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HOUSE & GARDEN

A CONDÉ NAST PUBLICATION

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In this Section:
The Gardener's Yearbook

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Prize-Winning Houses

January 1941

PRICE 35 CENTS

Stockton, Calif.
PAT. JAN. 21, 1908

Burlingame, Cal.
237784

HOUSE & GARDEN'S

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Gardener's Yearbook

FOR JANUARY 1941

For the third time, House & Garden presents its Gardener's Yearbook. Its readers by now have acquired the habit of looking for it, depending on it for simple, practical instruction as well as news on what is new among the flowers. Written in simple terms, it can be used by the veriest beginner.

While three successive January publications of this Yearbook could scarcely be said to make this yearly effort an institution, yet behind House & Garden, now entering its 40th year, lies a long stretch of gardening service that we are proud to display. In those long years names of garden giants spring from the pages—Louise Beebe Wilder, Herbert C. Durant, Ernest H. Wilson and many another name that spells leadership in this particular field. House & Garden's gardening articles have always been written by experts. Their judgment is not swayed by pressure or the fad of the moment; it is based on trial and experience.

Since a leader must lead, it has been House & Garden's privilege to find popular acceptance for many valuable plants not commonly known. If at times we have been ahead of the crowd, our advanced position was justified by the merit of the plant itself. Whether it has been rock gardens or a new plant brought back from the Far East or the popularizing of herbs, new roses, peonies and iris, House & Garden has gladly served its part—and it is proud to have served—in the advancement of American horticulture and the spread of gardening.

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House & Garden is published by The Condé Nast Publications, Inc., Greenwich, Connecticut. Condé Nast, President; F. L. Wurzburg, Vice-President; W. E. Beckerle, Treasurer; M. E. Moore, Secretary; F. F. Soule, Business Manager. Executive and publishing office, Greenwich, Connecticut. The entire contents of House & Garden—text and illustrations—are protected by copyright in the United States and countries signatory to the Berne Convention and must not be reproduced without permission. Title House & Garden registered in U. S. Patent Office. Editorial and advertising offices, 420 Lexington Avenue, New York. European Offices: 1 New Bond Street, London, W. 1; 65 Avenue des Champs-Élysées, Paris. House & Garden is manufactured in the U. S. A. by The Condé Nast Press. Subscriptions, for the United States, Possessions, Canada and members of the Pan American Postal Union, $3.00 a year, $4.00 for two years, in advance (Note: Add 50 cents a year to Canadian subscription price to cover tariff). For all other countries, add $1.50 a year to cover postage. Single copies 35c; in Canada 40c. Four weeks' notice is required for a change of address or for a new subscription. In ordering a change, write to Greenwich and give both the new address and the old address as it appeared on the wrapper of the last copy received.

HOUSE & GARDEN is published monthly by The Condé Nast Publications, Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription $3.00 a year in U. S. A. For Canada 50c additional per year for Tariff.

Gardens out of seed catalogs

Low for edgings



CANDYTUFT



LILIPUT ZINNIAS



AGERATUM



FRENCH MARIGOLDS



VERBENA



PETUNIAS



PANSIES



PHLOX DRUMMONDI

A YOUNGSTER let loose in a candy shop and a beginning gardener in a seed catalog are in the same fix. So many temptations bewilder them. They don't know where to start.

Let's begin with the catalog as it opens before you. Long before this time you should have decided where you want to make a garden, how big a garden you want to make and what kind. Beginning gardeners should open their first Spring with annuals, those quick-growing, quick-flowering, one-season plants. Or perhaps this will be only a temporary garden for a rented place. How can you plan a garden of annuals from a seed catalog?

LISTING PLANTS. Start with paper and pencil and begin listing plants according to (1) color, (2) height, (3) form of flower and (4) type of foliage. Thus, ageratum Midget Blue by its name locates this plant as an edging for the front of the garden. That it grows in a mound indicates that a number of these plants set along an edging will make a series of mounds and in the mass give a rope effect. Hollyhocks are tall and would serve in the back line. Morning glory Heavenly Blue will reach even higher, on the fence or through the trees behind the garden. Wallflowers are lowly plants and could come immediately behind the ageratum, whereas cleome grows 4′—5′ and is in front of the hollyhocks. In this way you begin to visualize the various heights of the garden.

Form of flower offers other variants —the spires of larkspur and snapdragons, the lowly white clouds of gypsophila, the button heads of scabiosa, the colorful discs of zinnias, the little suns of annual chrysanthemums and gaillardias.

Next comes form of foliage—the feathery foliage of the French and African marigolds and cosmos, the stout foliage of calendulas, the distinctive growth of balsam, the starry leaves of lupines. Here in foliages there are contrasts one should remember, since contrast in greenery gives added interest.

SELECTING COLORS. At first this is apt to be confusing because so many annuals come in a number of colors. Count the colors of zinnias, of petunias, of asters, of salpiglossis. To avoid further confusion one should decide on a color scheme or a series of color groupings in the garden. Let's decide on a pale yellow, orange, white and blue garden. There are pale yellow African marigolds, snapdragons, calendulas, celosia, California poppies, hollyhocks and pansies, to name only a few. In the orange group are zinnias, cosmos, gaillardia, French marigolds, wallflowers and lantana. In the whites they run from the lowly sweet alyssum, through the next higher poppies, to zinnias and white hollyhocks and cosmos. Blue will be furnished in varying heights and tints from the small browallia to asters and salvias.

White should be used as the transition between two colors—white zinnias, for instance, between the pale yellow of marigold Sunrise and the gold of cosmos Orange Flare. On the other hand the blues and pale yellows will contrast well together, as do the oranges and whites.

COLOR DRIFTS. This paper planning is great fun—only it has many pitfalls. We must avoid making the annual garden a jumble with little dabs of this and that here and there. For the sake of good design, then, limit the kinds of flow-

Tall for back of border



COSMOS



CLEOME



HOLLYHOCKS



AFRICAN MARIGOLD



SUNFLOWER

Displays of annuals — How to select seed of varieties — Making the plan

ers to the necessary minimum and plant these in large blocks or drifts. Thus your whites are going to be cleome, zinnias and pansies followed by sweet alyssum. Your pale yellows African marigolds, French marigolds, calendulas and annual chrysanthemums. Your oranges zinnias and cosmos, and your blues ageratum, larkspur and scabiosa.

With this decision made, your seed order begins to take shape. You order only those varieties and colors you require. If you are tempted by others and have space for a cutting garden where plants can be grown in rows, order them to your heart's content and your purse's ability. But in making a garden out of a seed catalog, this temptation must be avoided. Ten to twenty kinds are enough.

THE PLAN. You have the color scheme now, the heights of the mature plants, variations in foliage and can now begin to place them on your plan. It is a general rule that plants are set apart the distance which is equal to half their mature height. This simple calculation will give you the number of plants required. After that come seed-sowing, transplanting of seedlings and finally putting the thriving plants in their allotted positions, subjects we are taking up in the following pages.

Most annuals enjoy full sun, but there are a few tolerant of shade and some that really require it. Nicotiana, the fragrant flowering tobacco, thrives best in a dampish, shady corner; asperula or sweet woodruff, and clarkia, lupine and nemophila, will tolerate shade. Those that seem to enjoy sandy or poor soil are abronia or sand-verbena, portulaca, the sun plant, snapdragons, godetia, love-lies-bleeding or amaranthus and cockscomb or *Celosia cristata.*

Fragrance, too, is another factor to keep in mind. Four o'clocks or marvel of Peru have a sweet odor when the flowers open toward evening; stocks, candytuft, nasturtiums and pansies offer their various scents by day and dusk.

The same principles used in selecting seed for an annual garden are applied to selecting seed as plants for a garden of perennials, the only difference being that the process is slower and that it is wiser to buy some of the plants rather than attempt to raise them from seed. Moreover, you can be sure of your colors in perennials purchased from a reliable nursery, whereas you can't be sure when you raise them from seed. Raising a vegetable garden from seed is explained later on, with suggested varieties listed

In most sections of this country it is necessary to introduce annuals into even the most carefully planned perennial garden. This has advantages; color contrasts can change from year to year, since the perennials offer permanent colors and the annuals can differ from year to year as they come in such wide color ranges.

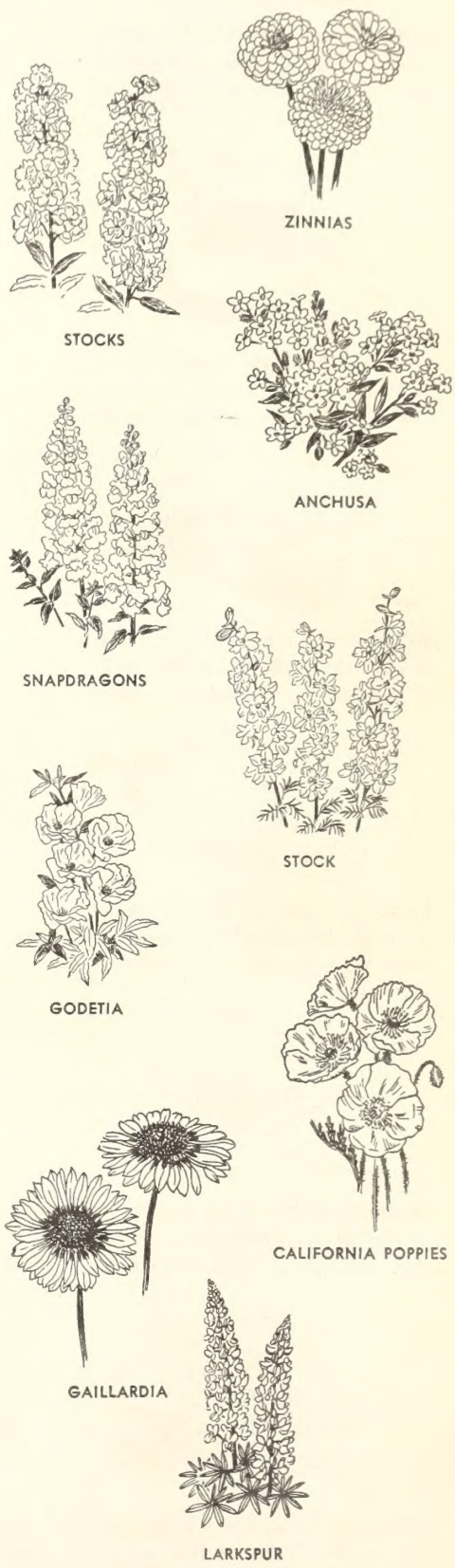
In making this annual or temporary garden, you must not expect too much early bloom. Pansy plants can be bought to start it off; indeed, one can often buy most of the annuals already grown, but then you miss the fun of growing them. It usually requires eight weeks between seed sowing and first flowering of annuals; consequently, if early bloom is wanted, seed must be sown early indoors during March to produce blooms in May. After the 1st of May, it is generally safe to set your annual plants in their permanent positions.

OTHER ANNUALS. In addition to a garden of annual flowers, it would be interesting to try gardens of annual foliage plants and vines. Consider some of those easily raised from seed that provide unusual foliage—kochia or Summer cypress, *Pennisetum longistylum,* 24" high, and *P. ruppelianum,* fountain and purple plume grass respectively; ricinus or castor bean, 15' high, with its red-flowered cousin, *R. sanguineus;* its black-stemmed relative, *R. cambogensis,* 5' with black stems and changing foliage; *R. gibsoni* with deep red foliage, and finally the largest-leaved of all, *R. philippinensis,* which grows to 10' high.

The quick-growing vines include climbing fumitory, *Adlumia cirrhosa,* with pink flowers; the various gourds; balloon vine, cardiospermum; cups-and-saucers or *Cobaea scandens* in purple or white; morning glories; the white-flowered hyacinth bean or *Dolichos japonica;* wild cucumber or *Echinocystis lobata,* Japanese hop; and sweet peas.

Truly the annual pages of seed catalogs contain a host of delights which are easy to attain.

Mediums for middle

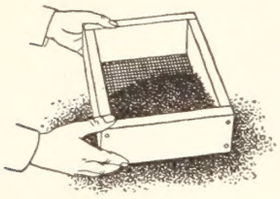


From seed package to soil

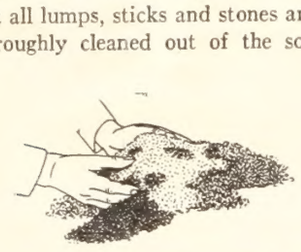
Nine steps required to prepare for sowing seed and in later handling their seedlings



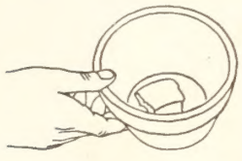
Soil for seeds should be 1/3 garden loam, 1/3 leafmold or well-ground peat moss and finally 1/3 fine sand



Screen each of the ingredients so that all lumps, sticks and stones are thoroughly cleaned out of the soil



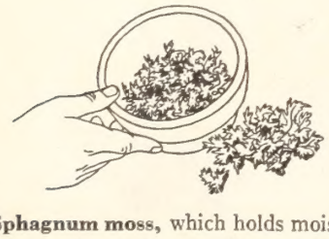
Mix ingredients thoroughly and then sterilize the whole to kill the spores of damping-off, so fatal to seedlings



Cover the hole in the bottom of the seed pan with a large crock. Do same with drainage holes of flats



Drainage is given by a layer of smaller pieces of broken pots shaken well together to settle them down



Sphagnum moss, which holds moisture, is then laid over this and the pot is lastly filled with seedling soil

YOUR packages of seeds have arrived. You are anxious to get them into soil. Don't be too hasty. First the soil for them must be prepared to receive them.

The nine steps are pictured on this page. Garden loam, powdered peat or leafmold and sand in equal proportions are sifted until clear of all rough matter. This texture is important. Seeds want to be in close contact with soil particles so that as soon as they germinate they will find anchorage and food.

SOIL FOR SEEDS. In the soil there may lurk the cause of seedling death—the spore of the damping-off disease that can wipe out a whole pan of seedlings overnight. Consequently you must sterilize the soil. A number of reliable specifics are on the market, applied in either powder or solution. Follow directions carefully. Another method is to sterilize seeds by dusting them in the packet. They can also be helped in germination by a dusting of hormones.

The next step is the preparation of the seed pan or flat. The drainage holes are covered with crocks, over which is laid a bed of sphagnum moss or peat moss which holds dampness at the bottom of the pot, from which it rises by capillary action.

The prepared soil goes over the drainage, shaken well down so that all crevices are filled, and the excess then brushed off. This top surface is tamped to an even surface, over which you scatter the seed. Large seeds can be set by hand and pressed down into the soil. Smaller seeds need only a dusting of soil above them and then a gentle tamping. Some gardeners use sterilized sand, peatmoss or powdered charcoal for this final dusting of the flat.

At the time it is planted the soil should be damp enough so that no watering is required. When it shows signs of drying out, either set the seed pans in water or water gently from above with the finest nozzle.

SOW AND GERMINATE. Thus prepared, the seed is ready to go to work for you. But there are conditions that can make this work continuous and successful. Heat is the first requisite. A temperature of 55°—60° will be necessary for germination. In the colder months of Spring this must be supplied. Either use a greenhouse or an electrically heated hotbed or raise the seedlings in a sunny room indoors.

When the ground warms up seed can be sown outdoors or in uncovered cold frames, in both of which circumstances texture and sterilization are desirable. Most gardeners start their annuals first and, when the cold frames are cleared of these seedlings, then sow their perennials. Biennials usually are sown in July and August.

CARE OF SEEDLINGS. Apart from watering and keeping the temperature right, there is nothing to do until the sprouted seed throws up its true leaves. First comes the cotyledon, then the true leaf. When a few of these have appeared, you start separating.

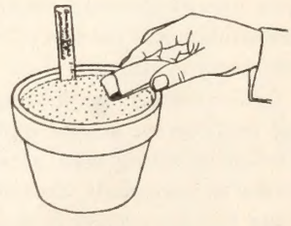
They can be either thinned, by pulling out every other one, or lifted and carefully transplanted. The soil into which they are to be transplanted should be ready. It is the same soil you've used for sowing, only this has also had a dusting of balanced fertilizer mixed into it.



Scrape off excess soil so that you have a flat basis for tamping. Pack soil tight in filling it



Tamp the soil level so that you can distribute seed evenly over the whole sowing surface of pot



Label the pot or rows in flats, sow seed and cover with a dusting of soil to hold seeds down

Enriching the earth's bounty

Methods of soil preparation and what they do—Fertilizers and how to apply them

NOT until we get down to gardening can we realize that the lovely phrase about "the fullness of the earth" should be taken with a grain of salt. It *is* full of a lot of necessary ingredients but often some are not where we want them. These we must supply by cultivation, by addition, by fertilizing.

SOIL PREPARATION. On the opposite page we brought the plant up to the stage where it will be set permanently in the garden soil. What will it require of that soil? A proper texture, drainage or lack of it according to the nature of the plant, moisture-holding capacity, air, the three essential foods—phosphorus, nitrogen and potash—together with others in smaller doses.

Clayey soils, difficult to penetrate and baking hard in Summer, obviously require opening up. Peat moss, leafmold, stable manure, ashes and sand, worked through clay will bring it up to a desirable tilth. Loose, open, sandy soils, from which the essential food drains away, require to be bound, and the same additions are made except the ashes and sand.

By building up the humus content of a soil, we not alone improve its texture but also its moisture-holding capacity. This is the function of peat and leafmold.

Digging the soil, turning it over season after season, opens it to the elements and, whether we dig shallow or deep, we are letting in air and mixing its components.

SOIL TESTING. When we come to investigate what its chemical reaction may be, which determines the kinds of plants that will thrive in it, and what food elements are already contained in it, then the soil must be examined. Either by using a soil-testing set or by having the soil tested by a local experiment station, we find what must be added to it. It may be deficient in one of its three major foods or lacking in some of the smaller ones. To correct these conditions we use fertilizers, either animal manures or chemical combinations, preferably both, since animal manures do not provide a balanced diet.

Some types of plants, trees and shrubs require a special combination of food elements. What the apple tree needs does not suit the rhododendron. Lime is not a cure-all, although often some soils need this calcium; rather its more important function is to stir into activity certain soil elements.

COVER CROPS AND MANURES. Even on the small place it is possible to build up the texture and food content of the soil by growing and digging in cover crops. Vetch, clover and soybeans will add nitrogen; rye and hairy vetch will add to the texture.

Animal manures vary in food content and their value depends on how carefully this content is preserved by careful handling. They should never be placed in close contact with the root systems of plants. Well-rotted, with leaves and sod, they make ideal loam. When spread and dug into the garden, use 70 lbs. to 1000 sq. ft. These same manures may be had in dried form or in combination with commercial humus.

FOOD FOR PLANTS. The eleven mineral elements essential to the normal growth of plants are nitrogen, phosphorus, potassium, magnesium, calcium, manganese, aluminum, iron, copper, boron and zinc. The first three are the most important. Nitrogen, stimulating leaf and stem development, must be applied in restricted doses. Phosphorus induces root growth and helps in the production of fruit and seeds. Potassium provides a tonic to maintain vigor and resist disease.

The symbol PH, referring to the acidity or non-acidity of soil, has become a shining symbol in garden literature. An intensely alkaline soil is PH9.5 and the intensely acid PH3.5. Neutral is 7. Most herbaceous plants, trees and shrubs thrive in a neutral soil. Roses incline to a slightly acid soil. Most woodland plants and the broadleaf evergreens—rhododendrons, azaleas and such—require a highly acid soil. For such plants calcium is banished and soil acidity maintained by adding pine needles and ammonium sulphate and ammonium phosphate.

APPLYING FERTILIZER. No matter what the fertilizer, it should be applied evenly and in light applications, as overfeeding may bring disastrous results. Manure, as shown here, is spread to 3″ deep and dug in. Commercial fertilizers are broadcast by hand or distributed by a spreader. Individual plants are fed either by the use of concentrated tablets pushed into the soil or by making a circle of fertilizer forking it in and then watering.



Dry plant food may be broadcast by hand or, more evenly, with a mechanical spreader, as shown



Manure is dumped in barrow loads, spread evenly and then dug into the soil. The same applies to compost



Circle individual plants with prepared plant food or manure, fork in lightly and then water it well



To feed trees and large shrubs, dig holes 1′ apart around perimeter of branches and insert plant food

The Craft and Mystery of Gardening

So far in this Yearbook, we have considered the first four essential steps in gardening—the seed catalog, the seed, the soil, the ardent seedling. From these beginnings spring the vast and complicated life which produces the beauty of a garden. We have had a hand in starting that life.

Therein lies the fundamental fascination of gardening—we are dealing with *living* processes. The material we help produce is *living* plant material. To keep that life going ahead unchecked is the aim of every gardener. To maintain it in the face of destructive elements, to insist on its survival despite insidious disease and attack of pests is a challenge every good gardener readily accepts.

We cannot look on plants, we gardeners, as just so many inert objects to be placed here and there or pushed about to obtain certain desired esthetic effects. Design has its place in the garden. Color and form have their essential roles to play and no real gardener dreams of neglecting them. But the living plant, to which his soil-browned hands and experience administer season after season, remains his noblest and most inspiring concept.

Each craft has its code. There is the code of the workers in iron and the code of the workers in wood as well. The code of the weaver, the bricklayer, the carpenter. Whenever men work with their hands there invariably spring up principles of standards and work. The gardener is no exception. To do the job well, to continue doing it well applies as much to him as to the other workers.

Because of its esthetic appeal, because its ultimate product is beauty, some gardeners look on their work as an art. Dabblers especially are apt to assume this attitude, but it is not the attitude of the worker.

In the old days, before the age of machinery and when guilds of workmen were banded together for their mutual protection and the maintenance of standards in work, each group used to speak of its calling as a "craft and mystery". An apprentice would be accepted to learn the "craft and mystery", say, of tanning leather, or making silverware, or binding books, or building houses.

In England these craft guilds were known as the Worshipful Company of Tanners or Silversmiths or Binders. The word "worshipful" meant worthy of respect. Its members respected their work and expected others outside the guild to respect it and them also.

Perhaps we would respect gardening more if we assumed some of that same attitude toward our hobby—if we were forthright and called it a craft, with the full knowledge that it is also a mystery, that there is more to it than just tireless work of the hands and the exercise of intelligence. So, then, the craft and mystery of gardening.

Now a skilled craftsman requires two essentials if he is to work well—good materials and good tools. The materials of gardening are plants and such adjuncts as plant foods, soils, seed, available water. Our working tools are obvious; the spade, the hoe, the rake, the digging fork, the trowel, and we respect them and keep them always in excellent working condition.

If we buy seed we expect it to be fresh and true to name, thereby depending on the craft and mystery of the seedsman. If we buy a plant, we expect it to be healthy and in good form, thereby depending on the code of the nurseryman. If we raise a plant, our own code sets the standards for that plant, whether it be a row of corn, a bed of roses, a tree, a shrub or the tendril-growing reaches of a vine.

As to the "mystery", there we gardeners depart from the methods of many another craft. We are dependent on mysteries and constantly surrounded by them. We deal in mysteries. We depend on the warmth of the sun and the shelter of the shade as well, on rains that fill the hidden springs of earth and refresh its surface, on the circulation of air beneath and above ground. On frost and cold that harden our plants and bring them rest. On lengthening days and shortening days. We depend on a multitude of co-workers—on worms and birds and moulds, on active elements and dormant elements as well, unseen by the eye, some whose work and purposes are still unknown to man.

We share in the mystery of the infinitesimal seed lost in a crease of the palm, from which will spring a sky-reaching tree or a flower of unbelievable beauty. We work in the mystery of the soil as we turn it over for sun and wind and rain to play their magical effects upon. Hands, arms, shoulders, the strength of our legs and the very weight of our body all take part in the practice of our craft, and enjoy thereby the mystery of health.

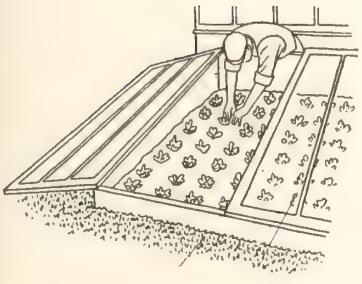
We know, too, why we belong to a "worshipful" company. For where is the gardener who sees the seed spring up and the leaf unfold and the dun earth turn to green under his ministration but respects his craft? His is a clean craft. It is also a craft intimately associated with him, with his beginnings and his end. For he works with the earth whence his body was evolved once on a distant day with the earth from which he gathers food for his sustenance through the years and to which his body eventually will return when his time has come.

We men and women who toil in gardens, we who watch a rose unfurl, a gladiolus lift its opening flowers to the sky, who tend the fruit ripening on branch and vine, we reverently approach, then, the greatest Mystery of all—a life that lives and dies and springs up again.

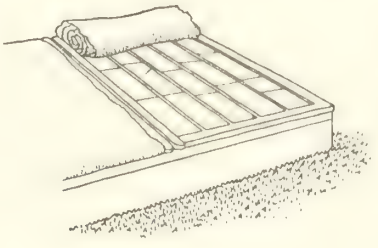
Richardson Wright

Nurseries for infant plants

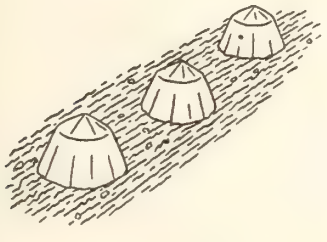
Seeds and seedlings find necessary protection and warmth



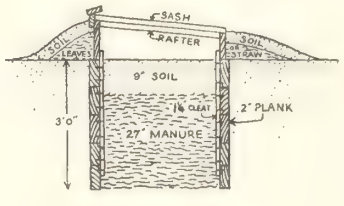
Cold-frames are the midway step between seedlings raised in heat and the outdoors where they are to grow. Here they harden off. The sash can be hinged, as here, lifted off or pushed back, whichever is the easiest for working



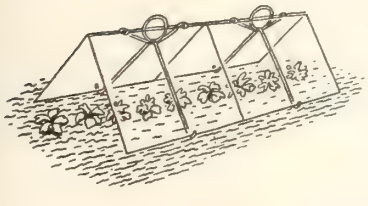
Mats are spread over the sash of hotbeds and coldframes to give added insulation on extremely cold nights. Also leaves and soil can be banked around the outside. In Summer cover the frames with thin slats



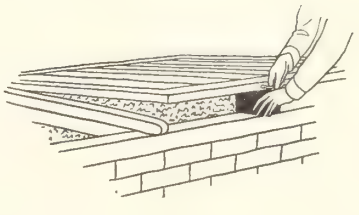
Paper caps designed to conserve heat, keep off late frosts and early pests may be placed over seedlings when they are first set out in the garden. In ten days the plant will be well on its way, growing along lustily



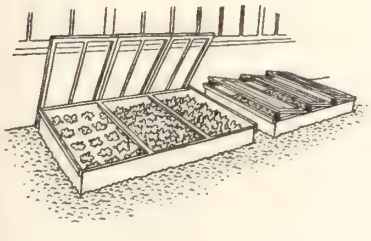
Lacking electricity, one can make a hotbed in the old-fashioned style—27″ of fresh horse manure in the bottom, 9″ of soil above it and the sides banked with leaves or straw covered with soil for thorough insulation



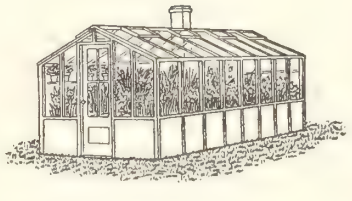
Miniature greenhouses formed from two panes of glass clipped together by heavy wire make a continuous cloche, under which young plants get ventilation and protection from destructive wind and heavy rain



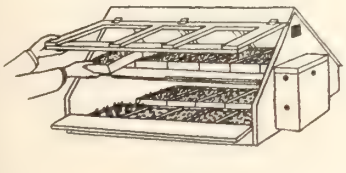
Ventilation is required in the normal growth of seedlings. On warm days lift the sash and let the sun pour in; on cool days ventilate by raising the sash as shown. Concrete block makes good and long-lasting frames



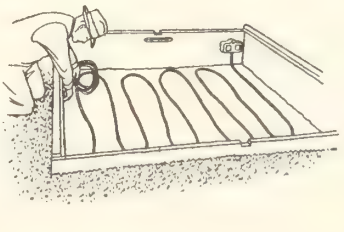
Hinged sash is advisable where cold-frames are placed directly against a sheltering wall. They should face south and be out of the wind. They can be pulleyed up and hooked to the wall for working



A greenhouse, either of this type or of the all-light variety, is no longer a luxury. It can be of one unit or several. Heat is thermostatically controlled. Such a greenhouse is now generally thought of as a garden necessity



Portable hothouses are available. Heat is supplied by electricity, gas or oil. Two shelves accommodate flats of seeds and seedlings. Special glass admits ultra violet rays which are required for plant growth and maturity



Electric hotbeds are the modern solution for the old and messy manure. Wires are spread as shown and the heat is regulated by a thermostat being set for seed germination and healthy plant growth in Springtime

DECORATIVE TRENDS FOR 1941 IN OUR FEBRUARY DOUBLE NUMBER. RESERVE YOUR COPY NOW

Annuals of merit for the new garden

Novelty winners and others worth trying

By F. F. Rockwell

Once again the curtain rises on the greatest show on earth —Gardens of America, 1941 edition. Of course, according to all the shiny new catalogs, rolling in a cataract from the presses hard pressed to keep up delivery schedules, it's a Hellz-a-Poppin all-star cast, bigger and better (but quite as bromidic!) as ever. Every new extra-early variety, for instance, is at least several days earlier than anything we have known before. It's been that way every year for the near half a century that the writer can remember. According to statistics, some of today's extra-early strains should begin flowering the day they are planted!

But—although many of the claims made for "novelties" in the flower world are to be taken, like campaign promises, not too seriously—the real progress made in the world of annual flowers during the last decade has been nothing short of miraculous. Furthermore, leadership in this field now definitely lies with our American plant breeders, so this year's dearth of new annuals from abroad is no serious handicap to American gardens.

Let's take a look then at the new things our busy hybridizers have been getting ready to spring on us for the season of 1941. But in appraising them, let us keep in mind that newness, *per se,* is much more important to the seedsman than to the gardener. As has been our custom in these columns, we will try to judge them against the background of the good things with which we are already familiar.

THE ALL-AMERICA SELECTIONS. The spotlight for the 1941 big show turns first on that galaxy of stars handpicked by the All-America Selections Committee, a group of seventeen experts who have watched, in twelve trial grounds in different sections of the country, all the new varieties submitted to their unbiased scrutiny.

As was the case last year and the previous year, no new annuals for 1941 introduction received the coveted Gold Medal award. This, however, does not indicate a falling off in the quality of the entries so much as it does a tightening up in the judging, which now seems to be definitely off the gold standard that prevailed for the first few years—a change that certainly meets with the approval of the gardening public.

In the light of this season's awards, petunias and marigolds still seem to be the favored flower of the judges as well as of home gardeners. Or is it that there exists too great a dearth of other material for the judges to select from? Certainly it is to be wished that our flower hybridizers do not succumb to the assembly-line psychology!

Petunia Blue Brocade carries off this year's highest honors, with fifteen judges giving it a total of one hundred and twelve points. Blue Brocade is a new color, a dark velvety violet-blue, in the Dwarf All-Double class. Whatever its merits may be as a florist's flower, or as a floral curiosity for the amateur, we simply cannot see it, from observation in several trials, as any great shakes as a *garden* flower. On that basis this purple-faced monstrosity isn't one-two-three with last year's highest score winner, petunia Cream Star. The two varieties are so far apart in type, however, that perhaps it isn't fair to make a comparison between them.

Petunia Radiance (97 points) we like much better, though we can't follow the judges who recommended it for a Gold Medal. It's a brilliant rich rose, with a yellowish throat, flowers about 1½" across. In the writer's trial garden it was one of the earliest, happiest and most constant bloomers. One trial-ground reports it to me as being "the outstanding entry—earliest blooming of all petunias—beautiful color and with a longer flowering period than any other entry, petunia or otherwise." Uniform and apparently "well fixed"; you'll like it.

Marigold Spry is a really improved Dwarf Harmony, and that is praise indeed to anyone who has grown that popular and delightful little double dwarf French marigold. The compact plants grow only about ten inches high, and somewhat wider, and begin producing their wealth of bright yellow and mahogany flowers within ten weeks from seed.

Petunia First Lady (carried over from last year) is of the very dwarf type, with large single flowers of a blush pink; just another petunia, but a very attractive one.

BRONZE MEDAL WINNERS. All the above scored sufficiently high to win Silver Medals.

Phlox Rosy Morn just missed a Silver Medal. It is a very large-flowered single—bright rose with a large white eye, and very uniform. In our garden at Gray Rock it was extremely satisfactory, and showed an exceptionally long season of bloom. Like Salmon Glory (a last year's Silver Medal winner) it is a selection from Gigantea Art Shades, with which many of our readers are familiar. It is excellent for cutting.

Aster Jean Boyd, described as a new type of China aster, did better for us than any aster we have grown for many years and apparently it is, as claimed, heat resisting, though a few plants were killed by wilt disease. (Unfortunately seed is too scarce for introduction this season.)

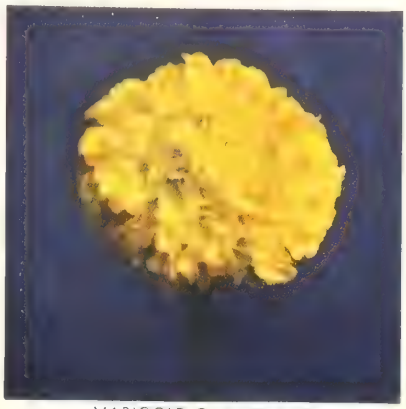
Black Ruby Zinnia isn't really black but it surely is a dark maroon. Of the small-flowered type, it is similar to Crimson Gem, but deeper in color. Almost every one who saw it in our garden liked it, and we found it very useful and pleasing in flower arrangements, to accent lighter flowers.

Marigold Goldsmith makes a rugged, branching plant 3′ to 4′ tall, and produces freely large, intense orangy-yellow flowers of Dixie Sunshine type. With me it bloomed fairly early (started indoors) and kept right on until frost.

HONORABLE MENTIONS. Morning glory Pearly Gates scored highest among the Honorable Mention varieties. Said to be a sport from Heavenly Blue, it is a fine addition to the list of climbers. Seed, however, will not be available until after the 1941 harvest. Petunia Violet Gem, it seems to me, merited a rather (*Continued on page 34*)

Novelty annuals to try in 1941

More marigolds, new petunias and a Texas star



MARIGOLD CANARY BIRD



MARIGOLD SCARLET GLOW



MARIGOLD BUTTER AND-EGGS, SCABIOSA



PETUNIA VIOLET GEM



PHLOX ROSY MORN



PETUNIA HONOR BRIGHT



MARIGOLD SPRY



MARIGOLD WILDFIRE



CYNOGLOSSUM BLANCHE BURPEE



STAR OF TEXAS (HELIANTHUS TEXANUS)

Twelve prize winning













1 *After Dall, a type of trick arrangement which helps to enliven our up-to-date flower shows. Mrs. Magnus Norsted of Valhalla, N. Y., made it*

2 *Vivid color for a modern room is made with common materials: snapdragons, gerberas, carnations. Mrs. Homer Strong, Rochester, N. Y.*

3 *The "elk's horn" design is a typical, symmetrical form suitable for large rooms, formal occasions. Mrs. Philip Erhorn, Garden City, L. I.*

4 *Line arrangements make a little material go far. Here accessories add to the meaning of the design. Mrs. Tom Cummings, Brooklyn, N. Y.*

5 *The crescent in copper is not a new motif, but the original treatment here lends it new interest. Mrs. Ashley E. Pidgeon, Garden City, L. I.*

6 *Buxom with roses! Such perfect flowers with bronze begonia leaves can't be sacrificed for a line design. Mrs. A. R. Benedict, Montclair, N. J.*

flower arrangements





9



11





10



12

7 *ANGULAR LINES of the container and base find echo here in the well-selected plant material. Mrs. William M. Coriell, Plainfield, N. J., winner*

8 *A TALL VASE is a common shape of container difficult to use with pleasing results. Here it succeeds for Mrs. Jack Beck, of Crestwood, N. J.*

9 *SPRIGS OF BROOM and a handful of daffodils have been skillfully blended into this Japanese effect. By Mrs. Innes Brown, Munsey Park, L. I.*

10 *ENOUGH MATERIAL is in this buxom bouquet to suit anyone, yet it has svelte lines and real design. Mrs. J. S. Anderson, Plainfield, N. J.*

11 *THE CIRCULAR MOTIF, skillfully balanced, used to be known as dynamic symmetry in arranging classes. By Mrs. E. Kohler, Glen Cove, L. I.*

12 *BUXOM BUT DAINTY! Plenty of material here, yet clever selection and placing produce uncrowded effect. Mrs. S. F. Newkirk, Elizabeth, N. J.*

On the novelty page of perennials

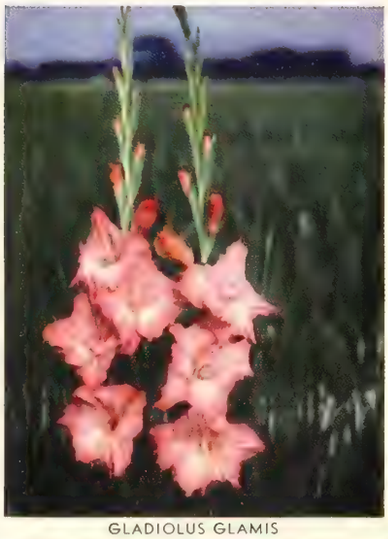
These ten top-rankers are worthy of trial



MRS. PIERRE S. DUPONT III



ROSE MCGREDY'S SUNSET



GLADIOLUS GLAMIS



ROSE MARGO KOSTER



TRITOMA EARLY FLOWERING HARDY



STOKESIA LILACINA LAVENDER QUEEN



CHRYSANTHEMUM EUGENE A. WANDER



ROSE [illegible]



CHRYSANTHEMUM SEPTEMBER JEWELS



ANEMONE HUPHENSIS SUPERBA

Among the new perennials and roses

Tested varieties to enrich the garden

By F. F. Rockwell

Pickings among brand new perennials for 1941 are rather slim—due primarily to war conditions and the fact that, while our American plant breeders have taken a world-wide lead in developing new and improved annuals, they have left the perennials too largely to their brethren overseas. If any thin shreds of silver cloud are to come out of the present strife abroad, perhaps one of them may be a stimulation of our interest in the hybridizing of perennials.

But the scarcity of novelties for a single season is no cause for gloom so far as the perennial garden is concerned. The last few years have brought us a wealth of new things but few of which are as yet to be found in most gardens. Some of these, such as Aster frickarti Wonder of Staffa, have already assured themselves permanent places in our borders. Others are still on trial. But assuredly there is an abundance of material available for those who have new gardens to make or old ones to redecorate and make over.

And speaking of redecorating, why it is that so many home owners who insist upon being quite up-to-date in such matters as room decoration, furniture, cars and the like, are content to go along indefinitely with outmoded varieties of hardy perennials, roses and shrubs? Not that any variety should ever be discarded merely because it has long been with us. But where real improvements are made, a place for them may well be found, even if an old inferior variety has to be sacrificed to make room. There are hundreds of thousands of antiquated climbing roses, for instance, with poor flowers, short blooming season and mildewed foliage, wasting good space in the gardens of America which might be glorified with the beauty of modern disease-resistant varieties.

HARDY 'MUMS MARCH ALONG. Again this season the greatest contribution to new material for the hardy perennial border is to be found among the hardy chrysanthemums—not merely new varieties of Koreans, but distinct new types.

Most interesting of these, perhaps, are the September Jewels (shown in color on page 12) which have the distinction of beginning to flower as early as the first week in September. They are hybrids of *C. rubellum* (a species recently made popular by the variety Clara Curtis) and extra early-flowering Koreans. While somewhat similar in size and appearance to the Northland daisies (hybrids of *C. articum*) introduced last year, they are entirely distinct in habit of growth and season of bloom, which in the case of the latter is very late. The color range in the September Jewels type developed by Eugene Mitchell is remarkable, including pastel shades of lavender, chamois, apricot, bronze and straw-yellows, orange, claret and coral, besides white. For this season, this new type will be available in seed only.

Another new type of hardy 'mum which promises great things for the future is brought to us first in the variety Milky Way—the first hybrid of the species *C. nipponicum* ever introduced. Mr. Cummings, who developed the first Hybrid Koreans, believes that this new development of his will be the forerunner of an entire new race of garden 'mums. In our gardens at GrayRock this Summer, Milky Way was a delight indeed, both in the border and, when cut, indoors. For the latter purpose, its loose graceful sprays, bearing a half dozen or so creamy-white, lemon-tinted, informal semi-double blossoms were indeed ideal; and the lasting quality was all that could be desired. The medium-sized flowers are born on dark-foliaged, healthy plants about 30″ tall.

Among the new 'mums of established types for this year I am especially enthusiastic about Mrs. Pierre S. Du Pont III. It's a beauty—and just as vigorous a grower as it is handsome. Despite all the fine varieties now available, I'd class it among the best half-dozen. No other flower in our garden this year met with such universal enthusiasm. The color is rather indescribable—a sort of golden chamois with a glowing undertone of salmon. The fairly large (3″ to 4″) flowers are produced in reckless abundance from October to freezing weather, the buds coming through early frosts unusually well. (Shown in color on the opposite page.)

Other new 'mums include Bronze Cydonia, a sport of Cydonia, which has always been one of my favorites; an early bloomer, fully double; Pure Gold, with 3″ double flowers on compact, rounded plants; Avalanche, large double pure white; and Eugene A. Wander, a big double golden yellow September bloomer on compact plants only about 1½ feet high.

Anna Hay is similar to Clara Curtis, but a week or so earlier and a lighter pink. Like Clara, it is of medium height, mound-like growth, with finely cut foliage and notably fragrant. In the Spoon section, which has quickly become immensely popular, especially for cutting and arrangements, four new selected colors have been added—Golden, Jasper, Orchid and Silver.

OTHER FALL BLOOMERS. Late Summer and Autumn, so long the weak spot in the "succession" parade of hardy flowers, has certainly been coming into its own during recent years. The newer hardy 'mums alone, in their several types, would have been sufficient to give the hardy border a dashing and colorful wind-up, but there are also fine new varieties of other late bloomers.

The asters, for instance, have come in for much attention lately. Harrington's Pink and Beechwood Challenger, which approaches red, have lent new interest to this splendid late flower; and now Adorable, a deeper pink; Beechwood Charm, deep rose; Blue Gown; and Petunia, purple with golden center, on a semi-dwarf plant, are added to the Novi-belgi section.

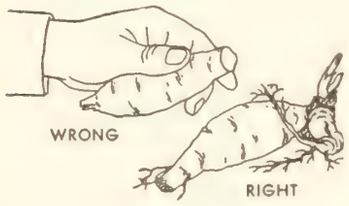
Another splendid new thing for late Autumn is *Anemone hupehensis superba*, a cross between *japonica* and *hupehensis*, which in our garden flowered more freely, and opened its blossoms more perfectly, than the Japs. Growing two feet or better, its graceful sprays of rosy violet flowers were especially effective when cut, lasting well and opening the cut buds normally. Helenium Brown-gold, coppery orange and gold, is a new variety to add to the short list (*Continued on page* 37)

Summer-flowering bulbs and tubers

Dividing dahlias



A dahlia clump, as stored the previous Fall, must be cut apart before Spring planting. Always use a sharp knife



A growth eye, from which will come new flowering stalks, must appear on each tuber which is to be planted



Dahlia cuttings can also be propagated in a flat of sand kept well watered and shaded. Note the cutting



Tuberous roots are now formed on this rooted dahlia cutting ready to be grown along in pots or garden soil

WHILE it is difficult to induce a dahlia or gladiolus fancier to grow any other than his pet, the average gardener is missing great opportunities when he neglects some of the lesser-used Summer-flowering bulbs and tubers. These include a dozen or more kinds—Peruvian lilies, anthericums, anemones, montbretias, tuberous begonias, cannas, callas, galtonias, tigridias, zephyranthes, caladiums, tuberoses, lilies and lycoris. Let us take some of these less commonplace items first. Being tender mostly, they do not go into the ground until it has been warmed by Spring.

PERUVIAN OR SPIDER LILIES. Ismene, or *Hymenocallis calathina,* requires the same treatment as that accorded gladiolus. A fragrant white amaryllis-like flower springs from bulbs that should be set 3″-4″ in a well-drained spot. It flowers in a few weeks and increases rapidly thereafter. It has strap-like foliage.

ANTHERICUMS or St. Bernard lilies carry small, lily-like flowers above grassy leaves. They require rich fibrous loam and at blooming time plenty of water. In the North they should be heavily protected through Winter or lifted and stored.

LYCORIS SQUAMIGERA or Hall's amaryllis shoots up lush leaves in early Summer and, they having disappeared, the flowering stalk appears, bearing pale pink fragrant clustered flowers striped a darker pink, with curved stamens. The plant needs a soil rich in humus. Since it blooms naked, it should be surrounded by low-growing plants when used in borders. There are also red, orange and white types, but the pink is the one generally grown. Plant early in Spring, lift after frost and store away.

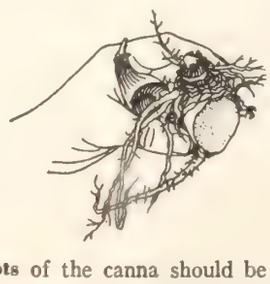
CANNAS, once popular and then neglected, are coming into favor again, due to the splendid colors now available. Used for bedding plants but preferably drifted through borders, they can be most effective. The bed or location for them should be prepared 18″-24″ deep, mixing ⅓ rotted cow manure with the soil. Either use the divided root stocks potted in April as shown here, or pot grown plants for an early start. They go in 18″ apart each way. Keep soil cultivated and water well in hot dry periods. After frost lift and store tubers. Colors include salmon pink, cherry red, deep crimson, scarlet, yellow, white and red and old rose. They range from 3½′ to 6′. The roots should be stored without soil.

CALLA LILIES can be grown out-of-doors continually in the South but in the North will need the usual storage. Rich, damp soil is their preference and they incline to acidity too. The yellow *C. elliottiana* is generally grown, although there are white, white spotted and the smaller pink *C. rehmanni.* Of course, they make ideal greenhouse subjects.

SUMMER HYACINTH or *Galtonia candicans* is a lush grower and will make interesting effects when grown in drifts of a dozen or more bulbs. The bulbs go in 6″. They throw up 3′-tall flower spikes supporting pendent, bell-like white blooms which are open for a long time. Bulbs are not dependably hardy North.

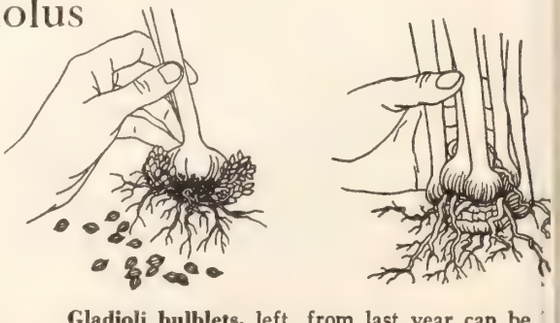
TIGRIDIAS, which also are known as tiger flowers, can be grown in a Summer border either directly in the soil or in pots; in fact, they make excellent pot subjects. Like the daylily, the flower lasts only one day, but blossoms quickly succeed each other

Canna cuts



Fleshy roots of the canna should be cut into divisions as shown, each piece with an eye. Start in a frame and plant when ground warms

Gladiolus



Gladioli bulblets, left, from last year can be sown to produce mature corms. To right is view of natural increase by new corms above old

IN FEBRUARY WE BRING YOU 45 HOUSES AND PLANS FROM LEADING REAL ESTATE COMMUNITIES OF THE UNITED STATES

To the usual dahlias and gladiolus should be added the more unusual tender bulbs

over a longish period from mid-Summer on. The type generally grown is *T. pavonia*, red with yellow and purple spots, which grows 2½′ high. There are also yellow, white and lilac kinds. In Fall treat the bulbs like gladiolus corms.

TUBEROSES, which have their place in the garden if only for their fragrance, spring from tender fleshy root stocks planted about 2″ deep and 4″ apart in light soil after the last frost of Spring. Single or double flowers are carried on 3½″ stems according to the variety planted. Sometimes the bulbs are uncertain in their flowering because they enjoy a sit-down strike the year after blooming. Lift and store in a warm, dry place.

CALADIUMS or elephant ears are generally associated with Victorian flower beds; however, they do have a place where tropical foliage effects are desired. Some of the newer varieties with variegated foliage are especially worth growing. For proper growth their requirements are very rich soil, hot sun and plenty of moisture. Either the tubers are started in heat indoors or a greenhouse, or else potted plants are bought. All good seed houses carry them. Of course, they are lifted after frost, dried off and stored in dry sand in a warm cellar. The variegated-leaf sorts do not require so much sun as the old elephant ears.

MONTBRETIAS OR TRITONIA. After you once learn the trick of growing montbretias, you will never be without them. Spring planted, they bloom in the Fall, offering a color range of orange, red, rose, scarlet and yellow in dainty, graceful flowers. They require drainage. They also want to be planted 5″ deep, this is essential, and 2″-3″ apart. Their hardiness north of New York is questionable, consequently, the little bulbs are set out early in Spring and lifted again in the Autumn, after which they are kept in paper bags or stored in boxes of sand or peat moss in a frost-proof cellar. Because they are slow to get under way, some dealers offer started plants. Consult catalogs for varieties.

TUBEROUS BEGONIAS. Here is another tuber to be planted this Spring, which has successfully returned beauty for the hybridizers' work. Intricate and lovely forms, strong and subtle colors—apricot, orange, salmon, scarlet, yellow—these are gifts the new tuberous begonias offer the garden, and the garden cannot well do without their undeniable advantages.

While growing them from seed is not difficult, most amateurs begin with tubers. They are first placed in flats of peat moss kept in a warm place until they begin to sprout. When about 3″ high, transplant into pots with a soil consisting of ⅓ loam to ⅔ coarse leafmold.

As they grow along, the spot for their permanent location can be selected and the soil prepared. It must be in semi-shade, for these plants do not tolerate full sun, and the soil should be well fortified with leaf mold and well rotted cow manure. The location should also be well-drained. In fact, an excess of water will cause them to drop their flowers and often rot away.

They can also be grown in pots and the semi-trailing types in hanging baskets. In Autumn, when the leaves have yellowed, lift tubers, dry them, cut off all stalk to the very bottom to prevent rot, and then wash off the dirt before packing away for Winter.

FAIRY LILIES. From Texas and Florida hails the charming family of Zephyranthes, fairy or rain lilies. Edging bulbs, these, since the foliage and flowers rarely rise above 4″. Appearing for all the world like young onions, the bulbs increase rapidly in bunches and should be separated each Spring. Plant them 2″ apart in ordinary soil and, during dry weather, do not let them lack for water. White, yellow, pink and darkish pink are their crocus-like cups held above little fountains of narrow foliage. In the extreme North they should be lifted over Winter, but otherwise a mulch protects them.

SPRING ANEMONES. The tubers of this plant, looking like the fingers of a hand, should be placed with the fuzzy side upward. That is the first step. In the South and where a greenhouse is available, the culture is easy; in the North they can be carried through in well-protected cold frames or planted in them early in Spring. Their ideal soil is loam, leafmold and sand in equal parts. The flowers, held on 12″ stems, come in a variety of colorings—lavender, scarlet, purple, white. The St. Brigid strain is the one recommended.

GLADIOLUS. The poor man's orchids (although orchids are fast becoming poor men's flowers, too) have such a wide following that the ideal is not just to grow glads, but to grow them superbly well, to grow the best kinds and to overcome any diseases or pests that may assail them.



Montbretias (left) and anemones (right), should be planted in early Spring, the latter given cold-frame protection in the Northern States

The soil of a vegetable garden, i.e., one that has been constantly dug over and enriched, is the spot for them, especially if it inclines to be slightly acid. Here they can be grown in rows for cutting. They may also be planted in drifts through perennial borders. Start in early May with the first planting and make successive planting every two weeks up to mid-July so that a long crop will result. Flowers follow 8 to 10 weeks later. The corms are planted 4″ apart in rows 18″ apart, and in light soil 6″ deep, in heavy clay 4″. Deep planting obviates staking. In borders they may be set 6″ apart. Full sun and moderate moisture are their needs, together with either a complete fertilizer such as a 4-12-4, or a 16% superphosphate sown in the rows before planting, 5 lbs. to every 100′ of row.

Cut flowers when two blossoms have appeared—the others will open in water. Leave two or three leaves to each plant so that the new corm can be developed. When all flowers have faded, cut down the flower stalk to prevent seed production, which might effect the corm.

The corm as dug in Autumn is illustrated here, showing the method of increase both by bulblets and new corms. These are lifted when the foliage turns yellow. Cut off the leaves to 2″, leave in sun to dry, taking care that bulblets aren't broken off, and finally remove the old corm from the new, and place in flats in a frost-proof cellar. Since the gladiolus is subject to a destructive thrip, it might be well to dip the corms in a corrosive sublimate solution (1 to 1000) before planting and pack the corms in naphthalene flakes, 1 oz. to 100 corms, covering the flats. (*Continued on page 39*)

Hedges that play various garden rôles

WHILE it is customary to speak of trees and bushes used for windbreaks and shelter belts as hedges, here it is advisable to narrow down our interest to the various parts hedges can play in the average medium-size country or suburban place.

First we can look on them as living architecture. Precisely clipped or left to grow informally, they make green walls to mark property lines. Their lower cousins, which edge flower beds, especially in formal gardens, are essential to marking the pattern of the garden. These may be clumpy boxwood or the gray foliage of nepeta. High hedges around a garden serve to hold off destructive winds and at the same time afford background to the colors of flowers and flowering trees and shrubs. Hedges of medium height can mark off the various divisions of a garden into "rooms", each with its distinctive character.

These are some of the rôles hedges play. The plants that comprise them and the way they are grown are generally determined by the purpose the hedge is serving and the space that can be allotted to it. Its success depends on the soil preparation, the planting and the after-care.

SOIL PREPARATION. Since a hedge is a permanent planting, the soil should be well prepared—deeply dug and, for most of the plants, deeply enriched with old manure and with leafmold and peat moss to hold moisture. The broad-leaf evergreens—rhododendrons, azaleas and such—will require a lime-free soil and an abundance of leafmold. Dig a trench, don't merely make holes. The trench should be at least 18″ wide. Prepare soil a month before the plant material arrives.

The distances apart required depend on the kind of plants used. Perpendicular-growing plants such as privet can go in 9″ apart in the row, whereas taxus and other spreading kinds require at least 1′. Arborvitae, if the plants are small, also go in 18″ apart, but if immediate effects are desired and larger specimens used, they can be planted 3′ apart.

PLANTING. It is advisable to start with young plants between 1½′ and 3′ high so that they can be clipped and trained to make a solid bottom. For immediate effects, however, clipped and trained plants may be bought—at a correspondingly higher price.

The purpose of close planting is to get a thick hedge from the start. And the purpose of topping hedges and clipping them is, first, to make the intertwining growth into a thick wall and, second, to shape it. Also when first planted cut off the tops —a young deciduous hedge plant to within 6″ of the ground to make it bushy. This radical treatment is not accorded evergreens, however.

Evergreen hedges should be especially well watered at planting and kept damp until they are definitely established. This especially applies to those planted in the Fall.

TRIMMING. How wide should hedges be kept? That depends on their height and location. A 3′ hedge can be kept about 3′ wide, whereas a low pathside hedge bordering a flower bed might not be over 6″-8″ wide. As for pruning and trimming, the first year of a newly set hedge, granted it has been cut down at planting time, should be spared the shearing tools; after the year it must be cut back well again several times to force side branches. Evergreen hedges should be pinched back to make the plants well branched and dense. When it is on its way, once or twice each season will be enough trimming after that. Mature hedges, whether deciduous or evergreen, will stand the clippers twice a season, although privet may need more, to preserve the uniform shape. About 1″ of the current year's growth is generally enough to shear off a mature hedge. Flowering hedges, which are usually informal, should be clipped as little as possible and only after flowering.

Because the shape allows access of air and light and lets the drip of rain filter through the branches, a hedge should be so trimmed that it is broadest at the base and tapers slightly upward. A round or conical top is preferable to a flat surface. Moreover, it is less apt to get bare at the bottom and the whole effect will be dense foliage. Where the hedge is composed of trees, the leader should never be clipped until the desired hedge height is reached. In the North May or early June is the time to clip and shape hemlock and spruce hedges; the yews and arborvitaes in late Spring.

What can be done with an old hedge that is worn and open at the bottom or has gone mangy? If it is a small edging hedge, lift the plants and refresh the soil, cut back and re-set, together with new ones. This applies especially to low box hedges. Others can be cut ruthlessly to the ground, the roots



Preparation of soil should be thorough and deep and well enriched, since a hedge is a permanent planting of the garden



Space the plants regularly along a line before setting them out. Privet goes 9″ apart; taxus and arborvitae will need 12″



Lift the plants when a box edging has gone mangy, renew the soil and set the bushes again, and add new and healthier ones



In cutting the top of a hedge, string a line to mark the level. Trim either with hand shears or a convenient electric cutter

The material to use for each purpose —How to plant and care for them

given plant food (a 5-10-5 fertilizer is advised) and a stronger hedge will spring up. This does not apply to evergreen hedges, however; it is a treatment advised for barberry and privet and such deciduous kinds.

HEDGE MATERIAL. The list of available hedge material of low, medium and high sizes suitable to various climatic zones of the country is quite large, but at least the following can be recommended. For evergreen hedges: Korean boxwood, which can be set low or allowed to grow to 3′-4′; Carolina or Canadian hemlock, both fast growers and both capable of being kept down to 5′ or grown to 20′ high; the fast-growing Japanese yew with its green foliage and, where Summers are not too hot and dry, the globe arborvitae will serve excellently for a low hedge. The privet to use in cold regions is the hardy Amur type, *Ligustrum amurense.* For a 4′ hedge try dwarf burning-bush, *Euonymus alatus compactus,* with its corky twigged branches and brilliant Autumn foliage. It requires practically no pruning. For a thorny hedge try truehedge columnberry, a Japanese barberry which grows upright and informally and needs very little from the shears. The cockspur thorn will make a good medium or high hedge. The five-leafed aralia, *Acanthopanax pentaphyllum,* is a dense thorn that can stand shade and city conditions as well.

Others that tolerate shade are Japanese barberry, gray dogwood, Amur, California or European privets, common buckthorn, the yews, inkberry, the hollies, arborvitaes and the viburnums.

FOR BED EDGES. The edging plants, so necessary for defining garden beds and running beside paths, fall into the woody types and the perennial flowers. Box barberry, truedwarf box, the lower euonymus, English ivy, dwarf sweet mockorange, dwarf hedge yew, periwinkle, teucrium, Little Gem arborvitae and dwarf cranberry bush are good woody plants for this purpose. The perennials include practically all the low growers from woolly yarrow to pinks, lilies of the valley, catmint, plantain lily, thrift and the speedwells. This use of perennials for low hedges has the added advantage that one can change it from time to time. Used in vegetable gardens, perennials make colorful edges to the more utilitarian beds and offer cutting flowers at the same time.



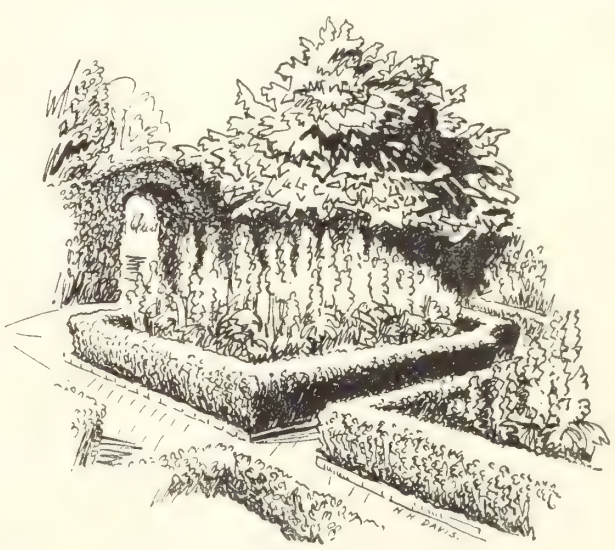
Low hedges edging paths and flower beds should be kept trim. Clip privet twice each Summer and other types of hedge once



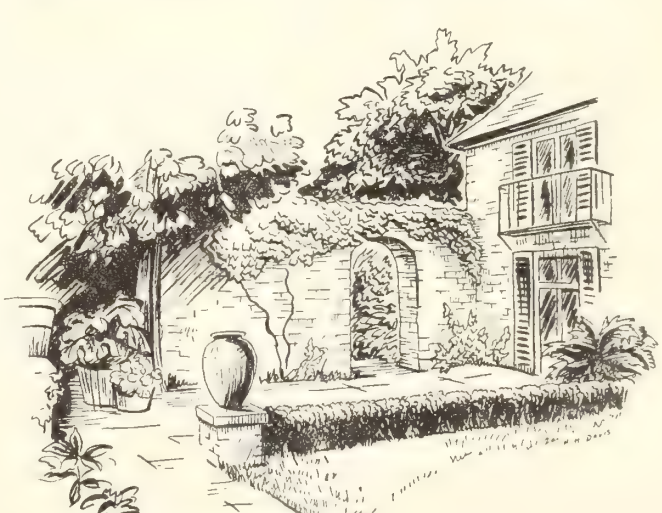
Serving as background to a flower bed, your hedge's roots can be prevented from encroaching with sunken planks



As a boundary marker a hedge, whether high or low, is a natural solution for many sites. Privet, taxus, arborvitae, forsythia and many other types of plant material can be used for this purpose. It should be kept well clipped to preserve its neat appearance



Hedges as edgings, to define and keep within neat bounds the borders of flower beds, are good practice. At the same time, especially in formal gardens, they define the garden's pattern. Behind, a high hedge serves for a green, growing background



Hedges as architecture. When close to the house, such as around the foundations or along a terrace, as here, low-clipped hedges play a necessary part in the architectural design of a property. See the lists in text for low hedge plants of many varieties

DON'T MISS OUR "HOW-TO" HANDBOOK, A NEW AND PRACTICAL FEATURE BEGINNING IN FEBRUARY

Perennials to plant this Spring

Ten essential kinds that give variation of foliage and flowering — How to care for each type



THE VERONICAS, whether in the small form of V. INCANA or tall as V. LONGIFLORA, contribute spires to the border. Their colors are white, rosy maple and blue



CAMPANULAS, a large family, offer their blooms mostly in June and July and range from low rock garden types to border kinds which grow up to 6′ high

IN making a perennial border the process of planting will continue over several months. Many varieties can be set out in Spring; others—iris and peonies especially —must wait until July and September. Some can be planted to advantage both Spring and Fall. Schedule your work to fit these.

We must also consider the flowers chosen for a border not alone from their color heights and seasons of bloom, but also by the mass and form of their foliage and the shape of flower heads. These flowerings fall into four general groups—spires, rounded clumps, sprays and suns. Delphiniums, veronicas and liatris are among the spires; *Phlox decussata* and gypsophila provide rounded clumps; baptisia, daylilies and peonies fountain-like sprays; and the heleniums, Fall asters and a number more of the composite flowers grow in little suns.

If the border is started in Spring, then the following essential perennials may be put in place—campanulas, columbines, daylilies, delphiniums, Fall asters, gaillardias, heleniums, liatris, Oriental poppies, pinks, phlox, spiraeas and veronicas. Although these can generally be accommodated in the average well-prepared border soil, some have idiosyncrasies that it is well to meet.

THREE GOOD PERENNIALS. Campanulas, an enormous family, range from the lowly *carpatica* along the edge to the 4′ *latifolia* and the 6′ *pyramidalis*, which are allotted room at the back. They like a rich loam with lime. Space them 8″ to 12″ apart. In some types white forms are available.

Columbines in well-established strains are best used in borders. At best none of them are long-lived and an extra batch should be raised each year from seed sown before the middle of May. Sandy loam is their preference, except *A. canadensis*, which prefers an acid soil. They need sun and good drainage. The airy grace of aquilegia when planted in groups of ten or a dozen is among the glories of early Summer.

Daylilies or hemerocallis may bewilder the beginner, so many are the named varieties now offered. Select them, then, for color, height and season of bloom. It is possible to extend their blooming season over four months by careful choice. Sulphur, deep yellow, orange, tawny red and even pink types are available. They are not finicky as to soil, although it should be rich and on the damp side. They thrive in open sun and light shade as well. Every third Autumn or Spring, lift, divide and replant.

DELPHINIUMS. Now that the American Delphinium Society has centered its interests and efforts on this superb flower, we may see it lifted to even greater heights and, more important, its most devastating disease conquered. Whether single or double, opal, metallic blue, pink or white, the delphinium is the most superb spire plant in the garden.



SUMMER PHLOX, on which we depend for color in the hot months, provides rounded flower heads that make soft masses along the garden border



FALL ASTERS, flowering from late August to October, come in low edging kinds, in medium heights and in 6′ kinds. Weedy, to be divided every year



***HEMEROCALLIS** or daylilies provide three months of bloom according to variety. Mid-border plants with yellow and orange tints, very dependable*



***HELENIUMS** are among the perennials that add miniature golden and bronze suns to the flower forms. Their late blooming is a most desirable habit*



***ORIENTAL POPPIES**, subject of much hybridizing lately, have their crowded hour and then disappear, but they contribute a vivid color range and are essential*



***DELPHINIUMS** with their stately spires are among the top glories of the garden. Their flowering justifies the care they require to keep them in perfect health*

To circumvent the worst disease, avoid manure, assure good drainage, a free circulation of air and a plant grown from seed unchecked. In Winter give the clumps a coating of sifted coal ashes. Spray with Bordeaux from the earliest appearance of growth. Allow only three stalks to a plant and space plants 18″ to 2′ apart. Stake before the early winds. These precautions go a long way toward success. After cutting down the first bloom, feed with a well-balanced plant food, and you'll have another crop of flowers. Delphinium clumps can be divided in the Fall or raised from Spring cuttings.

Being tall, delphiniums occupy the rear ranks of the border, where their absence when cut down can be masked by other plants. It is a good practice to burn all cut-off foliage. When raising from seed, select strains that have been hand-pollinized. Use fresh seed or treat older seed with some variety of hormone powder.

FROM ASTERS TO HELENIUMS. Fall asters or Michaelmas daisies are such gross feeders that in England they are often given a border to themselves. However, by annual lifting in Spring, dividing and replenishing the soil they can be kept both in hand and growing lustily. Three heights are available, of which the smallest kind for edgings are not to be despised.

Since the gaillardias or blanket flower tribe have recently acquired some improved and interesting hybrids, especially in mahogany and pure yellow shades, they are swinging back into popularity. A rich, light soil is their necessity, since they are not so dependable when grown on clay, but they do seem to stand any amount of drought. They should be set 6″ to 8″ apart in the garden border.

The heleniums seem equally immune to drought, but besides a light soil they demand sun. Heights range from the 12″ *pumilum magnificum* and the small *moerheimi* to the 6′ *autumnale superbum.* Midway are the 4′ deep yellow *bigelovi* and copper Chippersfield Orange and the 3′ mahogany Perugina. Heleniums should be divided early in the Spring.

POPPIES AND PHLOX. Oriental poppies, like daylilies, have been over-hybridized and named and once again the beginner is bewildered. They now come in cerise, lavender, scarlet, salmon, orange and white, crinkle petaled and cut, small and large flowered. The reds, while brilliant, have to be handled with care. In the desirable pinks are Helen Elizabeth, Barr's Pink and Purity; the salmons, May Sadler, Mrs. Ballengo and the double Salmon Glow; rose tints are in Fairy and Wurtembergia; crimson in Beauty of Livermore and Lulu A. Neely; apricots in Mrs. Perry and Orange Perfection. Try also the new bi-color Snowflame, in white and orange.

The Summer phloxes again come in a host of named varieties, in early, mid-season and late types, in dwarf, medium and tall types. No matter what varieties you choose, you can be certain phlox is a big feeder and, since its roots never go much below 6″ to 8″ the food should not be placed below that depth, nor the cultivation very deep either. Plants should be spaced 18″ to 2′ apart and three flowering stalks left to each. They want moisture in Summer. Lift and divide the clumps every second year.

Lowly pinks there will be along the edge of that border, and midway in it stands of liatris or Kansas gayfeather, spiraeas and veronicas, each contributing its own particular form of growth and flowering to the diverse interests of the seasons. While it is true that color is the first essential in making a border scheme, don't neglect these forms. In cultivation and feeding have regard for the idiosyncrasies and method of root growth of each group of plants.

Chrysanthemums easy to grow

How to divide and re-plant hardy kinds — pinching and Summer care for good Fall bloom



POMPON



SPOON



SINGLE



SINGLE KOREAN

For a decade now the hardy chrysanthemum in improved varieties has been making a deep and deeper impression on American garden consciousness. We have become chrysanthemum-minded. We are aware of their colorful displays from late August on, aware of their easy cultivation and rapid increase. They make a good investment with increasing dividends.

Work on them commences in early May when the old clumps or some pet varieties kept in cold frames over Winter begin to produce healthy side shoots. These you tear or cut away, discarding the worn middle section, and then line out in a frame or pots to grow into separate plants. Come June 1st and they go into their permanent or temporary place. Purchased plants from 2½″ to 3″ pots are given the same treatment.

LOCATION AND SOIL. They will want a location that is sunny two-thirds of the day. It should be protected from winds and have a reasonable degree of drainage. No especial soil is required, but it should be prepared. If your soil is sandy and light, tighten it with peatmoss and leafmold. Well-rotted cow manure with 20% superphosphate can be spread on the soil, 1 lb. to 10 sq. ft. or a handful for each plant, forking up the earth about 15″ deep. A balanced chemical fertilizer can also be recommended. Work this into the soil with the trowel.

PLANTING AND PINCHING. Chrysanthemums hate being crowded, either together or with other plants. Space the small plants 18″ apart and for the vigorous Korean hybrids allow 2′. This applies to their location in mixed flower borders also. Firm the plants in well and water them at this time so that they get a good start.

The next process is to start pinching them back. Begin when they are 6″-9″ high, taking 1″ of top growth. This will cause the plant to grow into a bushier form. Repeat this at fortnight intervals up to late July. Never prune back to brittle wood, however. Plants given this treatment usually require no staking. The ground should also be kept cultivated around them.

SPRAYING. Since the chrysanthemum suffers its quota of ills and pests, some spraying or dusting is required. For mildew apply sulphur dust, starting the treatment early. When blisters on the leaves break into brown patches you know rust has appeared. Use sulphur dust or a liver of sulphur spray at the rate of 1 oz. to 3 gals. of water. Also remove and burn diseased leaves. The same caution is taken when brown spots (leaf spot) show up, but the spray here is Bordeaux mixture. For aphids and red spider spray underside of leaves and tender growth with nicotine. They should be sprayed early or late in the day.

Some authorities recommend occasional Summer feedings with a well-balanced fertilizer at the rate of a spoonful to a plant every three weeks, the fertilizer being worked into the soil and then watered. This will keep them growing along. A plant with uninterrupted growth is more apt to resist disease than one that has been checked.

LATE SUMMER TRANSPLANTING. One of the arguments against the chrysanthemum is that it occupies a lot of space before it flowers. However, it is accommodating: plants can be grown in rows in the cutting or vegetable garden and, just before they bloom, be transplanted to flowering positions. They can also be potted at this time and used for house decoration.

AFTER FLOWERING. Although they lay claim to hardiness, some of the newer types will surely succumb if they are in a poorly drained position over Winter. Moreover, chrysanthemums should be allowed to harden before they are given a Winter mulch. After killing frost, cut the plants back to 6″ and when the ground has frozen or Winter has well advanced, cover them with 3″-4″ of salt hay. This is sufficient to keep them cold and protect them from sun and wind. The tender sorts, or ones of which the gardener is particularly fond, may be dug up and Wintered over in a cold-frame.



DECORATIVE



DUPLEX



ANEMONE



When side growths leaf out, break them off separately and grow along for Fall-flowering plants. Discard the worn-out core. Set out the plants permanently in late May



TENNIS COURT TERRACE



BETWEEN VEGETABLES AND FLOWERS



THE RAMP TO GARDEN VIEW



THE HOUSE RILL

Variety on a country place

It is as necessary for garden designers to practice ingenuity as any of the other artists. Ingenuity in making the most of natural features will assure a garden a wide diversity of purposes and interests, no matter what its size.

Here, on the Raymond V. Ingersoll estate at Northport, L. I., the change of garden pace is marked by several of these developed features. A tennis court, for example, needs a gallery, so under old trees close by was laid out an informal, stone-paved terrace. Its central lily pool and sitting rim add pleasantly to its design. Terrace furniture contributes color here.

Farther away from the house a wide grass path climbs a gentle slope up to the woods. Flower-bordered is this path, with vegetables on one side behind the edging flowers and massed flowers for cutting on the other.

The slope of the ground at one point, where a good view of the garden is afforded, suggested a ramp with low stone risers and stone walls on each side. This also separates the garden from the house area. In an angle of the house the view from a covered terrace is given interest by a long flower-edged rill emptying into a pool. Florence B. Baker was landscape architect.

Careful planning and planting



LAWN AND SHRUBBERY

A New Jersey country rear garden with a well-spaced lawn

THE garden of Mrs. M. E. Henderson, Rahway, N. J., shows what an amateur can do when a sense of scale directs her design. The long panel of turf is well supported on one side by a flower border and on the other by a green background of massed shrubs.

From this rather formal treatment relief is found in the wild garden and pool at the farther end, where high trees lend a background for the water-loving plants before them. It is a garden designed for enjoyment in outdoor living and working with the flowers and shrubs.

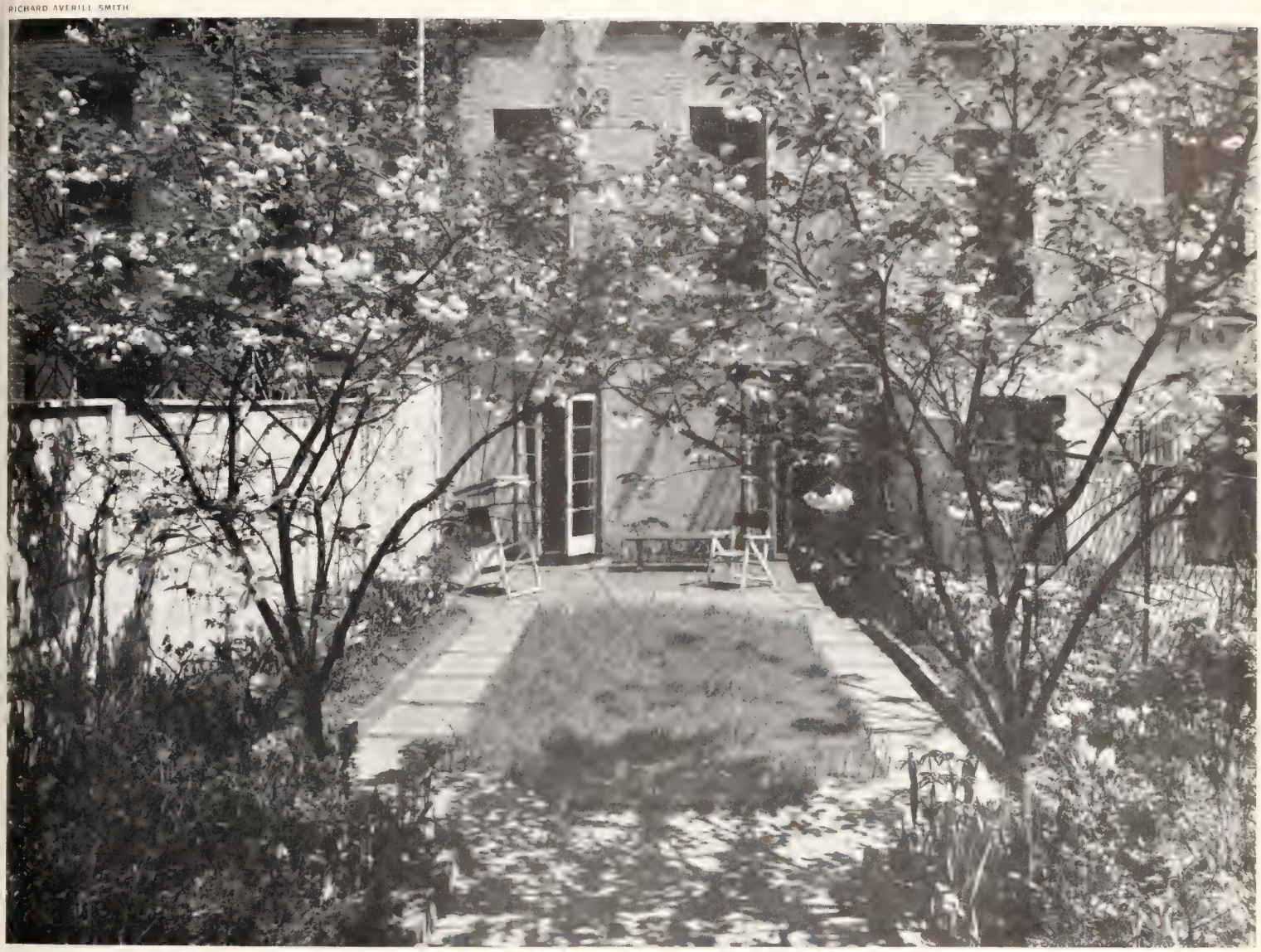
JESSIE TARBOX BEALS



THE POOL AND WILD GARDEN, IN VIVID CONTRAST TO THE FORMAL TREATMENT SHOWN ABOVE

lorify these two backyards

RICHARD AVERILL SMITH



FLOWERING CRABS ADD COLOR TO THE HOUSE TERRACE AND LAWN

A New York City backyard in which family living is provided

THE New York City garden of Mrs. Baldwin Maull was designed for family recreation and a play space for two children; and still to include a terrace, flower borders, a grass panel for archery and a drying yard, all in 20′ x 50′. A brick terrace supported by a planted dry wall was laid behind the house and the old flagstones relaid for paths and curbing to beds.

In the borders round the lawn are bleeding hearts, iris, daylilies, early Spring bulbs, annuals and chrysanthemums. The house and fence are covered with wisteria, bittersweet and several bushes of espalier forsythia. Trees are flowering crabs which in Spring spread their brilliant blossoms over this country-in-city garden. Mary Deputy Lamson was the landscape architect.



TULIP-BORDERED WALKS



FLOWERING SHRUBS FORM A BACKGROUND FOR THE STONE-FLAGGED TERRACE

Spattered light and shade on a vine-covered Hudson Valley terrace

Among the comfortable and pleasant features of the garden of Mrs. Edward Jaffray at Ardsley-on-Hudson is a rustic, vine-roofed terrace. By keeping the vines in hand and not allowing them to become too rampant, this sitting-out spot has just enough shade and just enough sun to be comfortable on Summer days.

Contrasting with it is the sunny rear part of the garden, where rhododendrons form a background for a statue of St. Francis feeding the birds. A bird bath lies at his feet and low-growing flowers spread their blossoms each side. This grouping is set apart by two shallow steps above the terrace level.

In such a garden the background is best formed by flowering shrubs. When these are not in flower, potted plants can be ranged about the stone-flagged terrace to introduce the necessary color.

Such shrubs being informal in growth, it was desirable that the structure of the arbor be informal too. It has the quality of an Italian peasant's arbor, such as one sees in Umbria—and a suitable approach for a figure of the Fratello who shared his life with beasts and birds.



ST. FRANCIS FEEDS THE BIRDS

Gardener, spare that tree!

A check list of accidents and diseases befalling trees — Preventative care

THE old Romans had a saying to the effect that the most necessary thing on a country place was the eye of the owner. The owner's eye which saw what had to be done. Today we know a great many more things to do and the eye of the owner is more required than ever before. In no branch is this so required as in the care of trees.

Trees are a responsibility that should be gladly undertaken. They don't have to be nursed, as do tender roses, but they do pay handsome dividends of foliage, shade and lusty growth in return for a little care. If the eye of the owner cannot see what they need, then he should call in a dependable and trained tree expert to help him see.

While all the ills and accidents that can happen to trees make an appalling list, we must remember that all of them don't happen to all trees. Each tree family has its own group of enemies and in recognizing and combating these the tree expert is necessary.

On the other hand, certain general work does apply to all trees. They can be listed:

(1) Cutting out dead branches, interfering branches and parts broken by ice or wind. Cutting out rotted or infected trunk areas, sterilizing cavities and filling them.

(2) Feeding those trees standing on lawns that permit no natural accumulation of humus and therefore obviously show the lack of food.

(3) Cabling weak crotches and other parts that may develop into trouble-makers in future years or cause destruction and loss in storms.

(4) Preventative spraying to forestall the activity of certain pests that are sure to attack. Granted that the others have been taken care of, this last should be the only annual expense. It usually is given in two doses, according to the type of tree—a spray against scale and a later spray to protect foliage.

There are particular scales that attack European elms, golden oaks, junipers, pines and magnolias. Then the cottony maple scale may light on poplars, sycamores, elms and oaks beside. Terrapin scale is found on maples and sycamore also. Euonymus scale will also go at bittersweet and pachysandra. Scummy scale may appear on apples, pears, cherries, elms, ashes and willows. The most prevalent, the oyster shell scale, divides its destructive attention among ash, elm, poplar, walnut, willow, lilac and many others. These scales are ills of trunks, branches and twigs.

In other ways are these structural parts of trees attacked. Twig borers, such as the pine shoot moth and the white pine weevils, may attack leaders of trees so that they are killed or distorted and have to be gone at with arsenate of lead.

The European pine shoot moth, which has a penchant for Austrian, Scotch, mugho and red pines, buries its larvae at the base of the needle cluster and as soon as warm weather breaks gets to work. If you see a flopped leader, dig down at the base and sure enough the blank-blank will be there. Early in the year cut and destroy these infected buds and spray with fish oil and arsenate, 1½ lbs. of arsenate and 1 pint of oil to 50 gallons of water.

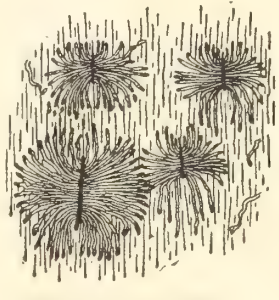
Fire blight will appear on apples, pears, quinces, mountain ash and hawthorns, as is indicated when twigs wilt and turn brown. Wood borers give themselves away by a trail of sawdust. About all you can do to prevent these is to cut off all dead (*Continued on page 41*)


CEDAR "APPLE" IN SPRING


CEDAR "APPLE" IN FALL


NEGLECTED PRUNING


EUONYMUS SCALE


HICKORY BARK BEETLE


PINE SHOOT INJURY


OYSTER SHELL SCALE


SPRUCE FALL


FROST SPLIT


EUROPEAN ELM SCALE

PLANNING TO BUILD OR BUY A HOME? READ OUR FEBRUARY ISSUE FEATURING 45 HOUSES AND PLANS

Combating the enemies of plants

Sprays, dusts and equipment for applying them—Bugs and the diseases of popular plants and their prevention



After the hand sprayer, used only indoors, the simplest is the pump inserted in a bucket. Suitable only for a small place



Holding several gallons, the sprayer slung over the shoulder or strapped to the back is the best for the average garden



A duster, either of the bellows type or this kind worked with a plunger, is an essential piece of garden spraying equipment



Two-man sprayers, suitable for large places, hold a long supply of disease-resisting mixtures. Keep all the parts clean

On the previous page, having listed some of the ills that can befall trees, we may now list those that befall a few common flowers. To the gardener a well-stocked shelf of dependable spraying and dusting ingredients is a grim necessity. Also he keeps his sprayer and dust gun as clean as any soldier keeps his rifle.

In this warfare prevention is half the cure. Clean cultivation and plants well fed so that they go along unchecked are the first steps in prevention. Another is to space plants wide enough apart so that air can circulate around them. A third is to spray before the bug or disease makes its inroads. A fourth step is to burn diseased foliage and plants.

PESTS AND DISEASES. The bugs that attack plants are of two kinds: chewing insects, which are killed by poisoning the foliage they chew; and sucking insects, which can be smothered by a contact spray. A third group, the cutworms, are dug up and killed or lured to their death with a mixture of poisoned bran.

In addition to these bugs are the fungus or virus diseases, whose name is legion. Not all plants are affected by them. The beginning gardener need not work himself into a lather over bugs and diseases. Be prepared for them and carry on the warfare steadily.

EQUIPMENT. The ammunition that should be found on the tool-room shelf will include nicotine, fish oil or whale oil soap and a good oil emulsion, arsenate of lead (Bordeaux mixture), sulphur and flowers of sulphur, sodium fluosilicate for aster beetles, rotenone, copper lime dust, and mercury compounds in either tablet or dust form. These come under proprietary names. The label indicates the contents of can or package.

For the small place a bucket sprayer may suffice, but better work can be done with a knapsack sprayer, especially the kind that has a side pump and handle and can be charged with air without removing from the back. A still larger spraying equipment is a two-man affair on wheels, and finally those driven by electricity or a gas engine. In addition to a sprayer each gardener should arm himself with a dust gun. The poison shelf will also be equipped with a quart measure and measuring spoons.

It is essential that spraying equipment be kept in shape for quick work. Strain everything that goes into the tank and rinse out all parts after using, because many of the ingredients of sprays are highly corrosive.

POPULAR PLANT ILLS. Instead of attempting to list all the diseases and pests attacking flowers, let us select a few popular plants and consider their ills.

Hollyhocks suffer from a rust that eventually destroys the leaves. To prevent this, dust in March, April, May and June with sulphur. Collect and burn all diseased foliage.

One of the enemies of the peony is a virus disease called botrytis, which is made evident by blasted buds and blackened foliage. Against this, spray the foliage, as soon as it appears above ground, with Bordeaux mixture, and repeat the sprays through June. Peony chafers must be picked by hand. The aphids which swarm on flower buds do no harm.

Summer phlox suffers from mildew in muggy days and red spider in all the rest. Sulphur is the specific for the mildew—dust it on—and for the spider mites, impossible to see with the naked eye, use rotenone.

Roses are heir to several ills. The first is stem canker. In early Spring prune out all diseased or blackened wood and burn it. Dust or spray weekly with some proprietary formula containing nicotine, which takes care of aphids; sulphur or its equivalent, which takes care of mildew; and arsenate of lead for blackspot. Always spray and dust rose foliage from the bottom up.

The stately delphinium finds its most virulent enemy in crown and stem rot, especially encountered in times of excessive humidity and temperature. The soil can be disinfected with a formaldehyde solution—1 part 37% formaldehyde to 50 parts water. Drench this into soil at the rate of ½ gallon per square foot, having forked the soil to 10″. Cover the spot with burlap for ten days and then refork the soil. Meantime, the diseased plant has been burned. Some gardeners dig in naphthalene flakes—8 oz. per square yard—cover the spot and turn the soil over in ten days.

Clematis is often killed to the ground by the spread of a fungus that gets down into the stem. This disease can be combated by dusting with sulphur, spraying with Bordeaux or soap and sulphur at the rate of 1 lb. of soap to 6 lbs. of sulphur.

Discretion is just as much the better part of valor in a garden as in the rest of life. Avoid plants that are prone to disease. Avoid those yellow roses which blackspot defoliates by July. Avoid those lilies which are notorious for mosaic. Buy plant material from dependable nurserymen who are known to maintain healthy stocks.

Plants that serve two seasons

Trees and shrubs valuable for their flowers, fruits, Autumn foliage and brilliant twigs in Winter



BITTERSWEET, ORANGE



SEA BUCKTHORN, YELLOW



ENGLISH YEW, CORAL



BEAUTY BERRY, PURPLE



JROPEAN CRANBERRY, RED



MOUNTAIN ASH, ORANGE

LIKE HOUSE & GARDEN, the beauty of quite a number of trees and shrubs comes in two sections. In addition to the shape of the bush or tree, which is often decorative itself, they are valuable first for their flowering, then for their colorful foliage and fruits. These two-season plants are so numerous and various in size that even the smallest place will have room for one or a few of them. Their characteristics and contributions should be studied before one makes a selection.

Some of the fruits supply food for birds, other fruits are either too bitter or too acid and the birds leave them alone, so that the fruit remains all Winter. In this group are barberries, bittersweet, thorns, American holly, winterberry, Japanese and European privet, bayberry, pyracantha, smooth and staghorn sumac, multiflora and rugosa roses, highbush cranberry, mountain ash, buckthorn.

AUTUMN FOLIAGE. While the number of flowering trees and shrubs which contribute to the richness of Autumn foliage is considerable, it is well to recall how the leaves of the winged euonymus turn a deep rose, and those of the cutleaf stephanandra reddish bronze, the chokeberry red and the enkianthus a multitude of red and brown tints.

Others that delight the eye in Autumn are the bluish of white fir, the reddish of Schwelder maple, the whitish of ghost-stem barberry, the yellow and green of golden *Sawara retinospora* and the blue-gray of moss retinospora. The purple beech gives reddish purple to the landscape, Japanese privet yellow and green, the golden English yew yellowish tints and *Viburnum carlesi* crimson.

COLORED TWIGS. In Winter those trees and shrubs which reveal colored twigs take on added value. The beeches and white prinsepia are gray and the poplars whitish; Tatarian dogwood and Virginia rose both are red; the purple osier, *Salix purpurea,* purplish; gray birch and the ghost-stem barberry white; sweet pepperbush has green twigs and thorns, the red osier bright red twigs.

In addition to flower, fruit and colorful Autumn foliage plants give a two-season service in another way. The peony, for instance, maintains its fountains of foliage long after its flowers are gone and is decorative in itself. Summer phlox makes a green background for plants that flower earlier. And so it goes, down the reaches of the border. Finally there are those plants which give recurrent bloom—several of the June-flowered climbing roses, some of the species such as *hugonis* and its earlier counterpart *primulina,* occasionally a flowering crabapple and a wild lilac.

CHECK LIST OF COLORFUL FRUIT

Alternate-leaved dogwood, *Cornus alternifolia*—black
American bladdernut, *Staphylea trifolia*—yellowish
American elder, *Sambucus canadensis*—purple black
American holly, *Ilex opaca*—red
Arrowwood, *Viburnum dentatum*—blue
Barberries in variety—red or purple
Bayberry, *Myrica cerifera*—gray blue
Beauty fruit, *Callicarpa purpurea*—lilac violet
Bittersweet, *Celastrus scandens*—orange
Bladder senna, *Colutea arborescens*—greenish fruit
Buffaloberry, *Shepherdia*—scarlet
Bush honeysuckles—*Lonicera morrowi, L. tatarica*—red
Cherry eleagnus, *E. longipes*—orange-red
Cherry oleaster, *Eleagnus longipes*—scarlet
Chokeberry, *Aronia arbutifolia*—red
Christmasberry, *Photinia villosa*—bright red
Cotoneasters in variety—small red
Crabapples, *Malus*—small or largish apples
Doublefile viburnum, *V. tomentosum*—red changing to bluish black
Diels cotoneaster, *C. dielsiana*—coral red
European burning bush, *Euonymus europaea*—crimson
European mountain ash, *Sorbus aucuparia*—orange
European cranberry bush, *Viburnum opulus*—scarlet
European red elder, *Sambucus racemosa*—red
Firethorn, *Pyracantha coccinea lalandi*—scarlet orange
Flowering dogwood, *Cornus florida*—long scarlet
Fragrant sumac, *Rhus canadensis*—dull red
Glossy buckthorn, *Rhamnus frangula*—green, red, black
Gray dogwood, *Cornus paniculata*—white
Hercules club, *Aralia spinosa*—black
Holly in variety, *Ilex*—red or black shiny fruit
Indian currant, *Symphoricarpos vulgaris*—red
Japanese holly, *Ilex crenata*—red
Japanese quince, *Chaenomeles japonica*—green
Leather leaf viburnum, *V. rhytidophyllum*—red, black
Morrow honeysuckle, *Lonicera morrowi*—dark red
Mountain andromeda, *Pieris floribunda*—light green
Mountain holly, *Nemopanthus mucronatus*—red
Nannyberry, *Viburnum lentago*—red to blue
Oregon holly grape, *Mahonia aquifolium*—blue black
Porcelain ampelopis, *A. brevipedunculata*—porcelain blue
Sea buckthorn, *Hippophae rhamnoides*—orange yellow
Siberian dogwood, *Cornus alba sibirica*—white
Snowberry, *Symphoricarpos racemosus*—white
Staghorn sumac, *Rhus typhina*—crimson
Strawberry bush, *Euonymus americanus*
Tatarian dogwood, *Cornus alba*—white
Yews in variety, *Taxus*—red
White fringe, *Chionanthus virginica*—dark blue
Winged euonymus, *E. alata*—orange
Winterberry, *Ilex verticillata*—red

Delicacies from the vegetable patch

Your friends may laugh when you tell them that you grow your own vegetables because you can get better quality than it is possible to purchase. But when these same friends sit down at your table, it is a different story! Without exception they will enthusiastically admit your claims. And that is part of the reward for "growing your own."

For upwards of two-score years the writer has grown vegetables for his own table, sometimes in a full-sized garden where everything from asparagus to zucchini squash could be raised, sometimes where limited space and time made it necessary to cut down the list to a baker's dozen of those that yield the most for the minimum investment in ground area occupied and work required. Always there has been a kick in growing them, and a thrill in getting flavor not otherwise obtainable, that have more than paid for any labor involved.

Your real gardener grows vegetables for the fun of the thing, not primarily for any saving in dollars and cents. It is possible to make out a very good case for home vegetable growing on grounds of economy, especially if the household's better half is willing to can and preserve the surplus—a practice, by the way, that can be accomplished with modern equipment much more quickly and agreeably than was formerly possible.

But in the writer's household there is never any thought of casting up a balance sheet for the vegetable plot any more than there would be for the flower borders. The point is that it is not possible to buy, at any price, what one gets out of a home vegetable garden. That commodity simply is not on the market!

SPACE REQUIREMENTS. Right at the start the man who wants to enjoy the pleasures of "growing his own" must determine whether he will attempt a fairly complete list, or a few selected kinds. This in turn will depend largely on the space at his disposal; but if he is a beginner, we strongly advise his attempting not over a dozen or fifteen, regardless of the space available.

A plot so small as 10′ x 20′, under intensive cultivation, will produce a worthwhile supply of many delectable things, but it is better to have at least twice that much space available if possible. Some of this ground will give two or three crops during the season, and these extra dividends help to make even the small plot a practical undertaking. And incidentally, the planning and contriving that enables one to squeeze these extra dividends out are no small part of the fun of the game.

On a plot 30′ or 40′ by 50′ one can do some real cropping if a few of the space-eating types are omitted. On double that area, one can make a fairly complete layout of the catalog's vegetable pages.

TWO TYPES OF VEGETABLES. In the following lists of "conservationists" and "space-eaters" the commonly grown vegetables have been placed in two categories. The *order* in which they are mentioned indicates, approximately, the returns they give, based on (1) the amount of space occupied; (2) probable yield; (3) time required for culture; and (4) length of the season of growth.

From this aggregation of possibilities the individual gardener must make his own selections. If his family happens to be conditioned against spinach or turnips, naturally New Zealand spinach and turnips will be dropped; and if they are particularly fond of cucumbers, a few hills will be grown even though cucumbers offer little in food value for the space occupied and are subject to disease and insect injury. And so on down the line.

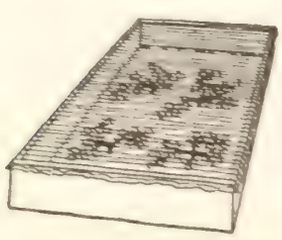
THE CONSERVATIONISTS

Tomato	Beets
Bean, pole	Carrots
Bean, bush	Onions (sets)
Broccoli	Turnip
Cabbage	Peppers
Spinach, N. Zealand	Celery
Chard	Parsnip
Radishes	Salsify
Lettuce	Witloof (chicory)

THE SPACE EATERS

Sweet corn	Potatoes
Peas, tall	Eggplant
Peas, dwarf	Okra
Squash, bush	Melon, musk
Squash, vine	Melon, water
Spinach	Pumpkin, pie
Cucumber	Onions (from seed)

FUN WITH NEW VARIETIES. The person who has never grown his own vegetables, who goes to market and to whom beans are just beans, carrots carrots, and tomatoes tomatoes, has no conception of the vast difference in table quality that exists in different varieties of the same vegetable. To the commercial vegetable grower, yield, appearance and "shipping quality" are of first consideration; excellence in table quality comes last. Shipping quality and the best table quality



Bottomless boxes, covered with plant cloth or netting, help to get vine crops through the dangerous baby stages



When setting out plants (above), success depends on getting them *firm* in the soil. Don't be afraid to use feet



Potted plants of tender crops—tomatoes, peppers, eggplant—give the quickest and surest results and save time



In digging shallow soils (left), don't bring sub-soil to surface. Loosen it after removing the good soil lying above it

Proven varieties to grow in the small garden as well as the large— From F. F. Rockwell's experience

do not often come wrapped up in the same variety of vegetable.

With fruit vegetables—such as tomatoes, peas, corn or cantaloupes—there is enjoyed in the home-grown product the further advantage that they can be gathered at exactly the right stage of ripeness, or perfectly fresh. Tomatoes or melons, left to sun-ripen on the vines, cannot be handled for shipping even the shortest distance; corn or peas lose much of their real lusciousness if even a few hours intervene between picking and cooking—and anyone who thinks they are "just as good" frozen simply is not acquainted with the real thing.

Testing out vegetable varieties to get the very maximum of table quality is a fascinating game. Here—as in the field of flowers—the newest is by no means always the best. But improvements are constantly being made, and there's a real thrill (not limited to gustatory enjoyment alone) in the discovery of something better to replace successfully a known good.

Here are some varieties that the writer, from long experience, can recommend. With the exception of a very few of the "novelties", they have stood the test of his own garden over a period of years.

OLD AND NEW VEGETABLES OF TOP TABLE QUALITY

Asparagus: Mary Washington; Paradise.

Beans, bush: Tendergreen; Commodore green; Brittle Wax, yellow.

Beans, pole: McCaslan, green; Golden Chester Wax, yellow.

Beans, bush lima: Fordhook; Baby Potato.

Beans, pole lima: King of the Garden; Small Sieva.

Beet: Asgrow Wonder; Bravo.

Broccoli: Calabrese (Italian sprouting).

Cabbage: Early Jersey Wakefield; Mainstay Early; for Spring and Summer; Penn State Ballhead; for Fall and Winter.

Cauliflower: Early Snowdrift (White Mountain); Danamerica.

Carrot: Morse's Bunching; Tendersweet.

Celery: Golden Plume (Wonderful); Emperor (Fordhook).

Corn: Golden Cross Bantam; Tendergold; Golden Sunshine; Allegheny.

Cucumber: Straight Eight; Ace (Colorado); Mincu.

Eggplant: New Hampshire Hybrid; new variety for northern sections; Black Beauty, bears later in Fall.

Lettuce: Mignonette, small bronze head; Imperial No. 44; Grand Rapids, loose leaf; Cos, Paris White.

Melon, Musk: Pride of Wisconsin (Queen of Colorado) a new variety of exceptionally uniform, excellent flavor; Mildew-Resistant (Imperial) No. 45, a type of Hale's Best for sections where powdery mildew is prevalent; Jenny Lind, old but excellent.

Melon, Water: Fordhook Early (for Northern sections); Florida Favorite; Leesburg (Wilt resistant).

Okra: White Lightning; earlier than old type.

Onion: Crystal White Wax (Bermuda); White Queen (White Pearl) Southport White Globe (for Winter).

Peas: Best Extra-Early, dwarf; Montana Monarch (tall); Laxton's Progress, dwarf; Wizard, tall; Wyoming Wonder, semi-dwarf; Alderman, tall; Champion of England, tall. (These varieties mature in this order. Teton is an improved disease-resistant Thomas Laxton.)

Parsley: Paramount.

Pepper: Windsor-A; Burpee's Sunnybrook, flat mild fruits.

Pumpkin: Small Sugar.

Radish: Saxa; Red Giant; White Icicle.

Spinach: Summer Savoy; Old Dominion (blight resistant); New Zealand, not a true spinach, but excellent quality, and grows all Summer long.

Swiss Chard: Burpee's new "Rhubarb-Chard", most refined in flavor, with midribs making a second vegetable from the same plant. (Rose pink and red.)

Squash: Conn. Straightneck; Zucchini; Table Queen.

Tomato: Stokesdale, extra early; Rutgers; Master Marglobe; Tangerine, yellow.

Turnip: Red-top White Globe; Golden Ball.

ASPARAGUS AND RHUBARB. Asparagus and rhubarb, being perennials, it pays to plant only where the garden will be fairly permanent. On the other hand, it is not difficult to grow them successfully even when one has no vegetable patch at all. Six to ten plants of rhubarb, or 15 to 50 of asparagus can be placed—in one or more groups—in sunny spots in front of a shrub border or at the back of a flower border. After yielding their crops in Spring and early Summer, they both make strikingly decorative ornamentals in the garden border.

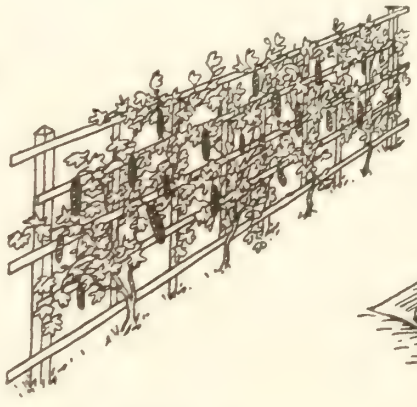
Mary Washington is the standard variety of asparagus, but a new variety from California, Paradise, is claimed to be superior and to yield a (*Continued on page 40*)



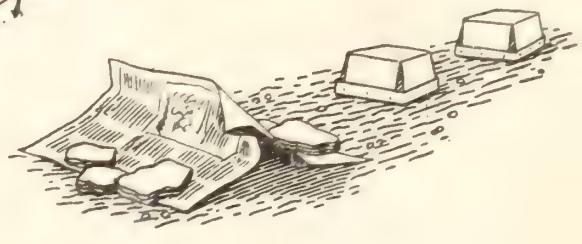
A handy support (left) for tomatoes and pole beans can be made from stout pointed stakes, with plasterer's laths



Corn, squash and melons (above), while usually planted in "hills", can be sown in rows, and thinned to 1′ apart



In the small garden, space may be economized by training cucumbers on a fence or trellis as one does tomatoes



Prevent wilting of newly transplanted plants by shading, with a plant protector, sheet of newspaper, or a berry box

First principles of flower art

Martha P. Emerson, a prize-winner, tells what it takes to make arrangements.

American Schools



ASYMMETRICAL BALANCE



AFTER DALI



RADIATING DESIGN



TALL LINES



LINES AND MASSES

HAVE you noticed how subtly terms in flower arrangement are going through a metamorphosis? The caterpillar term of flower arrangement itself is now the butterfly—flower art. A true art must boast of universality as a quality. Does flower arranging have such universal appeal?

It has most assuredly. One has only to count the literature on the subject and weigh the quantity of the written and spoken word. It would not take a statistical survey or the computation by a score of expert accountants, of the number of flower shows and their schedules circulated throughout the United States in 1940, to convince the skeptic that wherever a few are gathered together in the name of flowers, arrangements are inevitably discussed. What is more, they are discussed in no uncertain terms; and no matter how many times the terms are defined, personal interpretation creates new definitions intelligible only to each individual—or so it seems.

Yet, time and time again, the beginner asks, "Can you outline for me the first principles of flower arrangement?" or even the question reduced to its simplest terms, "How should I arrange flowers?" When trying to crystallize your ideas into some coordinated method of easy comprehension, you might ask yourself, "What would be the first thing that I would tell a group in the United States that had never heard of arranging flowers—if there is any such fortunate group, where ignorance on this subject is enjoyed as bliss?"

BALANCE. I asked a friend of mine, who is a competent and talented exhibitor, to tell me what she felt was of prime importance and she replied, "Balance". "Balance" came as a great shock to me, as an answer, because I think of balance as a quality of the intellect. One must assume first that there is a knowledge of unbalance before balance can be recognized or understood.

I think I would begin by asking, "Do you like flowers?" "Have you ever grown any flowers of your own?" "Do you like flowers so much that you don't want to leave them outdoors, but wish them to be with you inside your house?" "Do you like more than flowers?" "Do you like trees, woods, ponds, brooks, sunsets, rainbows and the color of stormy days?"

Then to the women in particular I would address my next questions. "Can you sew extremely well?" "Can you make a delicious pie?" "Can you cut a pattern?" "Can you design a dress?" "Can you trim a hat?" "Have you countless little miscellaneous skills with your own nimble fingers?"

FOR MEN. Of the men I would ask, "Can you mend a roof or fix an electric light plug?" "Can you use a screw driver?" "Are you a marksman, a stone mason, a surgeon, a mechanic or a watch maker?" Of course the majority of answers will be, "Yes". I can now assume that, without a conscious recognition of a craft, these various skills or accomplishments prove that the average man or woman, educated or uneducated, can take a teapot, a pitcher, a tin can, a wooden box,

or any one of the homely utensils that are universally at hand and can make flowers or combinations of plant materials stand up in any container with the aid of pebbles, leaves, fern or grass cuttings for holders. With practice the craft can become as complicated as one wishes it to be.

Then I would ask as a next step, "Do you see color?" "Can you find colors that you like in flowers and make the flowers express your own vision as a painter would do?" "Do you hear music and like it?" "Can you play any simple instrument such as a mouth organ, a Jew's harp or a fiddle?" "Do you like to keep time to music in any sort of dance routine?" "Do you see motion in a swaying tree, or in a ripple on the surface of a stream?" "Can you find a branch or a leaf to reproduce motion in your flower arrangement?" "Do you think in terms of poetry and universal rhythm?" "Have you ever modeled any form in clay?" "Can you make it symbolize an ideal that you yourself have or can you reproduce an object you have seen?" "Do you like to feel textures, soft linen, light cotton, cold crystal, smooth marble or rough bark?"

What ability therefore must a person have who desires to become a flower artist? The ability to select, to combine and to create with a sure technique, and a knowledge gained from a long observation and love of nature. The artist in flower arrangement is merely a craftsman of unusual ability.

FOR BEGINNERS. This is all, then, that I would tell the beginner. 1. Think of flower arrangement or flower art first in its broadest aspects, in its relation to all the other arts. 2. Reproduce natural effects in as harmonious a setting as possible. 3. Recapture exhilarating or relaxing color. 4. Interpret a quality in your combinations of plant materials that is atmospherical or musical or poetical. 5. Animate your flower arrangement with your own personality and imagination. 6. Last but not least—practice.

I am fully aware that this is highly controversial advice and that advanced students will say, "That's heresy. Be practical. How can you tell a beginner things like that? Teach them a simple triangle design. Tell them what the component parts of good design are."

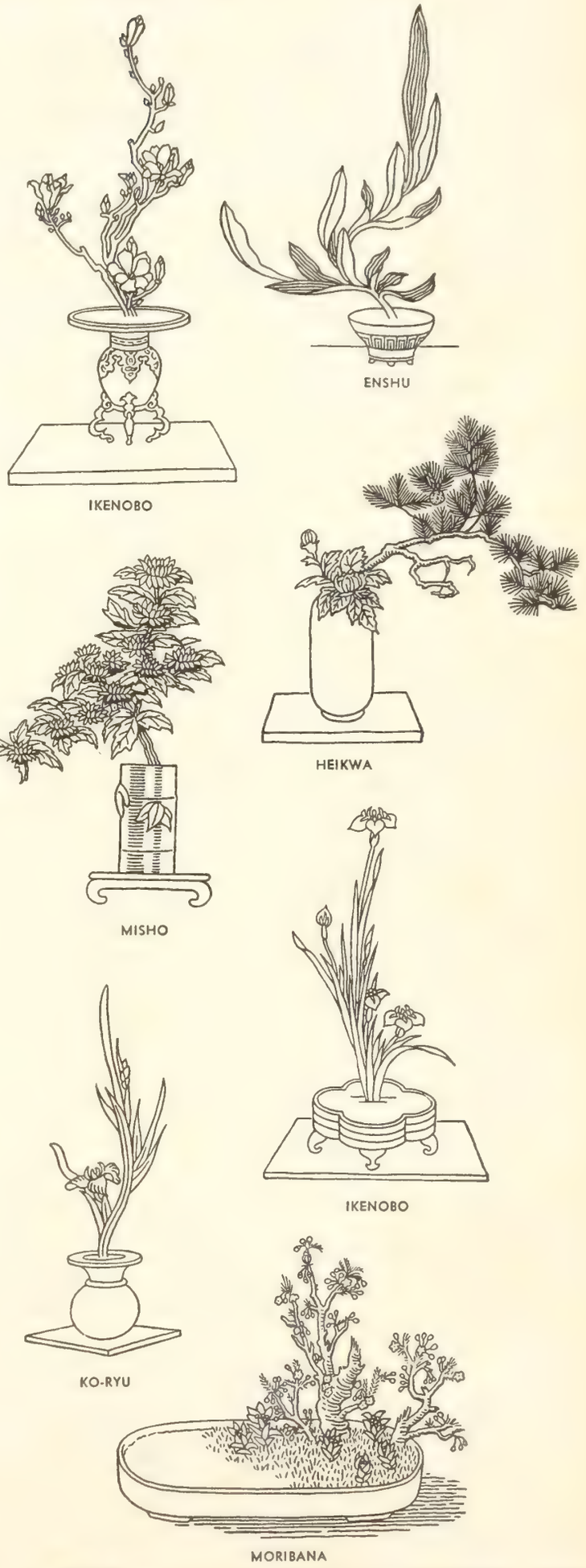
I will make a confession to you. I am just as weary of the overdesigned arrangement as I am of the completely undesigned. I agree that all great art and great composition has design, certainly, but the more subtle it is, the more fascinating, and the more original, the more intriguing. The same for music in all its patterns.

Many arrangements in flower shows today look like perfect surgical operations with every suture in accurate alignment. I do not hold, either, with the school that says you must have a design in mind before you begin, preferably on paper with explicit diagrams. Any one who can do this, and of course there are many so accomplished, deserves the deepest admiration, because the uncertain quality of flowers, their susceptibility to light and air, and their tendency to change unexpectedly from their original form, make this a feat extraordinary.

MATERIAL AND MEANING. There is a wealth of available plant material suitable for arranging. To make an unusual design, one must try over and over again with different forms until it becomes spontaneous and imaginative. The failures are more numerous than the successes, but once a success is achieved, the greatest joy and pleasure is experienced. These successes then contribute to flower art.

The Japanese teach a particular kind of technique or craft not always applicable or (*Continued on page 38*)

Japanese Schools



ANTIQUER'S PARADISE—HENRY FORD'S GREENFIELD VILLAGE—PRESENTED FOR THE FIRST TIME IN OUR FEBRUARY ISSUE

Notes on flowering trees and shrubs

Selected kinds of lilacs, azaleas, magnolias, mockoranges and the dogwoods



SHRUBS POPULARITY. During the past few years, when the cost of maintaining gardens has risen to a frightening height, an effort has been made to find a way of making gardens that would be inexpensive to maintain. The solution is a garden of flowering trees and shrubs. Once in their permanent positions and spaced far enough to reach mature size without crowding, these shrub and tree borders require only a minimum of care.

If they are used as backgrounds for flower borders or along garden paths, their encroaching roots may be kept in place by sinking planks between them and the bed.



LILACS would be the first choice of most people for that shrub garden. Out of the hundreds of French hybrids which should we select? In the whites, we recommend Jeanne d'Arc, Edith Cavell, Ellen Willmott, Marie Legraye and Vestale. For the violet-reds, Adelaide Dunbar, Charles Joly, Diderot and President Loubet. Don't miss Capitaine Perrault, double rosy mauve; Lucie Baltet, single old rose; Negro and Congo, both deep purple; President Lincoln, Wedgwood blue. Of the species, consider the Hungarian *S. josikaea,* the pinkish *S. microphylla,* the feathery and rosy purple Persian lilac.



AN AZALEA SELECTION. For those who have naturally acid soil or the means of making it, no flowering shrub is capable of giving so vivid and lovely colors as the azaleas. Start with one of the earliest, the pink royal azalea, *A. schlippenbachi.* In the Chinese group, *A. mollis,* are found an infinity of yellow, orange and salmon tints. *A. pontica* provides a deep orange and our native *A. vaseyi* a delicate pink, and *A. kaempferi* orange red. *A. maxwelli alba* bears pure white single flowers and *A. macrantha* orange red, with *A. kaempferi* single salmon red. In milder regions the Kurume azaleas should be tried. They, too, have a remarkable color range.



RENOVATING SHRUBS. Shrubs should be pruned, if they need it, immediately after flowering. However, it is not necessary to trim all shrubs each year, except to remove the spent flower trusses of lilacs, and to cut out dead wood of forsythia or old flowered wood of mockoranges, which may get too leggy.

Old shrubs, especially lilacs, are apt to become overgrown with suckers and filled with crippled old branches. The latter can be taken out and the suckers dug up as shown here. Or it is possible to cut a lilac down to 1′ and in a few years have a more flourishing bush. The clippers are also needed where branches interfere or where growth is so dense as to need some openings for light and air.



MAGNOLIA STARS. The taste in magnolias may vary. Some prefer the *M. soulangeana* kind—with varying pinkish white saucer flowers according to variety. These are favorites in the North. Others may select the cucumber tree, *M. acuminata,* with yellowish green flowers and still others the white-flowered sweet bay, *M. glauca,* with leaves almost evergreen. But for delicacy, we award the palm to the early-flowering, fragrant *M. stellata,* the star magnolia. It is the first to bloom, and a welcome sight its stars are!



MOCKORANGE FAVORITES. Both the large-flowered and the small types of mockoranges should be found in every shrub collection. The two old-fashioned kinds are the fragrant *Philadelphus coronarius* and *P. grandiflora,* the big mockorange. Among the relatively newer hybrids you find Avalanche, with arching branches, the large-flowered, fragrant Bouquet Blanc, the equally fragrant Lemoinei, the erect and spotless Virginal and the dwarf Mont Blanc with its multitude of small, sweet-smelling blossoms. These smaller types of mockoranges are especially valuable for facing down the taller, or for the front of general shrubbery plantings.



WATERING AND FEEDING. Granted that the hole for a shrub has been well prepared, i.e., dug down to 3′ and ample enrichment put in, there is no necessity for feeding it for a year or so afterward. When first planted a saucer should be left in which rain and hose water can collect. Into this can also be placed fertilizer over Winter to be forked in in the Spring. The water is quite essential. In drought, use a water sword to bring moisture directly to the roots. The bush can also be fed by punching holes 1′ apart in the surrounding sod or soil, and filling these with plant food.



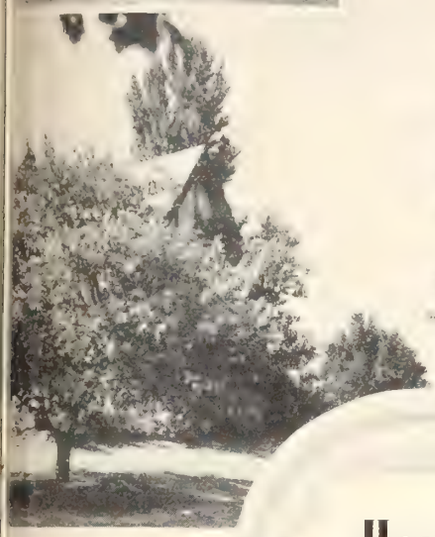
DOGWOODS, AN AMERICAN HERITAGE. No native tree contributes more bountifully to the glory of the American Spring than the dogwood. Pink or white, it stands on the fringe of woods. Fall sees it red with berries that delight birds. Eight kinds are generally available. The Tatarian *Cornus alba* grows erect. Its blue-white berries are distinctive. The white and pink kinds are listed under *C. florida.* The Korean, *C. kousa,* is one of the handsomest contributions from the Far East. The gray dogwood, *C. paniculata,* really has red stems and white flowers and fruit, whereas the bloodtwig, *C. sanguinea,* has purplish red branches, greenish white flowers and black fruit. The cornelian cherry, *C. mas,* is valuable for its early flowering with yellowish bracts, its Autumn foliage and valiant display of scarlet fruit. Early Spring is the time to set out dogwoods.

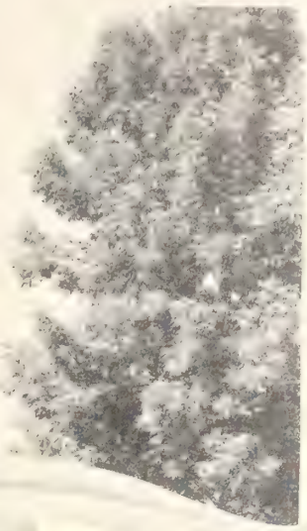


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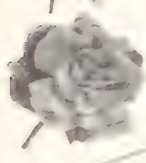
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ANNUALS F

(Continued from page 8)

higher award. I feel sure that a year or two hence it will be grown in many more gardens than Blue Brocade. Very dwarf (only 6" or so) and a remarkably deep rich color, it's truly a gem for edging or a low mass. Scabiosa Peace is another new flower we found excellent for arrangements. With last year's Heavenly Blue it's a "must" for this purpose. Marigold Scarlet Glow is a dwarf French double desirable for its size, its bright color, its earliness and its continuous bloom. This is decidedly an acquisition.

A NEW FOLIAGE PLANT. So much for the All-Americas. But what may have escaped the Committee's dragnet? Is there naught else of interest? Before we tackle the general list, let's take a glance at a few oddities.

Leucaphai candicans, for instance, is a newcomer which in our opinion will prove much more important to the home gardener than most of the medal winners. Its felt-like, long-lasting soft gray foliage will serve as a great "harmonizer" in the mixed border of annuals or perennials, and serves the same purpose in bouquets and arrangements. The plant—which isn't listed in Bailey—makes a spreading low bush about 1½' high. (Foliage is illustrated on page 35.) It will be a "must" in our own garden from now on.

Last year I had a good word to say about another newcomer, Star of Texas, *Xanthisma texanum.* Having tried it again this year, we like it better than ever, and it is especially desirable because of its resistance to early frosts. Recommended highly.

MORE SPRING-FLOWERING SWEET PEAS. Of outstanding importance, it seems to me, is the new type of Spring-Flowering sweet pea. A year ago we stated that this new development deserved much more substantial recognition than it received. Having grown them in our own gardens, and having them to cut in quantities for many weeks after all the older types alongside them had completely succumbed, I want to reiterate that statement. Variety Light Lavender was especially strong and vigorous. This year this variety, and White, Mauve and Clear Pink, are being added to the growing list of Spring-Flowering sweet peas.

In the Early-Flowering section also there are several new sweet peas this year—Red Giant, Helen Hayes, bright coral, Osa Johnson, light salmon, and Azalea Pink.

MORE AND MORE MARIGOLDS. The marigold tide still runs high. One cannot help wondering when the saturation point for new varieties will be reached—just as it was with double nasturtiums, for instance.

Of late the small single-flowered type has been increasingly popular, especially for cutting. This year's Wildfire is of that type. A fertile hybrid between African and French, it produces a prodigious quantity of medium-sized (2½" or so) flowers in a wide range of colors, stripings and forms. Coming into bloom in a couple of months from seed, it n- tinues until frost.

Popular also of course are the t Double Dwarf sorts with large flo and of these Pot O' Gold, of con and remarkably uniform growth, c one hundred per cent double. I claimed to be the earliest of all n golds. Gypsy Jewels is a mixture o same type, including orange, ye and primrose. Mission Giant Mixed similar to Goldsmith, described an the All America winners. Giant Y Supreme is a colchicine-induced provement" of that grand variety, low Supreme. Larger and deepe color than Yellow Supreme, but most colchicine "sports" that I seen) this flower is so thickened a approach deformity.

In the odorless foliage, carnati flowered group, too, there are sev new ones. Butter-and-Eggs has li yellow petals shaded deeper at the b giving a two-toned or bicolor eff very nice for cutting. Canary Bi bright canary yellow, Burpee Gold I proved and Mixed Carnation-Flowe are others in the group.

PETUNIAS APLENTY. Several new tunias—beside those winning A.A awards—will help swell the catalog lis Nothing startling among them; b General Washington, similar to Mart Washington but amaranth red wi darker throat, and Salmon Rose, gian flowered and much frilled and ruffle will appeal to petunia addicts. Hon Bright is a particularly glowing salmo pink, a very pleasing new large-flowere bedder with a three-foot spread; whi Ball Silver Lilac and Topaz Queen a especially recommended as suitable fo the florists' trade.

FLOWERS FOR "LITTLE" ARRANGEMENTS. During the past couple of year small or "semi-miniature" arrangement have been growing in popularity, espe cially for home decoration. They serv for small tables, corners, niches where full-sized arrangements can't be used. Here are a few new flowers you'll want to grow for this purpose.

Alyssum compactum Violet Queen, deeper in color and not so likely to "go off" to white as old Lavender Queen; cynoglossum Firmament, a particularly fine blue; and dianthus Floradale, singles in mixed colors on compact bushy plants that make them excellent for low borders or edging as well as for cutting.

FOR THE CUTTING GARDEN. For general cutting purposes, and for the "buxom bouquets" that appeal to real gardeners because the flowers in them are of more than incidental importance, there are also many new attractions to be considered.

Snapdragons (antirrhinums) of course take a leading place in the cutting garden. You'll want to try Copper Queen and some of the new colors in the *nanum grandiflorum* type such as Appleblossom and Gypsy Girl, carmine and yellow. In asters, to the Princess group (rust resistant) are added Princess Anne, peach pink, Bonnie, salmon rose, and

HE NEW GARDEN

ırsha, deep scarlet; while Moonlight, very blue, Morning Mist, deeper blue, d Sunrise, delicate apricot, are added the Giant Harmony group.

If you haven't yet tried calendula le Moon, mark it now on your list th a double x; we liked it even better is year than last, and have brought ınts into the greenhouse. Calendula ellow Shaggy is of almost globe form, ht yellow; Ball Improved Long Orge is extra fine for cutting.

Larkspurs, as usual, are offered in veral new colors including Pink King; ue Velvet, very dark; Super-Majestic hades of the circus press-agent!) ıvender, and stock-flowered Salmon ose. *Statice sinuata* is also offered in new strain, Burpee's Art Shades.

Stocks seem to be staging a comeıck. Improved strains flower earlier, ıd have blooms less hidden by the liage, making them more satisfactory r the border as well as for cutting. arly Beauty of Nice, Carmine Rose; ellow Wonder; Gardenia and Ball pricot are among the new ones.

FOR BEDS AND BORDERS. Among the extra-easy" flowers for beds and borers, none are more satisfactory than lliopsis. All-Double Mixed grows out 3′ tall, with a full range of colors ı semi-double blooms. Echium, Mixed Hybrids, brings new colors in this anual which some of you tried last year. n our garden, plants were rather weedy, ut made a good show of color. Nasturtium Cherry Rose is distinct; claimed to be the earliest flowering of all nasturtiums. The erect growing type of California poppies have made their use possible in smaller spaces; the Mixed Colors in this new type will find favor with many; Harvest Gold is a new, named selection which looks good to us.

NEW SALVIAS AND SALPIGLOSSIS. Those who like *Salvia splendens* for its many good qualities but fight shy of its aggressive color will be interested in the distinct new shades recently developed. In the new Welwyn strain, Pink, White, Purple and Mahogany are now available. In salpiglossis—that deserves to be much more widely grown in American gardens—the Dwarf Giant Flowering type will be welcome. Red Star, Blue-and-Silver and Velvety Violet are new named varieties.

Verbena White Ball lends itself to effective use in the border as an emphasis plant, and All-Color Giants bear rounded trusses on extra-long stems.

NEW ZINNIA TYPE. Zinnia Howard's Giant Crested comes last, but is by no means least in the 1941 parade of annuals. Result of a cross between the small-flowered scabiosa type and the giant dahlia-flowered, they produce crested blooms four inches or more in diameter, and in a wide range of zinnia colors. This new type, together with last season's remarkable David Burpee strain (which is entirely different) should have a place in your 1941 garden.



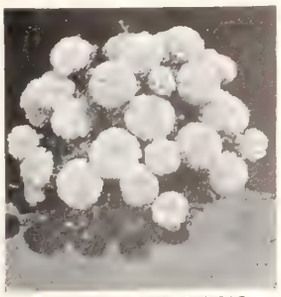
SALPIGLOSSIS DWARF BLUE



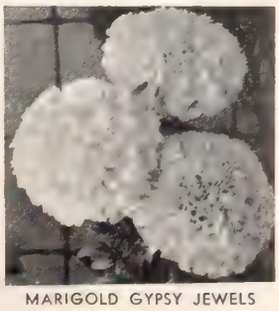
LEUCAPHAI CANDICANS



VERBENA DWARF ERECT WHITE



MARIGOLD POT O'GOLD



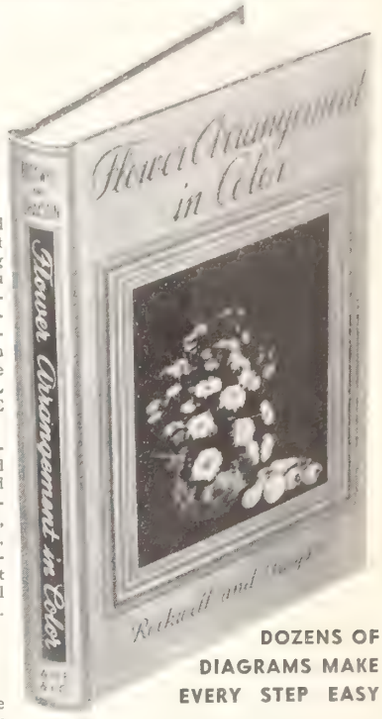
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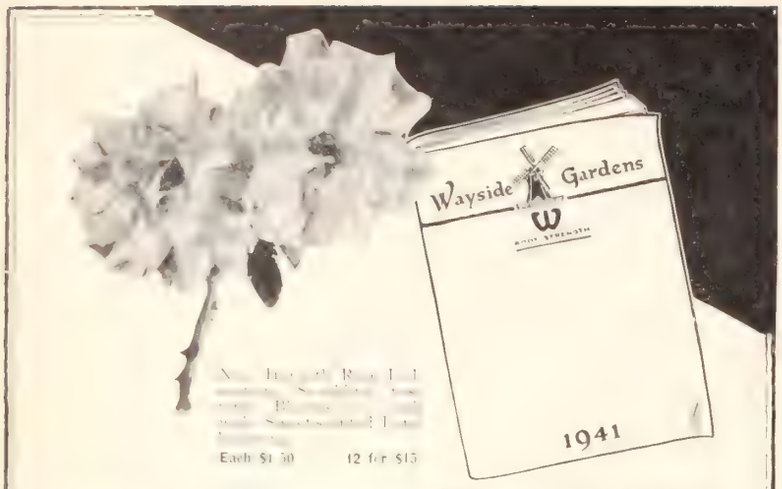
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HYBRID TEA ADORATION

W PERENNIALS

(Continued from page 13)

ne varieties of this fine late Summer
it, along with the recently introduced
ppersfield Orange and Peregrina.

'sually thought of as a Fall flower,
igh the earlier types begin flowering
July, are the tritomas, much prized
modernistic flower arrangements as
as for dramatic highlights in the
den. Early-flowering Hardy Hybrids
new tri-species strain, of great in-
st because of its many light and
tel shades and its long flowering
son—June to frost. Twelve colors
e been selected for naming, includ-
Salmon Beauty, La Citronière,
hilla and White Chief. The Mixed
brids contain a wide range of colors,
ie of which are shown in the color
otograph on page 12. *Tritoma galpini*
new dwarf variety with grass-like
age and 4" to 6" spikes of rosy saf-
n flowers produced from July 'til
st.

OME NEW PHLOXES. Backbone of
Summer borders, the hardy phloxes
e of late been augmented by a num-
of splendid varieties. New for this
r are Atlanta, with immense pyra-
dal trusses of white tinged with blue,
ecially effective in partial shade;
kado, deep violet with white eye; of
dium height; and Northern Lights,
minous deep pink. Tigress, orange-
rlet; Harvest Fire, salmon-orange;
l Augusta, cherry red, have all made
d and merit positions in any garden,
n if older sorts must be discarded to
ke room for them. In the creeping
bulata) group, Apple Blossom, Dixie
lliant and Blue Hills are all choice.

A FEW FOR SPRING. In addition to
creeping phloxes above, a few other
ice things for the early garden are
ajestic Splendor and Engleman's
ze strain of pansies; Baby Pansy
iola nana compacta) claimed to flow-
in seventy days from seed; viola Mag-
Mott, not new, but still little known
this country; and also Dwarf Early-
wering Sweet William. Coralbells
euchera) have been much developed
ently, and to such recent fine sorts
Queen-of-Hearts, the deepest color
any we have grown; Oakington Jew-
coral pink; and Snowflake, pure
ite. Bloom's Variety, a rich red with
stems, is now added. Three geums
o claim attention. They are Red
ings, bright warm red; Dolly North,
ht orange; and Wilton Ruby, bright
by and orange.

NEW POPPIES, too, claim a place in
s year's plant orders. Nothing as sen-
ional as last season's Snowflame, but
rise Bedder (also an Oriental) gives
a new color. In the *nudicaule* (Ice-
nd) section, flower arrangers will hail
th joy the soft blending orange, lem-
, salmon, apricot, rose and cream
ades in two new very similar strains,
artford Giant Art Shades and (San-
rd Giant) Pastel Tints. I have not
grown these, but the flowers seen
re extremely lovely, and these new
ains should make a most desirable
dition to one of the most satisfactory
all our border and cutting flowers—
e Iceland Poppy.

OTHERS FOR CUTTING. And speaking
flowers for cutting, an interesting new thing in our trials at GrayRock this year was giant cupid's-dart, *Catananche coerulea major*. In England this was considered sufficiently good to receive an R.H.S. Award of Merit. Much of its charm lies in the combination of its silvery stems and foliage with the violet blue flowers (not unlike cornflowers) which are produced freely from mid-Summer until hard frosts. The flowers are so long lived that they may be dried as everlastings. Effective both in the border and for bouquets and arrangements, and an easy grower. They bloom from June to hard frost.

Among the more familiar perennials good for cutting are *Stokesia lilacina* Lavender Queen, very lovely with its silvery centers; gypsophila Flamingo, double light pink; gaillardia The Imp, dwarf, compact and well-behaved in the border, with gay, bronzy crimson flowers on short stems; and dianthus Silvermine, pure white, very fragrant; and two new Shasta daisies—zinnia-flowered, a semi-double with golden center; and Favorite, five-inch "daisies" on long stems, and a continuous bloomer.

TALL FOR BACKGROUNDS. In those taller-growing "accent" plants which add so greatly to the general effect of a hardy border, there is nothing particularly striking for the new year. The splendid American strains of delphiniums developed both on the Pacific coast and in the East continue to receive wide commendation. These—under the "type" names of Pacific Coast Hybrids and the Dependable strain—were described in these columns a year ago. To the latter a new variety, Enchantment, light delphinium blue, is now added. Those who have not been successful with the Russell lupines which have done so wonderfully in England and in some parts of this country, will want to try the Re-selected Hybrids, said to do much better under average American conditions. *Lythrum salicaria* The Beacon, a brilliant red, comes with the recommendation of an R.H.S. Award of Merit. *Heliopsis patula* Golden Rays gives a Summer-long crop of semi-double deep golden blooms, as does also the single flowered H. Summer Gold; both are extremely vigorous. Oenothera Illumination is a new evening primrose with exceptionally large flowers with salmony pink buds that make a nice contrast to the soft gold of the open flowers.

A FEW ROSES. As we announced last year, the All-America Selections idea has been extended to the field of roses, which are tested for two seasons before awards are made. The winners for 1941 are as follows:

Charlotte Armstrong, highest score, blood red buds opening to cerise, mildew resistant; World's Fair (Floribunda), deep blood red and extremely satisfactory (shown in color in these columns a year ago); The Chief, orange and begonia rose, mildew resistant, fragrant; California, ruddy orange and saffron, fragrant; Apricot Queen, coppery salmon, fragrant; Dickson's Red, long flowering, glowing sun-resistant red; Flash, a vivid flashing combination of orange-scarlet and chrome yellow, semi-

(*Continued on page 44*)



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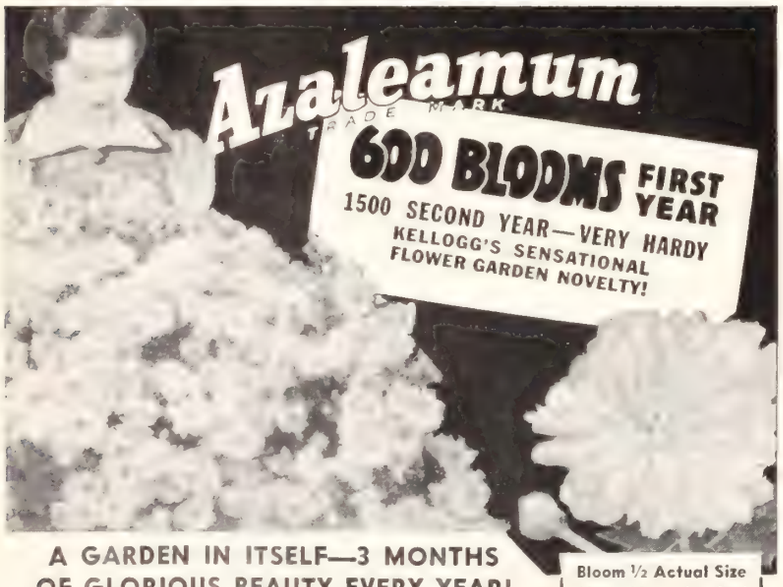


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PRINCIPLES OF FLOWER ART

(Continued from page 31)

necessary to every Western arrangement, but the art they capture is particularly expressive of what I have feebly tried to prescribe for all beginners. Their arrangements almost always mean something. They interpret moods of nature with seasonal effects and invariably strive for beauty whether they attain it or not.

Flower art essentials

In my opinion, a good arrangement has normally a structure, a superstructure or possibly an amplification of these and if it has imagination, originality and proportion and is subtly designed and interesting in color, it is deserving of its new title, flower art.

For the experienced flower artist there are many tricks and short cuts to interesting effects, accomplished often through a simplified line arrangement with a focal point accentuated by a rosette of foliage or mass of color, or a flower of some particular size or shape to complete the desired result. One of the tricks for an effect in color or for line emphasis is to defoliate. Many flowers and shrubs have too much inconsequential leafage. When stripped of this superfluity, a striking stark quality is achieved in line, and in mass arrangements, a far less diffused interest.

You may feel that I am inconsistent, when I recommend defoliation, after having advised, for beginners, the recapturing of natural effects. I wish to be quite clear on this point. Encourage the beginner to have such an ideal and to practice with branches, leaves and forms of all sorts gathered from every known source that this country offers. The eye will soon grasp the meaning of balance and proportion and will recognize that cutting, eliminating and bending, if necessary, will frequently accomplish an effect more natural than the selection of particular material in its original state.

Reference books

There are innumerable books which deal thoroughly with all the problems of flower arrangement in a clear and concise style. The most recent book is *Flower Arrangement in Color*, by F. F. Rockwell and Esther Grayson, which covers all the first principles and has included as well the advanced key to successful flower arranging. This book has superlatively fine pictures taken by F. W. Cassebeer.

I would like to say a word more to the advanced student. Study carefully the use of accessories in composition. Never add an accessory to an arrangement in your home or in a flower show unless it has reason to be there by right of its texture or its form or unless it is used to coordinate the rhythmic line from the lowest point to the highest or gives emphasis of needed weight to the entire whole. An accessory must act as a qualifying sentence before a noun and verb, or as a period or exclamation point at the end of a sentence. It may also be thought of, as in music, as the opening note that piques one's interest to the whole musical score or as the resolving phrase which brings the composition to a dramatic close. The accessory used as a comma or pause in writing, or as a bar in music, ha[s] no meaning.

The problem of locating an acce[ssory] and at what distance from the arra[ngement] ment is always a moot question. Ir[re]ting a table, one has the greatest [op]portunity for practice with accesso[ries]. China, glassware and table linen al[l be]come accessories to the central th[eme] in proportion, color and texture [for] using the word central, I do not [mean] that an arrangement must be cent[ered] on the table. It may be placed whe[re] it contributes to the good taste [and] charm of the whole setting.

The use of stands under arra[ngements] ments has been much over-rated. [One] has only to observe examples from [the] accumulated collection of flower ph[oto]graphs to see where they frequently [fall] short in their contribution to a [har]monious accomplishment. If stands [are] used at all they must be absolutely r[ight] in proportion, color, texture and s[cale] able to the container.

Uses of textiles

There must be, for the advan[ced] student, increased study also on the [use] of textiles, particularly in flower sho[ws]. If placed behind the container, t[hey] must be unconditionally smooth [and] neat whether they are meant to ha[ng] flat or in draped folds. Below the c[on]tainer, their treatment can be optio[nal]. However, last year the judges at [the] International Flower Show vo[ted] against an arrangement, brilliantly [ex]ecuted and classified as "Tranquillit[y]" which was disturbed by many ripp[les] in the fabric below it.

There is much to be learned in flow[er] art, whether one is a beginner or a[n ad]vanced student. New conceptions [of] design and color formulæ are being d[is]cussed and practiced constantly. Wh[en] one has mastered the technique of t[he] craft in flower arrangement and has [at] least a smattering of knowledge of t[he] related arts, flower show classes, desi[g]nated by such complex titles as, "Su[r]realism in Flowers", "Arrangemen[t] Expressing 1950", or "Emotion", [or] "Religion" (thank heaven, not y[et] "Politics") can safely be entered. The[re] is still a class to be entitled "An Inter[-]pretation of Stravinsky".

The handsome booklet illustratin[g] dozens of flower arrangements in fu[ll] color produced by the Coca-Cola Com[-]pany and distributed widely throug[h] their magazine advertising has had a[n] amazing effect on flower show produc[-]tion in 1940. The arrangements b[y] Laura Lee Burroughs have been charm[-]ingly planned and executed. All praise t[o] the company for this type of advertising. A new set of flower arrangements from the same source and by the same gifted arranger is to be expected shortly.

Flower art in the home

You may infer that I have laid par[-]ticular emphasis on the entering of flower shows. I do not wish to leave this impression, nor is the whole aim and ambition of the flower artist to be awarded prizes. The happiest experience comes from making a beautiful arrangement in one's own home that gives joy to oneself and one's family.

To conclude, let me say that I consider, in reviewing the first principles of flower arrangement, that there are two distinct schools of thought. One intends that flower arrangement must be built on an exact and meticulous science of design and any departure from the standard brings failure. In the other interpretation, there is more emphasis laid on color, originality and freedom of expression. Both schools can lead into difficulties. Many abuses of fundamental principles are found in the latter group when the structural character of certain flowers is ignored.

"Classic" vs. "free"

In flower arrangement, as in music, one may play by note or by ear. One may also prefer the repetition of classic moulds. The Japanese formal line arrangements might well represent the symphonic or sonata form in music. However, if I should ever be able to develop a genre, in flower arrangement, of my own, I should want to express rhythmic freedom and unrestricted fancy through creative design, which composers in music hope for through study and practice. If a composer cannot discover a new form, he strives to develop a new combination of old musical ideas. A true artist can create a beautiful and original composition by any known method.

There are no boundaries to beauty in flower arrangement. It may be found in buxom bouquets, in arrangements of ascetic line quality, of verdant or dried, of formal or informal, or of exotic or homely plant material. There are many mediums for expression of beauty in all the arts. A flower arrangement may be influenced by one's own preference for water color, etching, oil, pastel or charcoal drawings. A flower artist may feel also more at home with certain periods of household decoration and furniture. This too may be reflected in the flower arrangement.

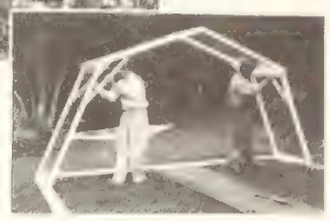
Pleasure is primary

The first principles of flower art, therefore, may be as unpretentious or as formidable as one wishes, to the degree that they absorb the imagination and ingenuity of the individual. If rules and regulations have become a load of lead to your spirit, renounce them and do not attempt to be a flower artist unless it will give you pleasure and be a medium through which you may aspire to the greatest of all arts, the art of living. In this way alone is flower art vindicated.



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SUMMER BULBS AND TUBERS

(Continued from page 15)

Dahlias. The various steps in preparing dahlias for planting are pictured here. Now for the actual work—soil, setting of tuber, staking, pests. Sandy loam, well manured, is the dahlias' preference, together with easy drainage and sunlight. For the larger sorts set the stakes 3′ apart in the row and the rows 4′ apart. The smaller, bushier types should be set 18″ apart. Excavate each spot where a tuber is to be planted 8″ deep and dig in a shovelful of well-rotted manure or compost, covering it with good top soil. The tuber is laid 6″ deep with the sprouted eye upward and covered with 2″ of soil, leaving a hollow for rain. Drive in the stake.

Allow only one stalk to develop, tying this as it grows. After it is 1′ high nip out the growing tip to make a bushier plant. Do not cultivate deeply. See that the plants never lack water. Occasional feeding will be needed, as the dahlia is a gross eater, phosphorus and potash being its especial requirements. The first week in August give a complete fertilizer, 2-10-16, at the rate of 2 oz. a plant spread in a ring and lightly forked in.

After the white frost, which usually halts growth, the plants are cut down and the tubers carefully dug for Winter storage.

During the growing season watch must be kept for the stalk borer. Clean cultivation will be a preventative and, where borer is evident, go at him with a small hooked wire.

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TIMELY GARDENER'S NOTES

SAFE LILIES. Because so many lilies are infected with the destructive mosaic, it seems the better part of wisdom to plant only those that avoid this disease. According to George L. Slate and E. P. Imle, lily authorities, the following can safely be planted:—*L. martagon* and its varieties, *L. hansoni*, the Backhouse hybrids which are the result of mating these two kinds, *L. pardalinum* and its variety *giganteum*. Those that generally escape mosaic infection are: *L. browni, L. henryi, L. roezli* and *L. davidi* and its variety *wilmottiae*. Lilies that remain fairly free are *L. regale, L. pumilum, L. amabile, L. speciosum, L. pomponium, L. bulbiferum* var. *croceum* and *L. monadelphum*. Plant these, maintain soil sanitation, burn any bulb that develops leaves with mosaic indications and you will be saving yourself trouble—and will have good lilies.

STANDARDIZED PLANT NAMES II. The new and enlarged edition of this handbook, so necessary to gardeners, nurserymen and florists, is a book of nearly 700 pages and contains approximately 90,000

(Continued on page 114)

FROM THE VEGETABLE PATCH

(Continued from page 29)

year earlier. Myats Victoria and MacDonald's are the sorts usually grown.

Preparing the soil. The spot selected for the vegetable patch should, of course, have full sun, or as nearly so as possible.

An important factor in preparing the soil is to dig deep—a full 8" at least, and preferably 10" or 12". However, raw subsoil is not to be turned up on the surface. If the soil is "shallow," turn or loosen the subsoil where it lies, by removing the topsoil to the preceding "spit" or furrow, and then breaking up or turning the subsoil where it lies before placing the next spit of topsoil over it. Deep pulverization of the soil is especially important where root crops—beets, carrots, parsnips and the like—are to be grown. But with modern, quickly available plant foods, which can be applied at intervals during the growing season, very deep digging is not so essential as it was.

Stable manure, if used, is turned well under. Prepared fertilizers and plant food, and well-decayed compost, are spread on the surface *after* digging, and worked into the surface with an iron rake when leveling and fining the surface of the soil to prepare the seed bed. It is desirable to dig and rake over the entire vegetable plot as early in the season as the ground can be worked. Some of it will not be planted until considerably later, but this gives a chance for the first crop of weeds to sprout, and to be destroyed wholesale when the surface is re-worked.

Cultural requirements of different types. Culturally, garden vegetables fall into four groups—the root-crops, the leaf-crops, the fruit-crops and the vine-crops.

The root-crops (radishes, beets, carrots, turnips, parsnips, salsify, witloof) are raised from seed sown directly where the plants are to be grown. All are hardy, and can be planted just as soon as the ground can be made ready. Rows are marked off 12" to 15" apart, and the seed sown close (6 to 12 or more to the inch, according to size) *pressed into the soil,* covered lightly.

The mistake most commonly made by the beginner in growing crops is the failure to *thin out* sufficiently as soon as the seedlings are well up. A half inch or so for radishes, and 2" to 4" for the others, must be allowed.

The leaf-crops. Most of these too are hardy, and can be sown as soon as the ground is ready. Cabbage, broccoli, lettuce and celery, however, are usually started under glass, and then set out in the garden as growing plants, thus producing early crops.

Plants can be grown at home in a cold-frame, after starting indoors, or in a hot-bed. Or they may be purchased from seed houses or a local greenhouse.

All the leaf-crops are heavy feeders, requiring especially a generous supply of nitrogen. Hence rich compost or rotted manure is often used in the planting holes.

The fruit-crops. Most of these, having come originally from more tropical climes, are tender and cannot be planted in the open until after danger of late frosts. Tomatoes, peppers, and egg-plant must be set out as well-started growing plants if one wants to begin using them before late in the season.

Beans and corn can be planted safely "when oak-leaves are as big as squirrels' ears"—ten days or so before it is safe to set out tomatoes, as it takes them a week or two to come up. Several successive plantings of dwarf beans and corn are made. New Zealand spinach also is tender, but one planting does for the entire season.

The vine-crops Cucumbers melons and squash, too, are tender, and heavy feeders. While usually planted in "hills", several feet apart each way, they can be sown in rows, and thinned out to a foot.

Success with the vine-crops depends largely on getting a quick, strong start, and protection from insect pests during the early stages of growth. Both these ends are accomplished by covering the hills with plant starters (of which several types are available) or with bottomless boxes, 6" or 8" deep and 18" to 24" square, covered with muslin.

As cautioned at the beginning of this article, the beginner will be well advised not to attempt for the first season anything like a complete list of vegetables. But, even if he has never grown any before, he will find a thrilling new adventure in growing a reasonable number of them—an adventure which brings very practical rewards.

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GARDENER, SPARE THAT TREE!

(Continued from page 25)

wood where the bugs could breed and keep the tree well fed.

Galls and rusts are others to watch—spruce galls, which may kill twigs or retard tree growth and for which you use a contact spray in early Spring or late Fall. Cedar apple rust starts with galls on red cedars and Colorado junipers, opens in Spring into orange gelatine flowers which in turn spread spores to the apple trees. A colloidal sulphur spray of apple leaves for eight or ten weeks during Spring and early Summer may break this destructive succession of unpleasant tree ills.

The Dutch elm disease can be recognized by the wilting and yellowing of leaves and dying of twigs. Once deeply infected, the tree must be destroyed.

The eye of the owner should also watch for the following in Spring:

Canker worms that puncture leaves. Band trees with sticky girdles and spray foliage early with arsenate of lead.

Tent caterpillars, which you tear out by hand or spray with arsenate or nicotine sulphate.

Elm leaf beetles, which lay their eggs in May and early June on the underside of the leaves. Attack them with arsenate. And the same dose is given bagworms, which hatch their eggs in May or June.

TIMELY GARDENER'S NOTES

(Continued from page 39)

entries or more than double the contents of the 1923 edition. It covers practically the entire field of plants and plant products. When you realize that 800 asters are described, 1100 cactus, 550 camellias, 1350 edible fruits and nuts, 1000 succulents, 180 waterlilies and 500 weeds and 2000 plants for use of wild life, you can grasp the range of the work.

HERB SELECTION. Two swallows don't make a Summer or two herbs an herb garden. We realized this the other day in going over the list of herbs grown by a HOUSE & GARDEN reader. Her forty-four perennials and five annuals make a wide range to select from. She was growing the following. *Perennials:* angelica, rosemary, rue, southernwood, costmary, camomile, bergamot, tarragon, burnet, grieges lily, horehound, dittany, parsley, anise, borage, cicely, crocus, saffron, fennel, horseradish, linden flowers, *Origanum majorana,* wintergreen, lovage, sage, clary and several other varieties, lavender of varieties, wormwood, camphor, henna, lemon balm, germander, sweet woodruff, mints of 8 varieties, thymes of 10 varieties, chives, aconite, basil, calendula, coriander, elecampane, feverfew, hyssop, myrrhis, sorrel, verbena, lemon. *Annuals:* caraway, chervil, savory, cardamon, marjoram.

IRIS SPECIES. Once let an iris fan expand his enthusiasm and it will run to iris species. They are almost legion. From that vast rank of wilding, let us suggest that you try the following: *I. arenaria, cristata, gracilipes, reticulata* and *verna* to start with and then add *I. graminea, prismatica* and *tenax.*

FOR LAWNS IN SPRING. When the frosts have gone, then start working on the lawn, although even before that time it can be fed. The work generally consists in patching, top-dressing with screened loam, filling low spots, rolling to force back into the soil grass-crowns heaved out by freezing and thawing. Bare spots can also be seeded.

(*Continued on page 44*)

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SHEATHED IN ICE

Why the beauty of an ice-storm is linked with destruction, and how to save affected trees

When once the browned leaves of Autumn cover the ground and when long shadows are cast by the bare branches, the garden is a sad and tired-looking spot. Only after the first snowfall does a fresh breath enter. The stark beauty of the slender branches is set off in extreme contrast to the white blanket that shimmers in the early morning light. The cold white landscape is quiet and solemn while the air is stirringly invigorating.

When a gentle warm rain falls down from the higher reaches to the ground where the temperature is just below freezing, every drop that touches any surface freezes almost at once. In this way is built up an armored, inflexible and extremely heavy covering of ice on twig and branch and limb.

Even the delicate hoar frost can, under certain conditions, weave a coating of ice over twig and branch. This is more especially true on windless, sunny days followed at night by a drop in temperature and heavy dew which crystallizes. Then, when surface melting is followed by refreezing, the individual crystals are fused together, resulting in an overcoat of ice.

If, now, a sudden gust of wind cannot shake off the ice formation from tree and bush and shrub, it falls a victim to its weight. Even the slender fir trees bend double down to the ground. A sudden tinkling crash, as if a thousand plate-glass windows were suddenly smashed, is followed by a rushing roar and a dull thud. Another tree has lost its crown. In this way twigs and branches and heavily overladen limbs come crashing downward.

Such a covering of ice invariably destroys more than a decade of growth can restore. An indescribable mess of ice and branches covers the ground. A devastation unique in nature and all too frequently irreparable.

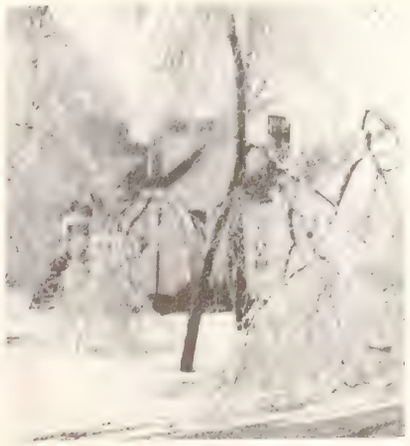
The trees that suffer most under such a weight of ice are those that have the toughest, strongest and least flexible wood. Among these are the dogwood and various forms of maple and hickory. Trees that have flexible twigs and branches such as apple, beech, willow, birch, etc., suffer far less damage. They just give to the weight and bend without breaking.

A frozen but not frost-killed part of a plant has lost its elasticity. When it bends, a crackling sound is heard as if particles of ice were rubbing together. This is what actually happens. Ice is formed within the tissue, and when the plant bends the ice helps break the affected part. The ice thus formed is not located within the cell but in the air spaces next to it. The water is given off by the cell just before the water is about to freeze and it then collects in the air spaces. In this way the plant tissue, the protoplasm, the living part of the plant, does not freeze. A chemical reaction within the protoplasm is, under these circumstances entirely probable. Therefore a light coating of ice does not cause any freezing damage to the plant. Only when the armor of ice becomes too heavy is breakage to be feared.

Late the following Spring, after serious damage has been caused to the vegetation by the ice injury, an accelerated plant growth takes place which is known as "regulation". This vigorous growth compensates, to a degree, and rebuilds to a certain extent, the wounds suffered during the Winter.

All injuries should be treated as soon as possible. In the garden this is essential; for all wounds, when exposed for a longer period to the air, are apt to collect spores of all sorts of fungi which may hasten the death of the affected plant. Wounds are much more serious than any breakage of limb or twig. Wherever the damage is severe, as for instance in the breaking off of a crown, it is best to prune back to just below the place of fracture where one or more strong limbs are located. The wound itself is to be cleaned thoroughly with a knife and painted with oil paint or, better, shellac. This seals the wound and no fungi spores can enter. At the same time the damaged portion will soon be covered with a new protecting growth of bark.

Dr. F. Bade.



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TIMELY GARDENER'S NOTES

(Continued from page 41)

SHRUBS FOR ROCK GARDENS should be dwarf in habit, mainly prostrate in growth, and, if spreading, capable of being kept in hand. These fifteen have the required characteristics—*Azalea macrantha* with its salmon red flowers; Wilson's barberry, a spreader that turns scarlet in Autumn; *Cotoneaster adpressa* for its picturesque method of growth and brilliant red Fall fruit; *Daphne cneorum*, supplying fragrant pink flowers in early Spring; Spring heath, *Erica carnea*, also rosy pink in Spring; both Sargent's and prostrate junipers, growing no more than 1′ high; box sand myrtle, *Leiophyllum buxifolium*, valuable for its glossy foliage and white May flowers; box honeysuckle, *Lonicera nitida*, another glossy-leaf miniature, with purple Autumn foliage and blue-purple fruits, a characteristic shared with *L. Pilenta*, growing to 18″; rest-harrow, *Ononis fruticosa*, with its pink, pea-like flowers; two cinquefoils—*Potentilla identata fruticosa*, an Autumn bloomer with pale yellow flowers, and *P. tridentata*, a smaller plant of only 10″ with white flowers and almost ever-green foliage; dwarf Japanese yew, *Taxus cuspidata nana*, which attains 3′ and should be used judiciously and kept well clipped.

FRESH SEED. It is true, some vegetable seed—beets, cauliflower, cucumber, eggplant, lettuce, onion, tomato, turnip and watermelon—will germinate even when four to five years old. But it really pays to buy fresh seed each year to be sure of quick, uniform growth. The time between seed sowing and harvesting ranges from the three to four years required by asparagus to the thirty and fifty days of radish and the fifty to seventy-five days of lettuce.

FINISHED BULBS. What can you do with forced bulbs after they are through blooming? Give them occasional water until the foliage yellows, then the bulbs should be dumped out, dried off and kept in a cool place until Fall and planting time come round again. Freesias and oxalis can either be given this treatment or kept in their pots till September, when they will start growing again.

AMONG THE NEW PERENNIALS

(Continued from page 37)

climbing or pillar type, good foliage.

It should be pointed out that, due to the fact that these rose trials are new, many excellent varieties for this year's introduction were not entered. A few of these (space does not permit mention of more) are:

Daylight, fragrant, peach-colored blooms on strong bronzy plants, awarded a Certificate of Merit by the American Rose Society; Orange Nassau, chrome yellow and orange, one of the loveliest of all, especially under artificial light; Mrs. Oliver Ames, soft chrome yellow, *especially fragrant* and vigorous; Rose Bampton, large, free-blooming, light American Beauty red; Riviera, winner of two Silver Certificates, fragrant coppery orange which I liked very much; King Boreas, a sub-zero full-petaled lemon yellow. McGredy's Sunset, while not brand new, I consider one of the loveliest and *all round, most satisfactory* roses of the last decade. It's a "must" for any garden. All of these are Hybrid Teas.

Poulsen's Copper is a new color in the Floribunda group. Two outstanding climbers are Chevy Chase, a real improvement in the Crimson Rambler type, vigorous, 15′; and J. H. Nicolas, a full size, buxom, climbing, fragrant rose, pink, blooming into October, a real acquisition. Carpet-of-Gold is a vigorous *fragrant* pure yellow sub-zero Creeper and Climber of Brownell's quite constantly in bloom. Midget, an addition to the popular miniature section, a tiny rosy pink in clusters of five or more; excellent for miniature arrangements. Margo Koster is a dainty little polyantha of the ranunculus-flowered type—be sure to watch for it, as you'll love it. (In color, page 12.)

GLADS, IRISES AND DAHLIAS. Those who have not followed the development of glads lately should try some of the newer ones, and learn for themselves what marvelous colors are now available. Most sensational of the new glads, perhaps, the *fragrant* variety Carrie Jacobs Bond, a wiry-stemmed rose red with white veining, that has the odor of violets. Glamis (color on page 12) is a fine general purpose pink. Joyous (shown at the Summer shows under the name of Apple-blossom) is a prize-winning, delightfully dainty sort. Gloaming, light purple with cream throat; Solentium, white with red feathering; Bancroft Windsor, blended reddish orange; Twilight, a fascinating "smoky"; Green Light, milk-white with greenish throat; and Myrna, best of the whites, are others.

In the newer bearded irises, Golden Majesty is perhaps the best deep yellow so far achieved, and Mt. Washington the purest white. Old Parchment, a soft creamy tan, and Buckskin, bronzy light yellow, are particularly charming. Violet Symphony, Golden Fleece, Red Gleam, Sunny Boy, orange, and Storm King, deep purple, are worth watching for.

Dahlia fans will like particularly the new American Dahlia Society prize winning seedling, Lynn Fontanne, a huge informal and very deep soft rosy-orange; Alfred Lunt, vermilion, formal decorative; Edith Willkie, pure white, semi-cactus; Snowcrest, winner of the Leonard Barron Trophy; Crowning Glory, rose pink incurved cactus (Gold Medal Certificate). Imp is a pure yellow orchid-flowering that I like.

Gladioli, irises and dahlias are of course "specialist" flowers, and their enthusiastic followers get the catalogs of the specialists to keep up with new introductions.



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BOOKS FOR GARDENERS

Those Engrossing New Volumes Provide Gardeners Food for Thought During Winter Months

TREE NEIGHBORS, by Russell Doubleday. Illustrated. 103 pages. *Doubleday, Doran & Co., Inc., N. Y. C.* $1.75.

This slim volume contains thirty-two brief chapters each devoted to a tree useful and ornamental in the home grounds. The author has illustrated these chapters with photographic tree portraits made by himself and each section is headed by "leaf print" of the foliage of the tree under discussion.

Most of the trees in the book are native to northeastern America, though a few importations like the European larch, the Norway maple and the Japanese maple have been included.

There is nothing technical about *Tree Neighbors*. Even the horticultural side has not been emphasized. Soil and location preferences are mentioned, but there is little real cultural advice and no suggestions on time or methods of transplanting. The virtues and beauties of the various species are enlarged upon, however, and even their failings are conscientiously listed. Descriptions are accurate enough for purposes of identification and these are further clarified by the illustrations.

The photographs in most cases show the trees in conventional garden settings. Thus the white pines pictured have an unnaturally tame appearance, being young specimens which have not yet attained the dignified height and distinguished outlines characteristic of these fine trees in their native habitat. The hemlocks illustrated are young saplings hardly larger than deciduous shrubs, but showing the graceful possibilities of this conifer for garden use before it is full grown. Our old favorite lawn trees, however, the horse chestnut, the elm, the sugar maple, etc., are represented by portraits of noble specimens towering above the rooftress of mellowed homes. The end-papers have been cleverly devised by combining small photographic reproductions of the lower trunks of all the trees discussed in the text. This enables the reader to identify a specimen by its bark and growing habits.

Mr. Doubleday's book will be especially useful to those who know little about trees but who are anxious to obtain the knowledge necessary to enable them to plant and shade their home grounds appropriately. With this volume at hand no home owner need depend on the advice of an acquaintance or a chance-met nurseryman when selecting his trees. He can search out and study living specimens of the species described and pictured here and then make his own choice intelligently, being reasonably sure that the result will be a happy one.

THE FLOWER FAMILY ALBUM, by Helen Field Fischer. Illustrated by Gretchen Fischer Harshbarger. 65 pages. Published by the authors, *Helen Field Fischer, Box 5, Shenandoah, Iowa.* Cloth, $2.50. Spiral-binding, $1.50.

This author and illustrator who are well-known to garden readers for their previous successful collaborations, now offer a well executed planographed book, unusual in format but readable and attractive to look at. It is somewhat the size and shape of a photograph album, the neat text and facing pages of pen and ink illustrations immediately catching the interest of the reader.

After a brief chapter on how flowers got their names a page of botanical information appears, accompanied by sketches of the parts of each type of flower discussed in the body of the book. One section of the album is devoted to each of the following types of plants: those with flower-like leaf; with flower parts in multiples of three; with four or five petals; with tube and bell-shaped flowers and with daisy-like or composite flowers. The amateur may easily identify an unknown flower by finding the general group in which it belongs and then turning to the pages devoted to that group and proceeding by the method of elimination. This simplified botany will be found helpful in interesting young people in the plants growing all about them.

One of the most appealing things about this book are its illustrations. Despite the fact that space had to be considered, Mrs. Harshbarger has grouped her characterful sketches most gracefully, at the same time scaling them so that it is easy to get an idea of comparative height and size. The "close-ups" of blossoms or seed pods which accompany many of the sketches are of especial interest.

This is not a botanical work for the advanced student, but it is a carefully prepared and pleasing book for young people, beginners in nature study or those who just wish to get a general idea of the identity of everyday plants.

SHRUBS IN THE GARDEN AND THEIR LEGENDS, by Vernon Quinn. Illustrated. 308 pages. *Frederick A. Stokes Co., N. Y. C.* $2.50.

Vernon Quinn writes charmingly of all sorts of growing things. It is the romance and traditions surrounding seeds, leaves, roots, flowers and now garden shrubs which engage her imagination. This latest book like its several predecessors makes pleasant and instructive reading for those who are nature and garden lovers rather than scientific horticulturists.

The shrubs with which old legends and traditions are connected are naturally not the newest introductions of the progressive nurseryman. Boxwood, butterfly bush, dogwood, hawthorn, laurel, lilac, privet, et al are the chapter headings which catch the eye. Miss Quinn tells us of the naming of these shrubs with quotations from the early botanists and landscape architects. She tells the ancient legends which are connected with each and also gives us the practical side, naming the various species—but not the newer horticultural varieties—of each shrub; its place in the garden picture; its special virtues, beauties and cultural preferences. And just as the reader thinks the author has put her romantic leanings behind her and is getting

(*Continued on page 46*)

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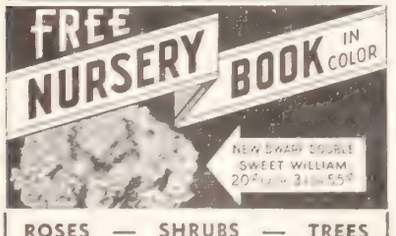
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BOOKS FOR GARDENERS

(Continued from page 45)

down to the dirt gardening phase of shrub growing and planting, a new paragraph starts off, gaily following one of botanical description or cultural information:

"In a gnarled old hawthorn lived a tree sprite who was discontented . . ."

"There is a story of a venerable hawthorn . . . which grew within Cawdor Castle . . ."

Like finding seed pearls in one's dinner oysters, these pleasant diversions keep the reader always on the alert for more.

What fun Miss Quinn must have had collecting these tales and legends and what a unique experience it is to read them, so simply yet effectively told, in the pages of her books.

The illustrations by Marie Lawson are as delightful as always, chapter headings, tail pieces, frontispiece, end papers and other bits of decoration being in her peculiarly appealing style. The end papers in red and white and the frontispiece and title page in black, red and white give the volume a classical yet colorful atmosphere as of an old example of illuminated text.

INTRODUCING INSECTS, by James G. Needham. Illustrated. 129 pages. *The Jaques Cattell Press, Lancaster, Pa.*

Here is a little book planned and written for the beginner by a Professor Emeritus of Entomology of Cornell University. The preface states in part that the

"book is intended for people who want a little information about common insects, presented in language that any one can understand. Here is the information that most concerns an ordinary citizen, with all the technicalities left out. The insects are called by their common names. With the aid of good pictures, something is told of what they are like and where they are found and what they do in the world."

The gay butterflies and dragonflies, the caterpillars, beetles, grasshoppers and crickets—even the lowly aphids and the irritating mosquitoes and moths—are described and pictured, together with the stories of their life cycles, habits and habitats.

The closing section on how to use the book describes the anatomy of insects, their changes of form, and suggests reading matter for more exhaustive study.

A chapter on the control of insect pests tells of the types of poison which are effective in the destruction of sucking and chewing pests; traps, cultural control and control by natural enemies such as birds, snakes, skunks and parasites.

A short but comprehensive discussion of bees gives a great deal of information in a few pages of text.

The many pen and ink drawings by Ellen Edmonson are most helpful and, in those cases where plant material is introduced with the insects, are charming as well.

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is the title of a most helpful book which explains clearly the requirements of lawn making and repairing in both spring and fall. Clearly illustrated, the information in this book is gleaned from extensive experiments at the breeding stations of one of the largest seed firms in the world. Associated Seed Growers, Inc., Main Office, New Haven, Conn.

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for 1941 features the new Marigolds, Petunias and Sweet Peas for which Burpee's own research is so largely responsible, novelties for 1941, and a complete listing of Flowers and Vegetables. W. Atlee Burpee, 304 Burpee Bldg., Phila., Pa.

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is the 1941 edition of Peter Henderson's familiar catalog, with many photographs, in natural color, of outstanding Flowers and Vegetables. It emphasizes accurate descriptions, and convenient arrangement, to make it easy for the practical garden enthusiast to plan and order. Peter Henderson & Co., Dept. 36J, 35 Cortlandt St., N. Y. C.

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Double Number
IN TWO SECTIONS

In this Section:
Prize-Winning Houses

In attached Section:
The Gardener's Yearbook



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Porch of Prize-Winning House. See page 26

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In HOUSE & GARDEN'S February Double Number:

45 NEW HOUSES and PLANS

Plus: AMERICAN TRENDS IN DECORATION . . . "HOW-TO-DO-IT" HANDBOOK . . . NEW GARDEN PLANS

ONCE again, in a special separately-bound section, House & Garden brings you its annual collection of new houses, selected from real estate developments across the country. This year, it's bigger and better than ever, containing 45 distinguished homes, representative of the new building going on in every section of America.

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This year, the news in decoration is definitely American. Decorative trends look homeward to the fine craftsmanship and design of the 18th and early 19th Centuries.

In order to give you an authentic picture of this period in America, House & Garden's February Double Number takes you to two outstanding sources. To the Cooper Union, in New York City, for examples of fabrics and woven design. And to Greenfield Village and the Edison Institute, at Dearborn, Michigan, where Henry Ford has gathered the country's greatest collection of Americana. Here, you'll see the best examples of American period furniture, glassware, pottery . . . and the shops in which American workmen fashioned them.

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Here's a brand new House & Garden feature—first in a series of practical manuals for people who want to "do it themselves"! Here, you can learn how to cut and sew your own slip-covers . . . how to design an extension for your house . . . how to have a blooming garden all summer long. This new department is your handbook for putting House & Garden's ideas into actual execution.

NEW GARDEN PLANS

Gardening, too, has its large share in February House & Garden. Among the garden features in this issue are a news-worthy article on growing orchids from seed . . . and fresh ideas for the perennial, and always delightful, rock garden.

HOUSE & GARDEN

FEBRUARY DOUBLE NUMBER • on sale January 20th • 35c

HOUSE & GARDEN is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the P. O. Office, Greenwich, Connecticut, under the Act of March 3, 1879. Vol. No. 79, No. 1

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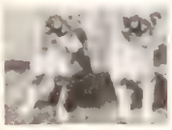
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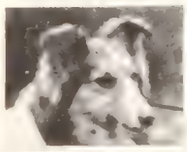


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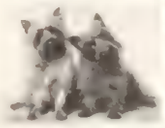
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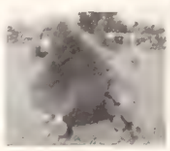
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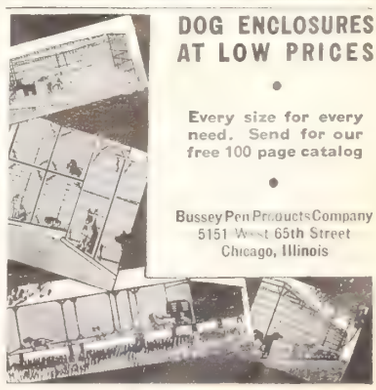
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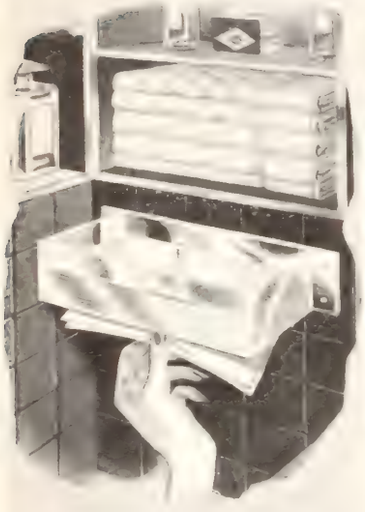
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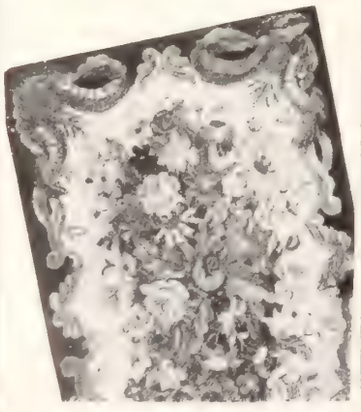
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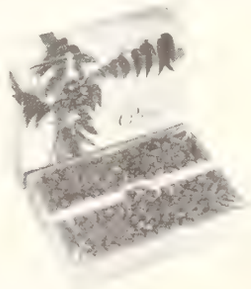
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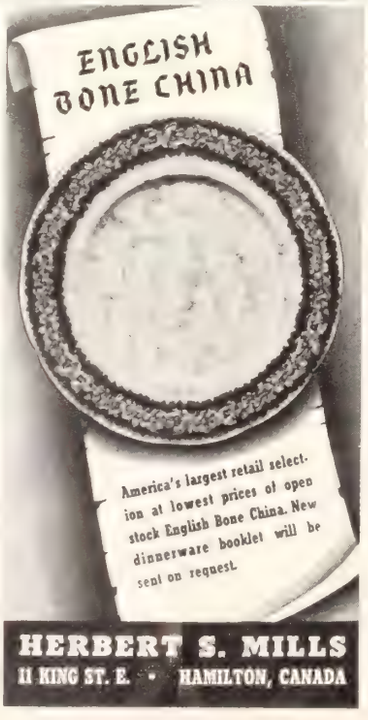
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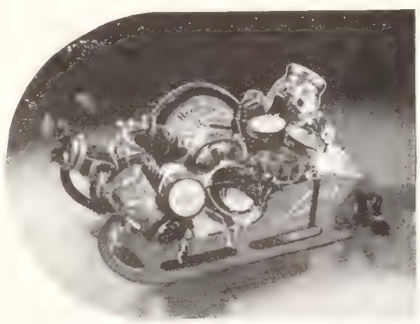
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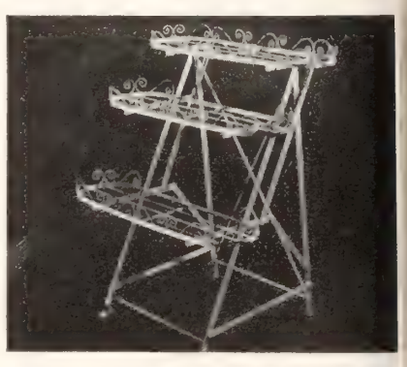
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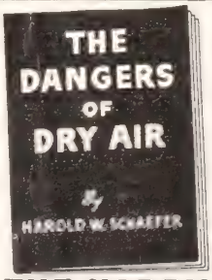


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IN THE NEXT ISSUE



15 houses and plans selected from leading real estate communities in the United States will be featured in the Special Section attached to the February issue of House & Garden. This is a 50% increase over most of our famous books of houses and plans and you will be glad to know that there has been no decrease in the architectural taste exhibited. Leading developers have had a good year in 1940 and we had a wealth of excellent houses to choose from.



How-to handbook, we call the immensely practical 8-page feature we are introducing in our February Double Number. If it meets with the pleasant reception we hope for it, we shall make this a regular department of the magazine. In it next month we tell you how to drape broad windows, how to make some very attractive designs with fabrics and we give you practical information for the garden and home. You will find many practical ideas in this section of the February Double Number.



Decorative trends for 1941: The leading article in the General Section of our February issue is our annual reporting of basic trends which influence styles in homefurnishings for the next year or longer. Naturally, the styles for 1941 exhibit no radical change from those of 1940, since tides of fashion in homefurnishings are slow to change. However, the latest trends are fully reported.



Greenfield Village: Mr. Ford's enchanting reconstruction of the glories of the American past at Dearborn, Mich., will be presented for the first time in a national magazine in our next issue. The Ford Company have courteously permitted us to photograph their treasures and we are reproducing them for you in brilliant four-color photographs as well as many black-and-white photographs. Collectors will find this a mouth-watering feature.



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THE BULLETIN BOARD

Indigo and Architecture. In its heyday one of the most valuable crops in South Carolina was the growing and making of indigo. The slaves on the plantations were allowed the scrapings of the vats with which they decorated the trim of their houses. To this day white cabins and churches with indigo doors are still the fashion.



Disturbed Towels. The cook came and said that something terrible had happened. She seemed really exercised over it. Finally, she was able to tell all—in the powder room, two of the tea guests had used two of those red finger towels with yellow stars that we had brought home from Chicago a year ago. They had been hanging there untouched ever since. "But why shouldn't the guests use them?" we asked. "That's what they're for." Cookie seemed dismayed. "Oh, I thought they were only for decoration," she said. "I pinned them on the bar so that nobody could disturb them."

My Day. We grow a little sad when we contemplate all the well-intentioned people who, having acquired diaries, now set forth valiantly to write in them each day. How quickly do their short and simple annals peter out! How unnecessary does it seem, come February or March, to record what we did! Even the weather loses its attraction. Only resolute or self-admiring people fill their diaries to the bitter end.

The Return of Mansard. Between the 50s and 80s of the past century this country saw the introduction of the Mansard roof into suburban and country architecture. True, J. H. Mansard, Louis XIV's master architect in the enlarging of Versailles, had been sleeping in his grave for over a century and a half and his influence on architectural taste would seem to have been sleeping too.

The Second Empire, however, extended its orbit to these shores, with the horrible results that may still be seen occasionally today. An explanation of how Mansard roofs came to be re-introduced here is found in Whitaker's "Rameses to Rockefeller":

"The professional designing architect 'arrives' about this time, not that he was to blame, for he was merely the agent accepted by a society. All now agreed that one no longer began a building by considering the purpose but selected a design for the outside. What was to go on in the inside would be fitted to such as best could be done.

"There began a trickling stream of buildings that 'put on airs' and pretended to be better socially than the general run. Greek columns or Roman pilasters or a borrowed frightful roof from Mansard.

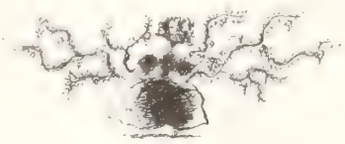
"It was the day of imitating the Louvre and the French Chateau in America. The Post Office and the English High School in Boston, State Capitol at Albany, Broad Street Station and City Hall in Philadelphia.

"The architecture outpouring of the 80s is an amazing medley, pointedly telling the tale of a people who were trying to go in for art but who really had no more taste than the architects who posed as guides among the building styles of Europe."

Incident in Black and White

Black Peter hated snow, and this one fall
Had been eight inches; but he gingerly
Marked out his trail across the untouched white,
And leapt the last three feet into his tree.
He viewed the landscape with a cold distaste,
And then, obeying subtle feline laws,
Retraced his footprints back across the snow,
Precise, unhurried, with high-lifted paws.

Barbara A. Jones



Rampart Wisteria. For some years now, we have faithfully pruned, fed and done tricks to a flowerless wisteria, and the only return for our troubles is that it throws its strangling arms farther and farther each season. So we were just a little envious when we read about a wisteria at Chiswick in England, which by 1839 had stretched 180′ long, covered 1800 square feet of wall —and produced 675,000 flowers.

It also made life a little less bewildering to learn that the cast-iron house plant aspidistra first was introduced into England in 1835 and shortly thereafter to these shores.

Swaddling Bottles. Among politer circles there seems to be a rule which says that no bottle should come to the table naked. It is discreetly swaddled in a napkin. Why? If a host blushes for the wine he is serving, by all means let him hide his blushes behind that napkin. If the bottle comes dripping from an ice bucket, spare the servitor's hand with a cloth. But on other occasions, why hide the label? Why swaddle the bottle so that it is difficult to hold and the label even more difficult to see?



Chimney Furniture. What a lot of junk we mortals do accumulate to serve our purposes! Take the fireplace, for instance. A relatively small area and bulk of the room is occupied by this fireplace. And yet, it must have wood box or coal scuttle, andirons or a coal grate, poker, tongs, shovel, firefork, bellows, hearth brush and a spark screen. If we are real fancy, we'll add a fender and a trivet to set the tea pot on, a fireback and in Summer a chimney board to fill the gaping hole when the fireplace is not in use.

When people exclaim, "I just love an open fire!" the person who has to dust and polish all this must have a sour thought.

Ships' Gardeners. Do you remember the time when swanky fast liners used to ply between New York and Europe and how among the crew was one man with "Gardener" on his cap because he used to tend the flowers?

This sea-going horticulturist had some interesting ancestors. In the era of the early round-world voyages many an expedition included a ship's gardener whose business it was to take care of the plants and seeds collected ashore by scientific members of the company. David Nelson was one of them, having sailed with both Captain Cook and with Bligh on the *Bounty*. Lord Macartney, on his embassy to China in 1792, took along two professional gardeners, one of them named Haxton. Twenty-three years later when Lord Amherst headed a diplomatic expedition to China, the gardeners on board his ship were a Mr. Poole and a Mr. Hooper.

These men had no easy job keeping their plants alive on the long journey home. Not until the Wardian case was invented could they be sure of success. Whereas before this time the loss was invariably high, with Wardian cases one ship's gardener brought safe to England 215 out of 250 plants he shipped aboard in China.



SPIRIT OF THE OLD WEST

For Mr. C. R. Smith, young Texas-born president of American Airlines, Sloane's decorated this colorful New York apartment. In the dioramas are real growing cactus, carved wood figures of cowboys and prospectors. See also pages 16-17

"PROBLEM" DECORATION

A good decorator can create for you surroundings which will vividly mirror your own interests and personality

ARE *you* a decorator's problem? Of course you are! Unless your idea of a perfect background for yourself is a "nice" room, tastefully dull, harmlessly colored—a pleasant, polite, smiling mask of nothing.

Perish that thought! You're a problem and proud of it if you have any interests or idiosyncrasies at all. Maybe you feel frustrated against fuchsia; maybe you can't bear striped curtains; maybe, like Reginald Gardiner, Broadway comedy star, you can't look at an overstuffed leather club chair without feeling that it's crouching to spring at you!

None of these idiosyncrasies make you a candidate for a sanitarium—but they do make you a problem for a decorator. Some one who, knowing your love of fine recorded music, for instance, will make the proper relationship between phonograph, deep chairs for listening, and storage space for records. Some one who can build your fine collection of bookbindings into the scheme of your living room. And some one who can take your stated budget, however small you may feel it is, and not only stay within it but make it go just as far as is humanly possible.

You have taste, and an artistic eye for color and scale. But your business isn't decorating. It's up to your decorator to take up the problem and translate your vague little scratch-pad drawings, and your not-too-well-expressed notions about the kind of room you want, into the kind of room you could only wish for. He knows how, for instance, to get a painter to mix the exact color of a length of fabric—not only whether the paint is "too blue" but that it needs something strange like burnt umber to make it right.

The people who work with him—plasterers, painters, upholsterers—know their business. They have to. Your "little man" on a side street may be able to turn you out a beautiful slipcover, but if he isn't a cutter of long experience, he may need eight yards to do it instead of five—and you may not know that it could be made in less. And if it comes out wrong, the decorator has to fix it—not you! Call in a decorator to be your "patsy"—and avoid sad disappointments.

PRACTICALLY no "problem child" is too difficult for a good decorator. To the first World's Fair in Chicago, for instance, came a wealthy gentleman who fell literally in love with the exhibition building of the Island of Ceylon. After the Fair closed, he bought it, lock, stock and barrel, with its lovely lantern staircase and fabulous collection of Indo-Chinese carvings—and had it transported, on thirty flat-cars, to his own country estate. His decorator worked with the Indo-Chinese workmen who had been brought over to put it up at the Fair, and built his client a magnificent country house. The original building was of one story, with a tower. They removed the tower, and built on a second story exactly in character. This took care of sleeping quarters, and the exhibition rooms downstairs were changed architecturally into library, dining room, living room and so on.

Another "problem child" (with a slightly smaller problem) had a most interesting collection. She had found, in England, a series of copies of all the paintings in the National Gallery in London, exquisitely rendered in miniature on tiny ivory plaques. Hung uncompromisingly on a wall, they might have appeared "spotty". Her decorator ferreted out for her a tall, beautiful Chippendale cabinet. He lined it with moire, lighted it cleverly, and hung the little paintings inside, where they were given unity and a proper background.

This same client, strange as it may seem, is America's most famous woman flyer. She wanted, too, a place to display her many trophies—but she didn't want an ostentatious "trophy room". So the same decorator covered her reception-room walls with beautiful murals of the history of flight—in pale, dim colors. He set a real compass rose in the center of the floor, and on the mirrored coffee tables and end tables around the room stand the silver trophies.

AN enthusiastic horseman wanted to build the decoration of his bedroom around his prize possession—a real old drag coach. His decorator used the shafts and rails for the framework of the bed and made the quaintly decorated old coachman's-box into a dresser. And on the bed and as draperies a bright Tattersall plaid was used—just like the old carriage robes which belonged in the coach!

Opposite and on the next four pages are some more examples of famous "problem children" and their decorating solutions. Mr. C. R. Smith, whose living room in his New York penthouse is shown opposite, is the youthful president of American Airlines. A Texan by birth, he has no love for New York's sophistication; and W. & J. Sloane, who decorated his apartment, recreated for him the colorful, high-wide-and-handsome mood of the Old West. They used such materials as wide, smooth planks for the floor; bright-colored, rough-woven serape cloth for the draperies; lamp bases made from the wheel hubs of an old Mormon prairie schooner. The dioramas in the walls are eighteen inches deep. In them are real gravel and sand, growing cacti, and little carved wooden figures of cowboys and prospectors.

Miss Sally Ryan, granddaughter of Thomas Fortune Ryan, whose New York apartment is shown on page 19, is a sculptor. She has spent most of her life in Europe studying art—some of the time under the great modern sculptor Jacob Epstein. She loves the quiet, traditional atmosphere of the European ateliers, and wanted a bit of it for her American studio. Besides a real place to work, she wanted to be able to entertain her friends at tea, and a setting for her fine collection of first editions and old documents and letters.

Finally, the Sprakers house, on page 18, is a beautiful "Nineties" castle overlooking the Mohawk River in New York State. Almost all of its furniture has been in the Sprakers family for many years. The problem here was to adapt the house to modern living.

Mr. C. R. Smith's New York apartment recalls golden days of the early West

TEXAS-BORN, Mr. Smith, young president of American Airlines, would feel ill at ease in a sophisticated, cosmopolitan setting. For him W. & J. Sloane originated this colorful background which incorporates all the young, lusty spirit of the Texas pioneers. Most of the furniture is oak and chestnut, painted with Indian decorations. The gun-cabinets are made from the heart of the giant cactus.

The bar shown below opposite, which opens off the balcony over the living room, is a perfect souvenir of the Gold Rush era—even to the silver dollars set in the terrazzo floor, and the carved figures of burlesque queens which guard the doorway. Here are also old music boxes of the period, and a genuine old set of gold-scales.



Curtains like cowboy chaps

The master bedroom (another view of which is shown opposite) features cowhide curtains with fringed, metal-studded edges. Bright Indian rugs cover the plank floor



Indian designs on the dining room chests

The dining room floor, like that in the living room, is of wide planks, and no rugs are used. Walls here are stippled bottle green. The oak chests are painted with brilliant Indian decorations, and the chairs, of oak and chestnut, have seats in real calf-skin with the hair left on



Texas longhorn over the living room fireplace

A railroad tie makes the living room mantel, and the Texas longhorn head over it has a nine-foot spread. Here no carpets are used, but instead white bearskins, and Indian rugs in crude, bright colors. The lamp bases are the wheel hubs of an old Mormon prairie schooner

This balcony overlooks the living room

ABOVE: A feature of the living room balcony is the interesting fireplace, an original Indian one of pink adobe. The walls here are white, accented by a brilliant cowboy painting over the fireplace. The chairs are covered in brown and tan leather with deep fringe; some are covered in calfskin with the hair left on

DEMAREST



Cactus-heart beds and Indian rugs

ABOVE: Bedroom draperies are cowhide studded with silver like cowboys' chaps. The furniture is made of wood from the heart of the giant cactus, standing out pale against soft blue walls and brown corduroy bedspreads



Burlesque queens in the Gold Rush bar

LEFT: The barroom floor is inset with silver dollars. The mural at one side is of a Western dance hall, over a miniature footlighted stage; the bar is shiny red mahogany. Old oil lamps hang from the ceiling, and two carved wooden burlesque queens stand at the entrance



WERNER

Authentic Victoriana for a Mohawk Valley family

ALONG THE BANKS OF THE MOHAWK RIVER the ancestors of Miss Marguerite Spraker settled—when Indians were still lurking in the vicinity. And here, in 1878 at Sprakers, New York, her grandfather built the mansion whose music room appears above. For her, Sloane copied the original curtains, crystal fringe and all, duplicated the early upholstery damasks and colors, left untouched the gold-inlaid mahogany cornices



A duplex studio in Manhattan for Sally Ryan, sculptress

GRANDDAUGHTER OF THOMAS FORTUNE RYAN, Sally Ryan has two serious interests—her sculpture and her friends. For these, Sloane divided her studio living room neatly into two parts. The one, all gray broadloom, white damask and antique mirror panels with quickening accents of turquoise and cherry red; the other, linoleum floored, furnished Spartanly only with working tools. The mirror reflects them both as well as Miss Ryan and her life-size bronze of Christ

WINTER SMILES ON QUEBEC

Skip the January blues and head north to Canada for a sunlit Winter vacation!

AFTER the holidays, the "Winter blues" set in. Spring *can* be far behind; and ahead are three long months of gray, chilling fog; of streets rutted with sooty snow and grimy ice; of east winds beating in from the Atlantic; of damp cold which bores into your very bones and whips about your trousered or silk-stockinged legs.

It's Winter's cold frown you see—go North, Americans, and see his smile! North to the Province of Quebec, to a land which is a charming blend of French vivacity and English hospitality, of sparkling, sunlit slopes, of five-o'clock tea and hot buttered rum—and the best skiing you'll see this side of the Rockies.



French Canadian folk-songs are among the world's most tunefully vivacious

Hop a Canadian Colonial plane at New York's LaGuardia Field and you'll be in Montreal in two hours. The way from there is on a chuffy, old-fashioned little wicker-seated train that pushes its way between roof-high snowdrifts up into the pine-clad Laurentians. Between Strawbridge, 40 miles out, and Mt. Tremblant, 90 miles out, there are dozens of places for you to alight, and find excellent skiing, fine hospitality and the most comfortable of inns—more about these later.

Quebec in Winter is no place for cars—so you step off the train and into a sleigh. The driver is a rosy, moon-faced, beaming individual in coonskin cap (yes, really), fur coat and huge fur mittens and boots. Don't try to understand him—French Canadian patois is completely unintelligible—but enjoy your first ride through the cold, dry, ether-clear air, under huge, pungent buffalo robes, with only the sound of the sleigh runners hissing through the drifts, and the bells tinkle-tinkling on the harness of the furry horses.

Once ensconced in the pine-panelled inn with its roaring wood fire and surprisingly American efficiency, you don't *have* to ski to have a good time—but you will. Take a few lessons from the Danish or Austrian or French Canadian or Swedish pro and you can go almost anywhere your fancy leads you. The cheering thing about the Laurentians is that they're not mountains, they're hills. (But don't let a Canadian hear you mention it!) Most of the trails are cross-country through pastures and woods—up a little rise, down a little dip, round an ice-clad lake—all through a country that is a living Christmas card of snow-smothered pines and long white drifts. If you know how to climb, and can do a simple snow-plow, you can maneuver an easy trail adequately. And when you come back to the inn after two, three or four miles, you'll feel like a real *voyageur*.

The sun has gone down, leaving a single aquamarine star in the clear, brittle air; you feel the hard cold for the first time, even through your red flannels, and your joints are beginning to feel all those falls. Five o'clock, and it's tea-time inside. Tea is a fourth meal in this English country, and you can either imbibe it with cin-



Get a Winter suntan—lying in a deck chair behind an ice wall in the February sunshine—at ten below!



Ski lessons are fun—with a Danish, French, Austrian, Swedish accent: "Bend ze knees, Mademoiselle!"

namon toast before the fire in peace and quiet, or join the hardy, laughing souls in the *habitant* bar, swapping impossible ski sagas over that glowing concoction of steaming hot rum and lemon with a spoonful of butter melting on top.

If you're a beginner and taking it easy, you'll change, for dinner, to slacks and Norwegian slippers. But once you've mastered your Christies passably well, dinner (of such delights as buffalo steak, fresh vegetables, tangy Canadian Oka cheese, coffee) and just the day's skiing won't be enough. Ski by floodlight on the practice slope just outside. A flying start out of the dark pines at the top, a knifed Christy into the brilliant floodlight, and down over the sheer dark drop onto the snow-clad lake—this is a thrill not to be forgotten.

Or ski by bright moonlight down into the little French Canadian village and stop in one of the frame "pubs"—Maison Blanche, Jacques, or what-you-will—for Canadian ale. Ale strong and dark, served in tall green quart bottles, accompanied by a crowd of laughing French Canadian skiers who gather there to sing. These boys and girls you will probably understand, if you remember your college French fairly well, for the well-to-do French Canadians who own the weekend cottages speak almost pure Parisian French. The folk songs which they have sung together for many years are among the best in any land. You may be slightly sur- (*Continued on page 52*)



Easy trails wind through the rolling Canadian country of snow and pines, lovely as a living Christmas card



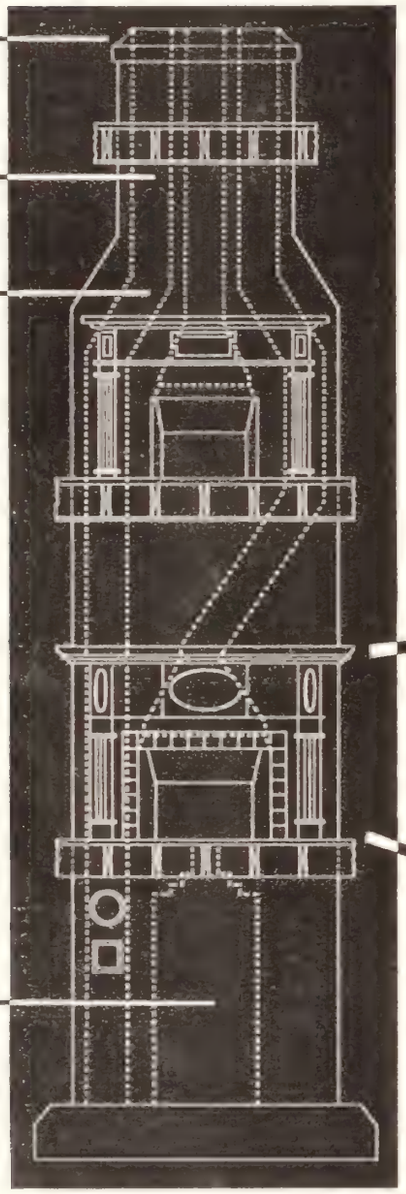
Snörekjöring, the new Laurentian sport, is more fun—and more exciting—than the Kentucky Derby



Step off the Laurentian ski train and onto your skis —you'll find fresh powder snow right at your doorstep

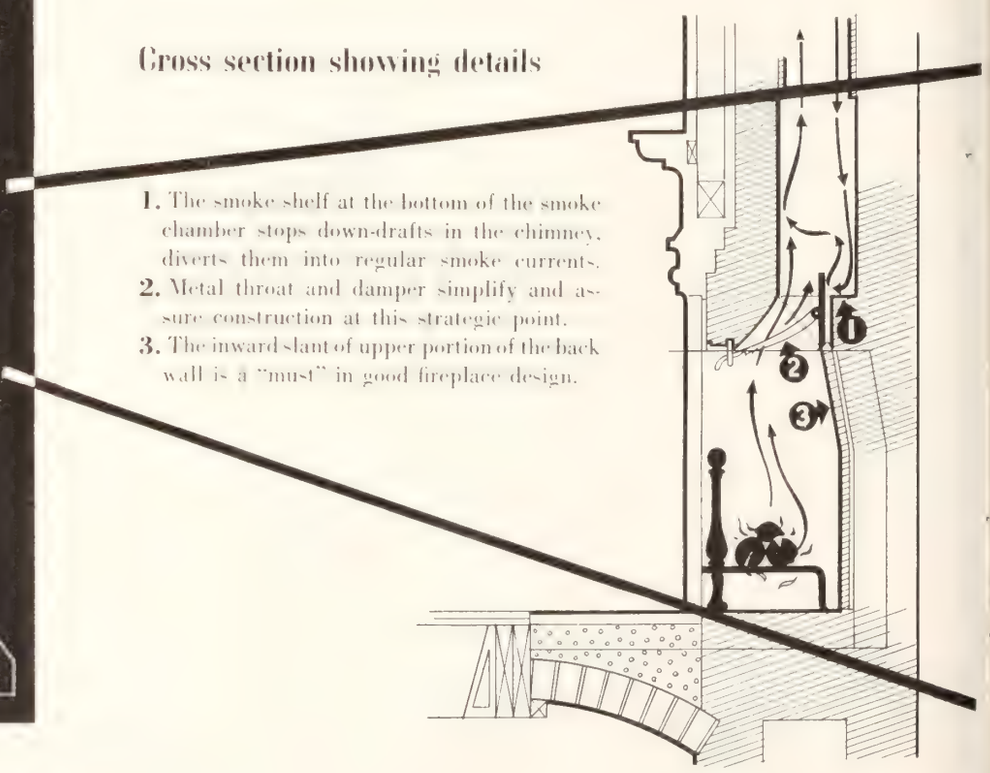
Figuring for

Good construction is based on tried and true proportion

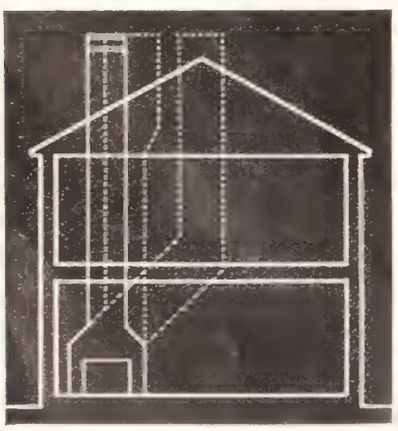


THERE is always a certain finality to building a fireplace, for once it is finished the vital parts are hidden away by solid bricks and mortar. Real changes are impossible and tinkering seldom proves the remedy for a smoking grate. Because of this the chimney used to be entrusted to a special mason who was known to "have a way", and today we carefully follow proved proportions and details. Rules of proportion, developed by years of usage, dictate that the back wall of a fireplace shall be ⅔ the width of the fireplace opening. The fireplace depth shall be at least ½ the height of the opening, but it should not exceed 2'-0". The area of the flue shall be $\frac{1}{10}$ to $\frac{1}{12}$ the area of the fireplace opening and the smoke chamber, from the bottom of the flue to the smoke shelf, shall be the same height as fireplace opening. Such careful figuring assures a grate that draws.

Cross section showing details



1. The smoke shelf at the bottom of the smoke chamber stops down-drafts in the chimney, diverts them into regular smoke currents.
2. Metal throat and damper simplify and assure construction at this strategic point.
3. The inward slant of upper portion of the back wall is a "must" in good fireplace design.



Possibilities for "bending" a chimney to suit plans

IN MANY house-plans, locating a fireplace in the best position brings the chimney out at a bad angle to the roof or interferes with upstairs doors, windows. Such problems can be solved by "bending" or corbeling over as shown here. Dotted lines at the left show a narrow chimney corbeled to a broader width above the roof. The corbel angle is 30° and the projection should be no more than ⅜ the width of the chimney below. If absolutely necessary a chimney can be corbeled at a 45° angle, shown right, if properly braced with reinforced concrete or fireproof steel, from corbel down to foundation.

fireplaces

New recirculating units give increased heat and comfort

Not all the legendary warmth and cheer of open fires can obscure the fact that a fire, by the very process of burning, must draw air up the chimney. This air drawn from other rooms, door and window openings causes a floor draft and the warm-in-front-cold-behind feelings we associate with the fireside.

To overcome uneven heating engineers have designed recirculating fireplace units which give off convected warm air in addition to radiant heat. These double-walled metal units form heating chambers through which cold air is drawn and heated before recirculating in the room. The warm air currents mix with cold air being drawn in to produce more even room temperatures.

To eliminate air exhaustion and the resulting draft from a fire in a room, some recirculating units draw their cold air from outdoors, instead of from the room floor. In this way they supply the air needed for combustion as well as fresh air to be heated and circulated by the fireplace without drawing from room.

Recirculating units are actually complete fireplaces, correctly designed and proportioned from hearth to flue, including firebox, throat, damper, down-draft shelf and smoke chamber. The use of such a ready-built form eliminates the chances for guess-work.

An adjacent room may be duct-connected to receive the warm air from a recirculating unit. Such arrangements have many advantages in cabins depending entirely on fireplaces for heat.

Fireplaces can be rebuilt around recirculating units if the present flue size is large enough for the unit, and chimney and mantel are such that an opening for unit can be made in chimney.

How to get heat from a fireplace



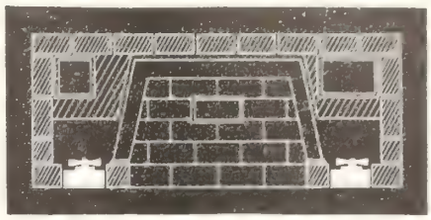
No fireplace, no problem for these two Indians who use a fire's radiant heat to warm themselves but not to heat their houses. They don't even wonder about what goes up the flue



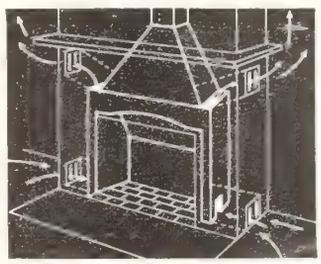
Big fireplace draws well. Draws what? Draws air, first from the room then cold air from cracks, openings. Owners huddle close, warm in front, cold behind. Big fire, big draft



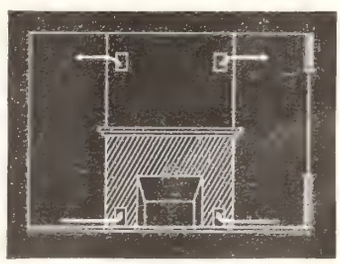
Recirculating fireplace produces warm air currents, thru wall grilles, as well as radiant heat. These currents warm up the air drawn in by the fire, making room comfortable



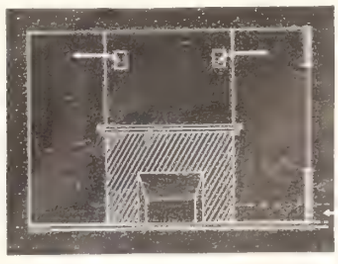
Plan of recirculating unit showing separate flues of furnace or fireplace on lower floor, placed in chimney corners, away from unit. Rock wool insulation, between unit and masonry, cushions expansion of hot unit. Intake grilles equipped with electric fans increase the flow of air



X-ray drawing showing modern recirculating unit as it is built into the chimney. Arrows indicate cold air being drawn from the room floor into the intake grilles, passing through the unit's heating chambers and coming out warm from top grilles to circulate around the room and back



Simple diagram of inside intake unit. It draws the cold air from the room floor as shown above. Position of grilles can be adapted to meet almost any decorative scheme



Simple diagram of outdoor intake unit. It draws air needed for combustion and fresh air to heat and circulate from outdoors, counteracting fire's natural draft action

House & Garden Presents t

1st PRIZE
CLASS I
PAGE 26





2nd PRIZE
CLASS I
PAGE 28



1st PRIZE
CLASS II
PAGE 32

2nd PRIZE
CLASS II
PAGE 34



40 Prize Winners

Reviewing homes published during 1940, our jury selected these for our Annual Awards

EACH year HOUSE & GARDEN invites a group of eminent architects to pass judgment on the homes which we have shown in our pages during the previous year, and to award to the architects of the houses judged the best, certain cash prizes totaling over two thousand dollars. These prizes are known as the HOUSE & GARDEN Awards in Architecture.

Two classes of houses are created for purposes of judgment: Class I comprises houses of 7 to 10 rooms inclusive; Class II is composed of small homes having not more than six rooms. Two main prizes are awarded in each class, together with a number of Honorable Mentions, as listed at the right. This year the Jury voted an additional Special Prize to one house as a mark of extraordinary distinction.

The Jury decided that evidence of creative, progressive work in planning and design should be rewarded above work which tended to be simply an adaptation of excellent but oft-repeated traditional solutions. This policy did not exclude traditional design from the list of prize winners, but certainly placed emphasis upon the imaginative, independent approach to residential architecture.

Certain important facts emerged, as the Jury reached the end of its deliberations. Most significant of these was that the smaller homes most often produced distinguished, creative work. The conclusion seems inescapable that the need of a closely budgeted couple to get the most out of their building dollar creates an atmosphere conducive of sound, progressive architectural design. The small-home builder cannot afford thoughtless conformity to any traditional pattern, unless it fits perfectly; hence, if he is wise, he allows his architect to develop a solution which is composed of the essential elements accurately arranged to fit the owner's special needs. This is, at least, an excellent beginning; and there is no reason why those people who are able to afford a more elaborate home should not profit by such an example, if they choose.

Climate was another factor which exerted an obvious and interesting effect upon the design of the homes examined. It appeared that architects working in the equable climates of California or the South were inspired to work rather more freely and to arrive at less obvious solutions than their fellows in *(Continued on page 55)*



THE JURY ARGUES the respective merits of some of the more closely-matched entries. From left to right: Architects Cameron Clark, Richard Bennett and Don Hatch

The Prize Winners

FIRST PRIZE, CLASS I
Manor residence; Contra Costa, Cal.
Clarence W. W. Mayhew, architect

SECOND PRIZE, CLASS I
Quinn residence; Hobe Sound, Fla.
Phelps Barnum, architect

SPECIAL PRIZE, CLASS I
Bereman residence; Palm Beach, Fla.
Treanor & Fatio, architects

FIRST PRIZE, CLASS II
Cole residence; Oakland, Cal.
John Ekin Dinwiddie, architect

SECOND PRIZE, CLASS II
Tichy residence; Stamford, Conn.
Lester C. Tichy, architect

Honorable Mentions

PRINDLE RESIDENCE; Darien, Conn.
Will Rice Amon, architect

STRONG RESIDENCE; Scarsdale, N. Y.
Benson Eschenbach, architect

LUCAS RESIDENCE; Orinda, Cal.
F. L. R. Confer, architect

PATTEN RESIDENCE; Vancouver, Wash.
Glenn Stanton, architect

MCINTOSH RESIDENCE; Los Angeles, Cal.
Richard J. Neutra, architect

FOSTER RESIDENCE; Hinsdale, Ill.
Schweikher and Lamb, assoc. arch'ts.



1st PRIZE CLASS I

Planned for a garden site

Clarence W. W. Mayhew designed the California home of Mr. and Mrs. Harold V. Manor

PROGRESS in architectural design necessarily involves change. The modern American architect who departs from the safe, well-worn paths of traditional design does so in an effort to create an environment better fitted to the needs and the tempo of modern living. The limitations imposed upon his design derive entirely from the particular and individual problems presented, without reference to any traditional forms or patterns.

In awarding a first prize to Mr. Mayhew the Jury expressed the feeling that he had been signally successful in creating a design which would function admirably and which appeared to be as satisfying from an esthetic standpoint as it was from the point of view of utility and economy.



Walls of glass (above) make of this home a sheltered, comfortable place from which to enjoy broad vistas of the out-of-doors in any weather and at any time of day



Like Oriental screens (right) the heavy plate glass sections which separate the living room from the solarium slide easily in metal grooves to open up the wall



WITH ITS ROOF OF GLASS THE SOLARIUM SERVES THE DOUBLE FUNCTION OF CONSERVATORY AND ENTRANCE HALL



STURTEVANT

Flowers come first (above) in the Manors' scheme of living. The living room and the covered porch at the rear of the house overlook an extensive rose garden



A barrier to the sun (left), the projecting roof of the porch is accurately designed to screen the broad windows of the living room from the heat and glare



An easy transition (above) between indoors and out is provided by this flower-filled solarium which also serves as the main entrance hall of the Manors' house



One room wide (left), the plan is disposed around an entrance court providing maximum light and ventilation. Note combined dressing-room and sleeping porch

2nd PRIZE
CLASS I

Bermudian design in Florida

The home of Martin J. Quinn, Jr., in Hobe Sound designed by Phelps Barnum, architect

ALTHOUGH this house was designed specifically to meet the requirements of Winter resort life in Florida, there is a charming universality in its design which suggests that it would be at home almost anywhere. The architect has garnered some details from Bermudian design and used them with happy effect, but much more important is the well-proportioned, simple and original composition of the house itself.

It is interesting to compare this plan with the one on page 33, noting the considerable similarity, but observing even more closely how the differences make each the best solution for its own particular problem. This, in essence, is good architectural design, and is why these houses were selected for honors by our Jury. A good home is one designed to do its own job well.



The center of living (above), as in many Florida homes is the loggia, which, in this instance, overlooks a walled patio and connects the living room with the bedroom wing



Cold days are rare in Florida but when they do occur a fireplace (left) is more than welcome. The living room has a tray ceiling, is entirely paneled in pecky cypress

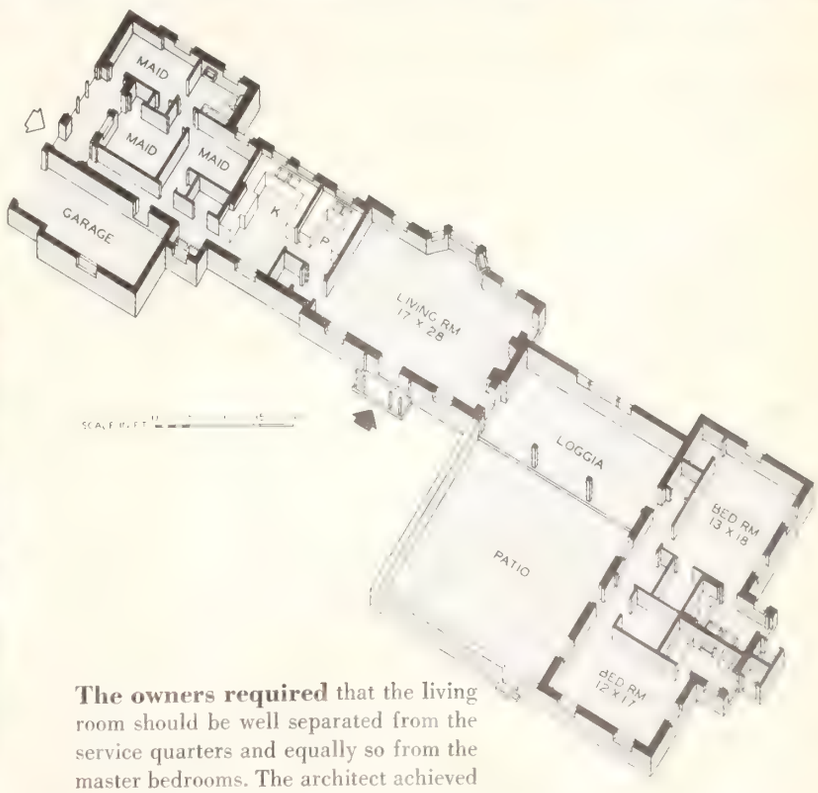


THE ENTRANCE APPROACH TO THE QUINN HOME HAS A WELCOMING AIR

From the Crown Colony of Bermuda, with something added from the Colonial architecture of our mainland, comes the inspiration for this delightful home. The walls are white cement stucco and the roof is white lime and lime cement. For contrast the shutters are green and the trim is weathered gray. Note the complete simplicity of the detail throughout



Showers for bathers occupy the little projection shown beneath the fanciful gable above. This unusual but useful feature is shown at the extreme right of our isometric plan



The owners required that the living room should be well separated from the service quarters and equally so from the master bedrooms. The architect achieved this by interposing in the first instance a butler's pantry and kitchen, and in the second, the enclosed loggia and the patio

Special Prize
CLASS I

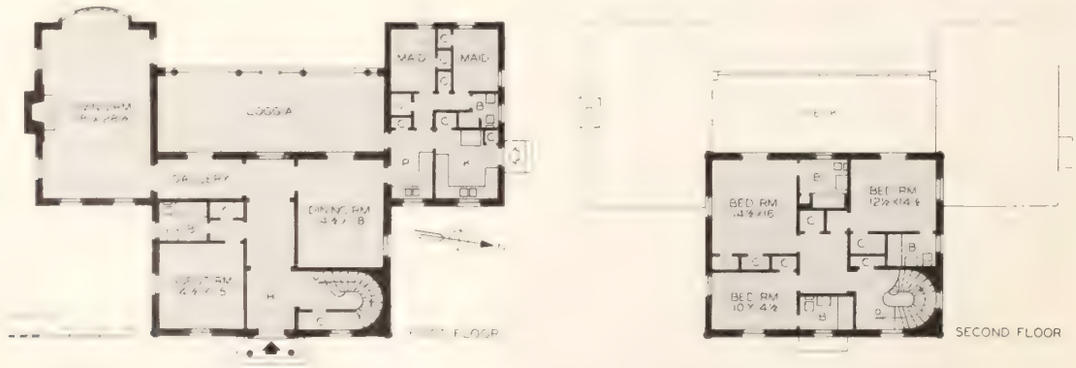
Classic balanced composition

The Palm beach home of Mr. & Mrs. James H. Bereman, designed by Treanor & Fatio, architects

The ageless elegance of classic architecture, simple and unadorned, attaches to the design of this Winter home in Florida. The repose inherent in symmetry, the carefully studied arrangement of masses and details, voids and solids, result in a composition which has dignity and beauty. The architects have been able to avoid the severity which might follow such rigid economy of line, and to endow the Bereman home with a charming atmosphere of hospitality. The plan, shown below on this page, obviously results from the solution of the rather special problems involved in designing a home for a resort community. Part of the Jury felt that a rather exorbitant amount of space had been assigned to circulation—halls, stairs and gallery—while another part defended this as creating a desirable feeling of spaciousness; it was also suggested that the symmetrical façade gave a false impression of the plan, leading one to expect a room where, in fact, the stairs are placed.



THE ENTRANCE FACADE IS COOL, INVITING UNDER THE FLORIDA SUN



The Southern tradition is clearly discernible in the plan. As one enters the house, a broad hall—unencumbered by stairs, which are placed to one side—extends through to the loggia and the grounds beyond. Note the convenient arrangement of rooms in relation to each other



REFINEMENT OF PERFECTION

The entrance of Mr. and Mrs. Bereman's Palm Beach home is in the great tradition of other classic doorways which HOUSE & GARDEN has shown in its surveys of the historic regional architecture of America. Modern in its simplicity, classic in its proportions, it has unusual individuality and distinction

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1st PRIZE CLASS II

Emphasis on practicality

The Frazer M. Cole house in Oakland, Calif., designed by J. E. Dinwiddie; Albert Hill, Philip Joseph, associates

THE term "functional" is often applied to modern architecture. Probably too often. But in designing a really small home, with an eye to rigid economy, it is essential that every square foot should indeed function so as to justify its cost. By means of originality and invention, architect Dinwiddie and his associates have succeeded where they might well have failed if they had been confined to more traditional solutions.

The lack of needless partitions opens up this plan; the large windows bring the spaciousness of outdoors in. But a little study will show that this house is designed with extraordinary care primarily to deliver the greatest possible comfort and pleasure for the least effort and expense.



A reeded glass screen shields the dining section from th entry. Our picture was taken through the plate glass wi dow from the grass terrace. Note the Finnish chairs and tab



The combined living-dining room is designed with unusual skill. The front entry (at left), the dining room and the living room each has its own area, yet no real separation exists



THE SHOP IS EQUIPPED FOR EXPERT WOOD-WORKING



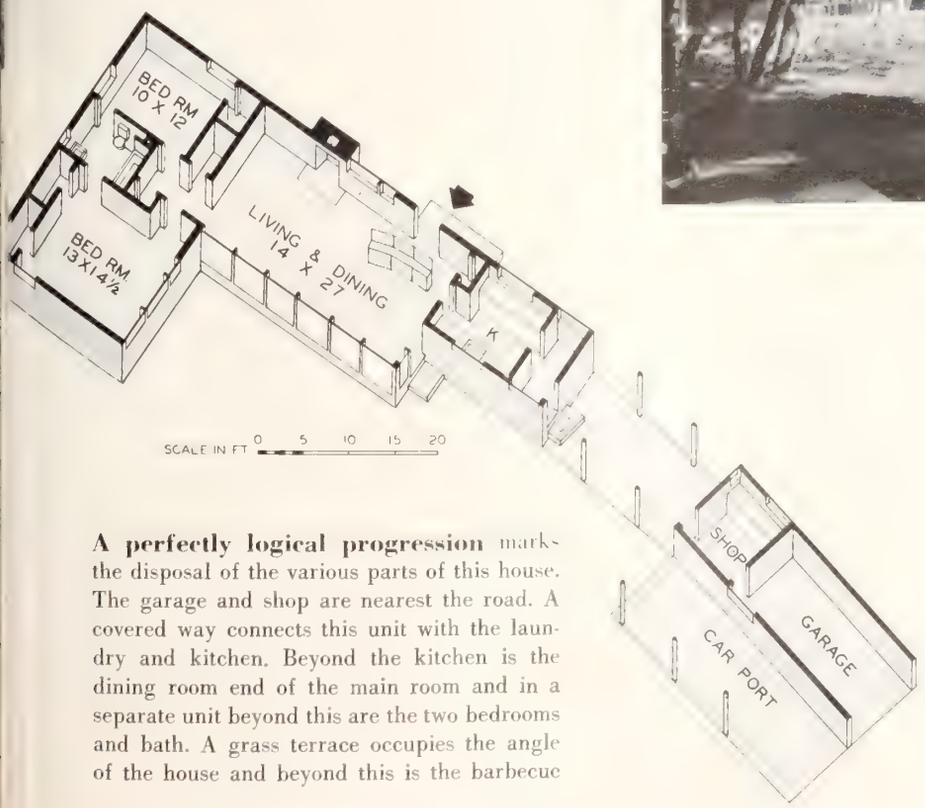
The personal element is important in this house. Mr. Cole makes some of his own furniture in the workshop shown at far right. The comfortable chair shown at the right is an example of Mr. Cole's craftsmanship



Less than $6,000, including the architect's fee, was the price of this house. Even allowing for the generally lower cost of a California home compared with, say, one in the Northeast, this speaks well for the economy and practicality of this type of house. Compare this photograph with the isometric plan below



The continuous glass area (right) of the living room wall brings to this little house a sense of spaciousness and the light and shadow of a grove of trees



A perfectly logical progression marks the disposal of the various parts of this house. The garage and shop are nearest the road. A covered way connects this unit with the laundry and kitchen. Beyond the kitchen is the dining room end of the main room and in a separate unit beyond this are the two bedrooms and bath. A grass terrace occupies the angle of the house and beyond this is the barbecue



THE BARBECUE FEATURES GENEROUS STORAGE SPACE

2nd PRIZE
CLASS II

An architect designs his own

Lester C. Tichy planned this house at Stamford, Conn., for himself and his wife

In commenting upon, or judging, a house designed by an architect for his own use one tends to be, perhaps unjustly, more strict in the application of critical standards. But the judges were won by the potential ability of this quite untraditional design to fit into a traditional community. Large areas of glass are used with dramatic effect, but with a realization of Winter heating costs. And the wide overhang which shades these windows from the hot Summer sun is calculated so carefully that the Winter sun can send its warmth right into the center of the house and thus pare down the fuel bill.



"Chipper" is the only one here not a graduate in architecture. But Mrs. Tichy makes no claim to credit for the house



For evenings at home this fireplace corner has everything—deeply upholstered chairs and sofas, books, a concealed radio below the shelves, and logs stored in a cupboard by the fire



Pre-planned, the landscaping was designed at the same time as the house, will be planted bit by bit in years to come



By day, a dining room wall of glass is the dramatic center of an otherwise unpretentious exterior. That the house still achieves traditional charm is due to the simple massing of the elevations and the traditional textures found in roof and walls



Ordering supplies is easy for Mrs. Tichy, seated at a desk with a telephone in one corner of the kitchen





A space-saving convenience is this dressing closet fitted with a mirror and shelves (right) at one end of the master bedroom. At the other end (left) Mrs. Tichy has a dressing table recessed between two closets



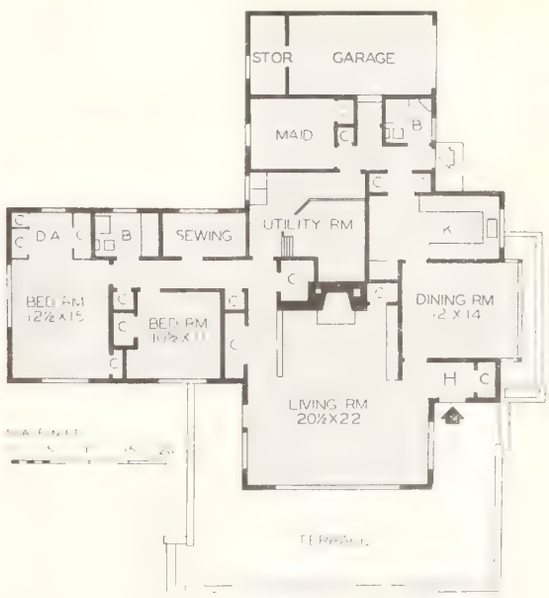
Laminated wood chairs furnish this part of the living room. At night rose-colored floor-to-ceiling curtains (in the corner) cover the two window walls, transform the room's appearance



side the glass wall, a Finnish birch table is set with nish silver, yellow American china. In Spring the border st outside will become a window box gay with tall tulips



By night (from the same viewpoint as the picture opposite), it is clear that window shapes and sizes have been chosen to fit each room's particular needs rather than a preconceived façade design



Well-proportioned rooms, well lighted, are characteristic of the Tichys' house. A cross-shaped plan is chiefly responsible for this result

MAPLE-LEAF MENUS

Heart-warming recipes of our Canadian neighbors, five-star features for Winter tables "below the border"

BY JEAN FREEMAN

CANADA, they tell us ignorant outlanders from the United States, is a blend of French and English and Scotch. What they forget to mention is that Canadians—French or English—are Canadians, first, last and always. They've been here on this "new" continent as long as any of us and longer than many of us. They "think North American" as we do. They "eat North American"—as we do. You'll find menus from Alberta to Quebec listing such typical Americanisms as pumpkin pie, Maryland fried chicken and fried ham and eggs!

But the sum total of Canadian food contains many a new delicacy for tables "below the border". Famed Gaspé salmon, for instance, lean Canadian bacon; delicious, mild Oka cheese and thick, pale, fragrant honey, both the last made by the Canadian Trappist monks. All these you can find in stores here. Something you can't (but please enjoy it on your Canadian vacation) is buffalo steak—which, surprisingly, is tender, fine-grained and gamey in flavor.

The best recipes stem, as might be expected, from English, Scotch and French kitchens. Canada's a cold country, remember, and its people live the hardy, simple, outdoor life which craves hot buttered rum, tasty meat pies and thick peasant soups rather than the finer Gallicisms of crêpes suzettes, clear consommés or guinea hen sous cloche.

Foremost in the English group is Canadian meat pie, a savory, heart-warming concoction if ever there was one; as totally different from our tea-room "chicken-pot-pie" as black from white. Because I thought that we in the United States have been ignoring what might be a grand substitute for the ubiquitous baked beans at Sunday night supper, I am giving you three Canadian meat pie variations.

Beefsteak pie. Cut 1½ lbs. lean beef into one-inch cubes. Mix thoroughly ½ tablespoon paprika, 1 teaspoon salt, 1 tablespoon flour and pepper to taste. Heat 2 tablespoons shortening in a deep iron skillet, add the meat and 1 cup of chopped onion, and braise slowly until the meat is brown and the fat clear. Drain off the fat and keep it for making the gravy. Add 1 cup diced carrot, ½ cup tomato paste and a bouquet of 2 stalks celery, 2 sprigs parsley, a pinch of thyme and 1 bay leaf, and add just enough water to cover.

Simmer gently over a low flame until the meat is tender, adding additional water if necessary. Remove the bouquet, strain off the stock, retaining sufficient liquid to make the gravy. Make a paste of the fat mixed with flour, moisten with the stock and cook until smooth, stirring constantly. Add more salt if required.

Cover the bottom of an oven-proof baking dish with the meat and the sediment from the bottom of the pan in which the meat was cooked. Pour over the gravy. Roll out enough tea biscuit dough (recipe below) to fit the top of the baking dish, cover and bake in a hot oven until the crust is a delicate brown. Serve hot. Make it with veal as a variation, and slice it cold the next day.

Tea biscuit dough. Mix and sift together 2 cups flour, 4 teaspoons baking powder and ½ teaspoon salt. Cut in 4 tablespoons shortening with a silver knife, and add 1 cup milk. Roll to desired thickness on a floured board, place over baking dish and trim to fit.

A huge bowl of green salad dressed rather sharply, and foamy brown Canadian ale in pewter mugs, ought by rights to accompany this pie.

Old English pork pie is a friendly dish, too. Evoking memories of snug Laurentian inns with great log fires, it should unquestionably be eaten on a crisp day. I can't quite imagine pork pie as suitable fare for a penthouse luncheon, but it certainly tastes wonderful if you have spent the morning skiing in the snow-cold hills of Quebec or Vermont.

To make it, cut roast pork in sizable cubes, line a buttered baking dish with pastry and fill it alternately with layers of pork and sliced tart apples. Sugar, nutmeg and cloves must be sprinkled lightly over each layer, pork gravy added for moistening, and a cover of pastry for protection. All this should be baked in a moderate oven, allowing ample time for the apples to become tender and for the crust to get a glorious suntan.

Shepherd's pie completes the trio, and forms a fine solution for consuming the remains of a lamb or roast of beef which threaten to become almost immortal. Mince the cold meat finely, season to taste, and moisten with gravy or soup stock and the juice of a grated onion. Fill a buttered baking dish two-thirds full of meat, and cover with a crust of fresh, highly seasoned mashed potatoes, beaten light with the assistance of an egg. Bake in a slow oven until the potato crust is puffed up and slightly brown. A rich tomato sauce may be served on the side.

Of course no true son of Albion, or of Ontario either, considers roast beef complete without an attendant Yorkshire pudding. Like our own Southern spoon-bread, it can either be a nightmare or a gastronomical dream. Everything depends upon the ingredients and upon the freshness of the pudding itself. And then, a true Yorkshire pudding need not only serve as lady-in-waiting to beef; it's equally palatable with any meat requiring an understudy for potatoes, provided, of course, that it is well cooked and so light in texture as almost to rival a soufflé. Warning! Directions must be followed with almost fanatical precision, and even then your cook should have just a touch of genius!

Yorkshire pudding. Sift together 1 cup all-purpose flour, a pinch of baking powder and ¼ teaspoon salt; add gradually ½ cup milk and mix until very smooth. Beat 2 eggs until light and foamy, add to the other ingredients, with ¼ cup beef drippings, and continue beating for about five minutes. Stand aside to settle for half an hour.

Grease a 9" x 13" baking tin and heat in oven until smoking. Remove tin from hot (*Continued on page 47*)

LAUNDRY LINE-UP

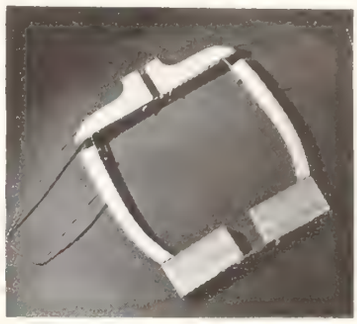
Here are good accessories for taking care of light or family laundry



Portable Whirldry washer for baby's daily laundry. Washes, rinses, damp-dries 2½ lbs. in 15 min. $39.75. Lewis & Conger



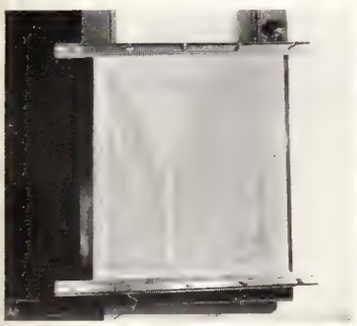
Ruby light in handle signals "ready" for fabric dialed on indicator of General Electric's new 3-lb. iron. $8.95. Altman



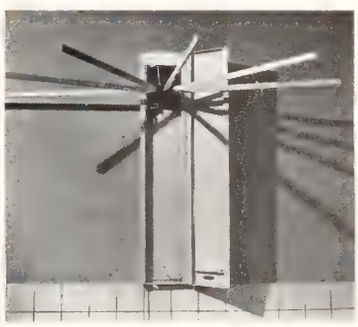
Wooden sweater dryer adjustable to any size. Removable short- and long-sleeve wires. $2.50. Hammacher Schlemmer



"Iron-that-Wags-its-Tail" by Manning Bowman has exclusive swivel cord that's tangle-proof. $9.95. Lewis & Conger



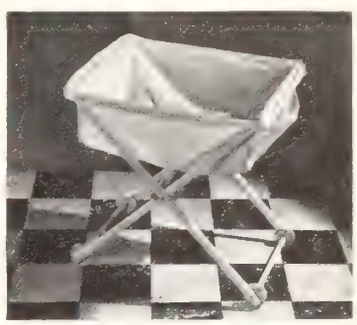
Curtain stretching made easy with Universal's new device. Does 6 at a time. Hangs on door or line. $3.95; Gimbel



Folding fan-type dryer, particularly good where space is limited. Easy to install. White or ivory enamel. $3.76. Macy



For lingerie: Saturn Reel. 98¢. Plastic Klipit clothespins, 24¢ doz. Macy. Jalma for fabrics, $1. From Lewis & Conger



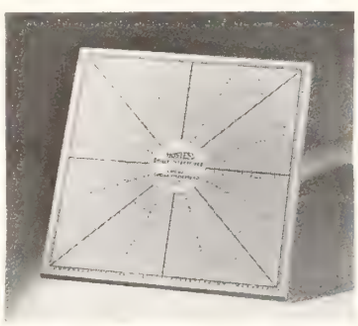
Folding backsaver cart rolls wash from house to line with ease. Has side pockets for clothespins. Costs $1.41. Macy



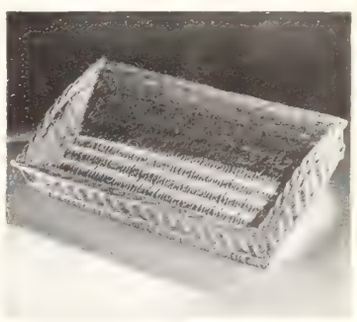
Two-purpose Steam-o-matic iron. Use steam for woolens, rayons; dry for linens, cottons. $12.95. Hammacher Schlemmer



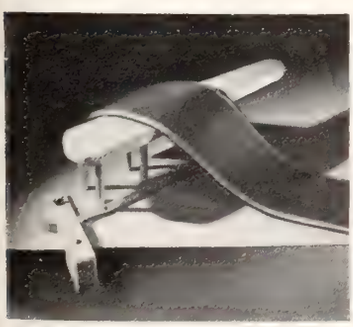
For cooler ironing: Ventilated Met-L-Top Table permits steam to escape downward. $5.95. From Lewis & Conger



Doily stretcher marked off to keep your doilies in shape—round, square or oblong. No ironing. $1.29 with pins. Macy



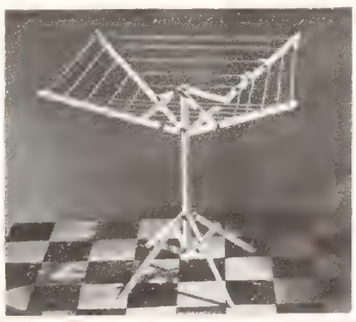
Wicker tray for carrying clean linen, men's shirts, etc., from laundry to closets, etc. $5.95. Hammacher Schlemmer



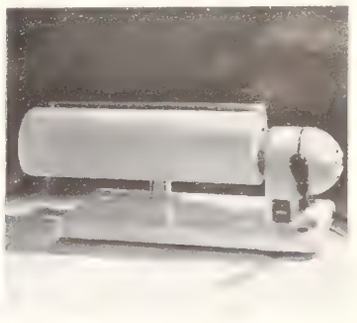
Adjustable sleeve board can be attached to table. 79¢. Velvet board for pressing pile fabrics, $3.96. Both from Macy



Dry without shrinking. Wooden glove stretchers, $5.95. Lewis & Conger. Sock dryers, 95¢. Hammacher Schlemmer



Miniature indoor dryer patterned after the large outdoor type. Folds up for compact storage. Costs $1.79 at Macy's



Portable electric ironer by Universal saves time, labor. Roll 18" long, $18.75. With foot control pedal, $27.95 at Macy's

Loot for jackdaws

Paperweights or penny banks—your collection elects you to the jackdaw fraternity



Madonnas of every size Author Marjorie Hillis collects them in a corner cabinet

YEARS ago in his *Ingoldsby Legends*, Richard H. Barnham included "The Jackdaw of Rheims", a succession of amusing rhymes about the bird that "prigged" the Lord Cardinal's ring for his nest. The bird's crime evidently was heinous, for the Cardinal cursed him thoroughly "from the sole of his foot to the crown of his head." But when the ring was finally discovered in the nest and was restored once more to the finger of the Lord Cardinal, Jackdaw did such penance for his prank that the conclave canonized him "Jim Crow".

It was a jolly jingle, was Barnham's, and as children we used to recite it, little thinking that the time would come when we, too, would be jackdaws.

For that is what all collectors are. Some are jackdaws of Rheims and collect things of great value; others are just common, secular, lay jackdaws. Of the two we prefer to be the common sort. We never repent our folly and we'll never be canonized. We enjoy our pilferings. They make our nest lovelier and more amusing to live in.

The jackdaw can as soon change his habits as a leopard its spots. The collector born will collect to his dying day. And he will fill his house with the plunder and bore his friends to distraction telling when and how these pieces were acquired. Apart from the fun one gets in *(Continued on page 53)*



Tom Thumb table silver stays decorative and dust-free in this glass-topped hobby table; Altman's Beacon Hill group



Glass doorknobs, paperweights of decorator James Pendleton. Two-tier curio table, by Imperial; at Hathaway



A Chinese lacquer secretary (right) in green and gold holds bibelots of Mr. and Mrs. John Livermore



African native sculpture over the doo way silhouetted against walls of Mrs. Charl Wheeler's home, Pebble Beach, Californ

Antique mahogany furniture and a fine collection of old Lowestoft and Rockingham plates were the twin keynotes of this country living room. Walls, chintz, floor are a soft gray-blue; by W. Pahlmann at Lord & Taylor



Miniature pictures (above) grouped symmetrically above an early console table in the Dallas residence of Dr. Charles W. Flynn

Sunshine through glass—Mr. and Mrs. Stanley Resor's collection, rich in shape and color, is displayed against the windows of their Connecticut home. Glass inner doors, quite inconspicuous, ward off dust





Traditional modern

Forms of the past, fabrics of today in the Glencoe, Illinois, home of the Robert F. Bensingers

Regency entrance hall

ABOVE: Simple planes of color, pet device of the Regency stylists, dominate the hallway. White walls act as counterpoint to Regency chairs in blazing green satin. The carpet is sharply black, and clustered with giant roses, crimson and light pink



Scenic-papered library

RIGHT: The modern Chinese wallpaper which keynotes the rather formal library seems at once both fresh and familiar. The reason: for its designs the artists used as models early prints of famous old cities in the States. Its soft coloring, leaf green and brown, is an effective contrast to built-in bookcases of bleached pine. Curtains and quilted upholstery are in tones of brown

For dining: white and blue

RIGHT: Corner windows, installed when the house was remodelled, now permit a blaze of sunshine in which strong, definite colors look best. So curtains of clear blue-and-white were chosen, walls were painted white, a blue carpet laid down. The mahogany ladderback chairs seemed somber in this scheme—they, too, were coated white. Architect-decorator: Samuel A. Marx



Neo-Classic modern

Antiques and rare materials dramatize the New York apartment of Mr. and Mrs. C. Eugene Stephenson





Old woods against white

ABOVE: An Empire chest gleams before the white walls of the living-dining room shown in the three photographs on this page. The ceiling is chartreuse, the floor black linoleum under a shaggy white rug of Moroccan wool. Side chairs wear ocelot

Emerald and tortoise

LEFT: Huge and comfortable is the modern couch in bright green wool standing at one end of the room. Before it, a white lacquer table with decorative shell collection showing through the lift-up glass top. Beside it, lacquer columns hold urn lamps made from antique altar balusters; their shades of simulated tortoiseshell match the tall paneled screen beyond the table



Alabaster and stripes

LEFT: Antique satin striped in vermilion, chartreuse, green, covers the Empire sofa at the far end of the room. Flanking it, alabaster lamps stand on round lacquer tables. Above, an early 18th Century painting is framed in pickled pine rubbed with gold. The table, minus its skirt in antique white herringbone pattern, is used for dining. Mr. Stephenson was the decorator

At home on Sunset Island

Modern Regency in Miami—Winter home of Mr. and Mrs. Stephen A. Lynch, Jr.



THE BACK LAWNS SLOPE DOWN TO THE WATER

BOUGAINVILLEA and palms, azure sky and sea provide a dazzling background of color for the spacious white house shown on these two pages. It is Regency in the classic simplicity of its style; deep overhanging balconies and louvers recall also the earlier dwellings of the Nassau sugar planters. Windows are wide and deep to catch the full sweep of tropic breezes and to make sunshine and the view of sky and water an integral part of the structure.

Inside, an effective modern-Baroque scheme has been evolved by William Pahlmann of Lord and Taylor with furniture designed especially for this setting. Colors are cool but never pale, accents varied and sophisticated—wrought iron, leather, mirror. Architects: Robert L. Weed, Edwin T. Reeder



An emerald ceiling looks both cool and sophisticated above the white-walled dining room. Its vivid green echoes in the satin chairs—and again in the border of the cream tile floor. The modern Baroque furniture is pickled walnut; the candelabrum on the sideboard, a rare one of *capo-di-monte* china. Concessions to the climate: louvered double doors leading into the hall, wide blinds

GOTTSCHO

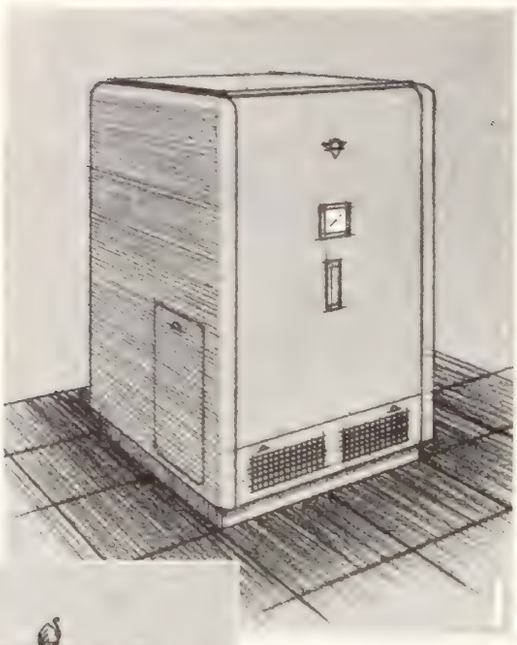


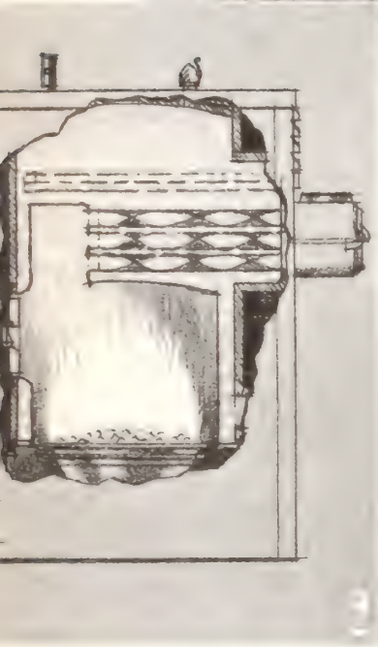
Jumbo screen of white patent leather (above) laced to a gilt iron frame separates the living room from the service bar beyond. Dark walls contrast coolly with lime-green ceiling and floor of uncarpeted tiles. Tall cylinder lamps, scored in tropic pineapple motif, flank the tufted couch. Lavish touches—majolica and mirror—contradict the Spartan arrangement of neo-Classic furniture

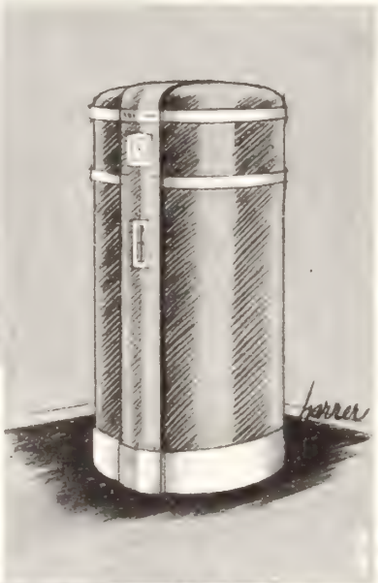
Curved walls, curved furniture (left) in the living room; and for drama, a fourteen-foot bay window with a panoramic view of sea and sky. Ash-rose curtains blend with the grape-toned walls; kidney-shaped love seats and sofa rival the azure blue of the water. All furniture here and throughout the house was designed by William Pahlmann

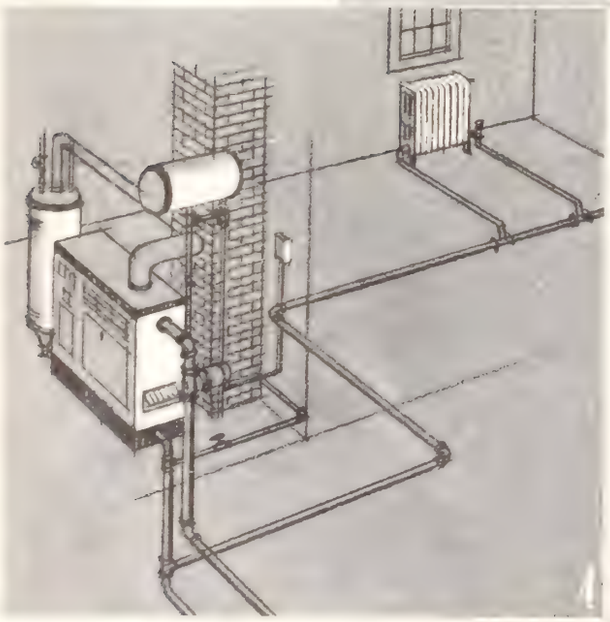
New heating units

A line-up of new, economical equipment designed for all kinds of fuel and embracing all types of heating systems as well as air-conditioning









ONLY a few years ago, the builder of a really small home comprising, say, five rooms and costing perhaps $7,000 or less, had to make a comparatively precarious choice so far as the heating system for his house was concerned. Most of the new developments in the heating field were designed for the higher-priced market and were seldom available in models which offered efficiency and economy of operation for the small home. This situation no longer exists. The equipment shown on these two pages is all designed exclusively for the small-home field and brings to it every major advantage which can be found in the larger units designed for larger homes.

1 For use where gas is available as fuel

This gas-burning boiler is available in a wide range of sizes to fit even the very small home and for either hot water or steam systems. It is, of course, completely automatic in operation. In line with the modern practice of making the heating unit as attractive as possible in appearance, the jacket is finished in a neutral gray enamel. Manufactured by American Radiator and Standard Sanitary Corp.

2 A steel boiler especially designed for stokers

If you have decided on one of the excellent automatic coal stokers, this boiler would be a perfect choice to complete your heating unit. Designed throughout to develop the fullest economy in operation, it includes, as standard equipment, a coil for supplying hot water to the storage tank. The cutaway drawing at left shows how the stoker unit would appear in place and also shows the easily cleaned tubes through which the hot gasses pass. Made by the Fitzgibbon Boiler Company, Inc.

3 A furnace adaptable to many homes

This well-known oil burning furnace is designed for steam, vapor or hot water heating systems and indirect heating with an air conditioner. Standard equipment includes a welded steel boiler equipped with safety valve, pressure gauge and water level gauge for steam purposes; or altitude gauge for thermometer for hot water furnaces. A thermostat and standard limit controls are also included. The greater convenience of a day-night thermostat or the extra protection of a low-water cut-off may be had as optional equipment. Manufactured by the General Electric Co.

4 The forced hot water heating system

The system shown in part in our drawing illustrates a simple, recently developed variation of the forced hot water system. This system employs a single main for the circulation of hot water and uses a circulating pump to insure a fast response when the thermostat calls for heat and also to provide even temperatures by circulating the hot water in the boiler even when the burner is not operating. A Crane Company system.

or the small home

5 A complete self-contained air conditioner

Within the compact metal shell of this unit all of the functions necessary to provide Winter air conditioning take place. A large slow-speed fan draws air through a filter, forcing it through the multiple air passages past a humidifier and into the duct system. A small home equipped with this unit is assured of positive circulation of warm, filtered and humidified air. Controls essential for the safe operation of the unit are included. Manufactured by Delco.

6 Automatic heat with maximum economy

The gravity feed oil burner in this unit makes for economy in first cost, in operation and in the cost of fuel. This model burns only ¾ gallon of fuel oil per hour. The oil flows by gravity through a filter to the burner where heat converts it into a vapor. The mixture of this vapor with air forms a gas which burns with intense heat. Standard equipment with this unit comprises a room thermostat, room thermostat wire, constant level control which meters oil to the burner, transformer and automatic draft regulator. Manufactured by the Lochinvar Corp.

7 Air conditioning for the $5,000 home

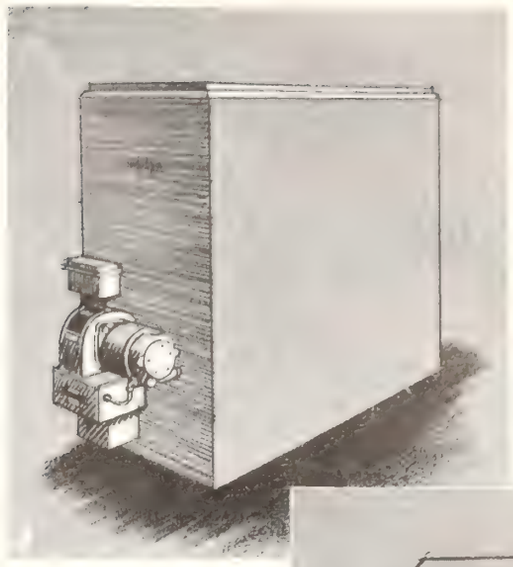
The manufacturers of this unit have designed it expressly for homes costing from $5,000 up. Realizing that small homes have no space to throw away, they have made this unit so compact that it can literally be installed in a small closet if desired. The dimensions at the base are 23″ x 30″. Gas is used for fuel, which makes the unit absolutely clean in operation and also completely quiet. It provides complete Winter air conditioning and is fully automatic, makes its own temperature and humidity adjustments as needed. It is protected by the most modern automatic safety devices. If the pilot light gives out, the main flame cannot be turned on. Summer cooling can be added if desired. Manufactured by Carrier.

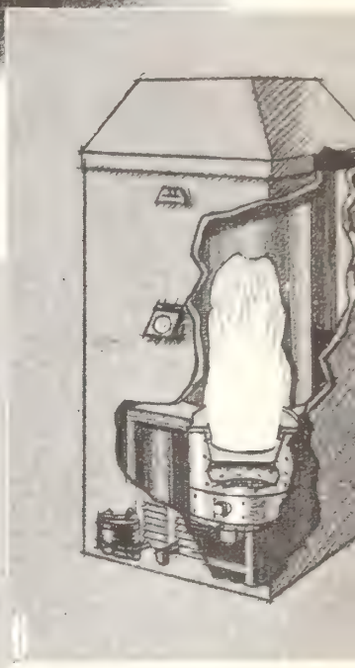
8 The key to single-pipe hot water systems

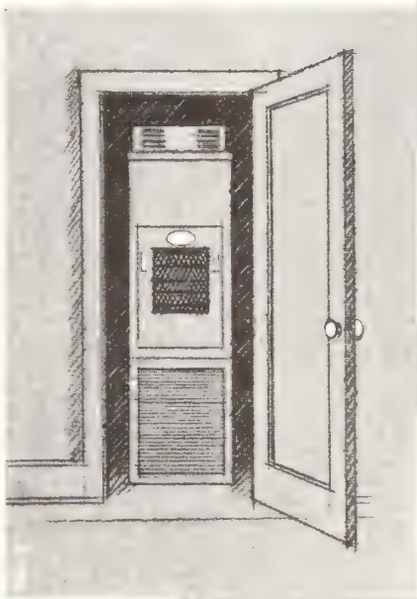
One of the new narrow radiators—only 4″ wide—is shown here as it would be connected to a single main hot water system. The gadget shown in detail is a venturi fitting which, although it has no moving parts, acts as an individual circulator or pump on each radiator. The radiator is by Burnham Boiler Co., and the fitting by Taco.

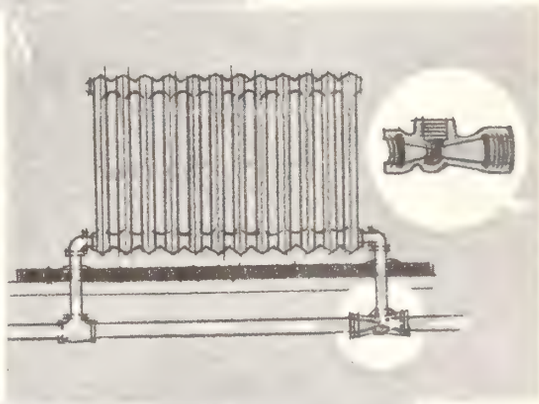
9 Big house luxury for the small house

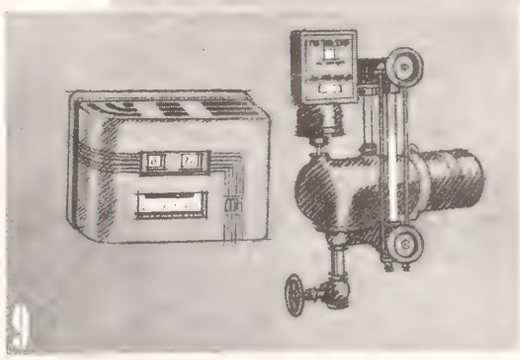
Most modern heating units are supplied with essential controls as standard equipment. At slight extra cost, however, it is possible to add such refinements as the chronotherm shown at left in our drawing which comprises an electric clock and a day-night thermostat. For extra safety we also recommend the low-water cut-off shown at right. This operates in such a manner as to shut down entirely the operation of the burner if the water-level in the boiler is inadvertently allowed to fall below a safe level. Both of these items are made by the Minneapolis Honeywell Regulator Co.











January Gardener's Calendar



1 January is one of the gardener's months for reading and study. Now you can study the architecture of trees, the colors of barks and twigs and appreciate the fruit that lingers over Winter.

2 January is also a month to take stock of gardening habits. Why grow plants that are doomed from the start? Lilies, for instance, that are sure to get mosaic. Plenty of them avoid this disease.

3 Seed and nursery catalogs should be read twice—once for general enjoyment and the second time for general selection of what you want. A third reading will bring your dreams down to earth.

4 Novelties? By all means try them. Plan to give them a fair chance so that they will come up to their introducers' claims. Don't blame failure of a new plant's growth on the seedsman.

5 The same is true of new perennials. Give them, first, the benefit of their rightful environment. Have the soil in condition to receive them. Cultivate, stake, spray if needed—and then judge them.

6 Prune grapevines this month. Cut them back heavily—if they are old vines, to 20-40 buds. Retie the vines to prevent their lashing in the wind. Burn the old canes. Renew vine posts at this time.

7 Also prune fruit trees. The purpose is to head them back and to cut out interfering branches and too thick interior growth, so that sunlight and air can penetrate. This produces better fruit.

8 The twigs from fruit tree pruning can be left on the ground for rabbits to nibble. Saw up branches for fire-wood. On a warmish windless day spray with lime sulphur or miscible oil against scale.

9 Get from your grocer a sizeable tin container and keep wood ashes from the fireplace in it. Covered and dry these ashes retain their virtues and will make good fertilizer for your roses next Spring.

10 Bring indoors frozen roots of rhubarb to force for an early crop. Roots of French endive can be bought now and forced in sand. These constitute cellar gardening. Save a dark corner for them.

11 Once or twice during Winter look over gladiolus bulbs and dahlia tubers. The former should be packed in naphthalene flakes—an ounce to 100 bulbs. This fixes the destructive thrips.

12 Look over grounds and see where water is lying. Drainage or a leveling of the spot can be done now. Also see that your eaves aren't dripping on the foundation plants. Give the plants protection.

13 Nothing like being fore-handed. Let us suggest that part of your Winter reading be devoted to pests so that you will know them. Get Cynthia Westcott's "The Plant Doctor" in its new edition.

14 After a snowstorm, go out and knock the snow off the evergreens, lest its weight break the branches. Children adore to do this—if you make a game of it. Look over willows and poplars for borer.

15 Examine dahlia tubers for damping off or dry rot. Cut away diseased parts and dust the cut with sulphur. Fuchsias that have been resting can now be brought to light and started growing.

16 Inspect house plants for mealy bugs. They look like white cotton. Wipe them off. You can still force lilies of the valley, paper white narcissus, tulips, hyacinths and Chinese sacred lily.

17 As soon as buds begin to form on Christmas cactus, spare the water. Too much makes them drop their buds. Once in ten days give calla lilies—heavy feeders—a top-dressing of fertilizer.

18 A few weeks after Christmas, poinsettias begin dropping their leaves. The plant is now beginning to rest. Stop watering. Put it in the dark and don't bother it. Start tuberous begonias from seed.

19 Sawing wood is, under God, a good work and grand exercise. If you plan to take down trees, plan also to saw and split the wood yourself. You'll enjoy its crackling flames with deeper regard.

20 Towards the end of this month you can begin bringing indoors sprays of forsythia, pussywillow and other early flowering shrubs and trees to push into bloom. Give oxalis plants sunlight and water.

21 Since you have made up your mind to order those seeds, why not send in the order now? Then you can look up any special culture they require and put the information down on cards.

22 Winter is the season for working out color schemes for borders and making lists of companionate plants. Plans that are made now will save time next Spring when every moment counts.

23 As you look over the catalogs it will occur to you that there are whole groups of plants you have never tried. The way to rid yourself of this temptation is to order the plants or seeds of them.

24 Unless hyacinths are allowed to grow to the bud stage in the dark they are apt to flower on short stems. Cover the pot with a roof of paper. Plan to set out some of the new roses.

25 Please note that the Second Section of this issue is the Gardening Year Book. Novelties are listed there, together with a great deal of horticultural information and suggestions for garden plans.

26 It is a safe practice to spray off your house plants occasionally. Palms can be sponged off. But there isn't any real reason for washing rubber plants in Grade A or any other grade of milk.

27 Aspidistra, one of the house plants you can't kill, may be propagated by breaking it apart. Be sure and see that each part has a leaf. Pot up, water and let them go their way.

28 Your Winter reading may get you interested in herbs. Herb gardens and herb cooking are becoming more popular every year. Gastronomy and gardening can go hand in hand if you grow herbs.

29 Visit someone who has a small greenhouse. See the plants he grows and the fun he has over these Winter days and nights. Nothing like a bit of glass to shorten the Winter of our discontent.

30 A new and enlarged edition of *Standardized Plant Names* has just appeared. This is a "must" book for those who want to learn or look up common and botanical names. We've worn out two copies.

31 By the end of January, doubtless, many of your noble New Year resolutions have gone the way of all flesh. You can still stick to one—"This year I intend to be a better gardener."

Those who are addicted to rock gardening will find January an especially favorable month for traveling about the countryside and collecting picturesque and useful stones.

MAPLE-LEAF MENUS

(Continued from page 36)

, turn in the batter and bake for
nty minutes at 350 degrees, or un-
ell browned on top and thoroughly
inside. Loosen edges with silver
e, cut into convenient portions, re-
to a pre-heated platter and serve
nce accompanied by lots of rich,
n "dish gravy".

amb as well as saddle of mutton
headliners on Canadian tables, and
ll wonder, since their native herds
d a tender, finely grained meat that
valled only by the English product.
s always served with capers, and
etimes with currant jelly instead of
t. However, if you crave the flavor
int, the following lusciously color-
sauce deserves a top-flight position
our repertoire.

urrant mint sauce. Melt 3 table-
ons currant jelly in the top of a
ble boiler, and the following: 2
espoons grated orange rind, ½ cup
nge juice, 2 teaspoons lemon juice,
ablespoons finely chopped mint
es and ½ cup powdered sugar. Stir
tly for about five minutes until
oughly heated. Strain through a
sieve and serve at once, to ac-
pany the lamb instead of gravy.

f on the other hand you prefer mint
the form of a condiment a mint
tney which requires no cooking is
only a delicious bet with lamb, but
an affinity for all varieties of poul-
and curry as well.

Mint chutney. Chop together very
ly ½ lb. ripe tomatoes, 1 lb. peeled
l cored tart apples, 3 large sweet
pers, 6 small onions, ½ cup mint
ves and 1½ cups seeded raisins.
ld 3 cups vinegar, 2 cups sugar, 2
spoons powdered mustard and 1
lespoon salt in a saucepan. Pour
r the vegetables, stir until well
nded, bottle at once and cool. This
idiment, if you make it in quanti-
s, keeps indefinitely provided it is
htly sealed in the jars.

When it comes to drinking tea,
itish Canadians are still pretty much
unch Englishmen. And being invited
tea in the Dominions actually means
and nothing stronger. This is true
the Civil Service strata as well as
ong the still higher orders.

But what teas they are! Inimitable
to begin with—brewed according
the best English traditions. Wafer-
n bread and butter, or rectangles of
st spread with melted maple sugar
ore about this later). A variety of
ure-wrecking preserves; Victoria
ge, one of the old Queen's favorites,
fine pound cake with thin almond
ng; and, if you are fortunate, as I
s, not only the classic plum cake
aisin cake to you) but hot scones
ipping with fresh butter!

Clochmore scones by their very
me, I think, conjure up visions of a
oneer Grandmother in a little starch-
, frilled cap, who, on Sunday, open-
up jars of exquisitely fragrant black
rrant jam for her favorites. I didn't
t these scones in quite this environ-
ent, but I did eat them at "high tea"
a most lovely Autumn garden.

My hostess, the Vicar's wife, delight-
d by my praise, told me that she had the recipe for them from an old lady of ninety living in Galt, Ontario. This old lady's family had travelled from Quebec to Ontario, more than a hundred years ago, by ox-cart—"and none the worse for it, either!" The recipe, it seems, came along too.

Clochmore scones. Mix and sift together 3 cups all-purpose flour, 1 teaspoon salt, 1 teaspoon baking soda and ½ teaspoon cream of tartar. Cut in 1 tablespoon of lard with a knife and moisten with 2 cups fresh buttermilk. Knead gently, taking heed that the dough does not become too stiff. Roll dough on a floured board to desired thickness. Bake in a sectional muffin tin which has been greased and pre-heated. The oven should be moderately hot. When the scones are brown, remove to a warm plate with the aid of a blunt knife. Cut open and butter, and serve at once, piping hot.

Another "high tea" favorite is sausage rolls—real, large-size sausages baked in a pastry jacket—the masculine contingent will clamor for them!

With its very insignia being a maple leaf, Canada is admittedly quite as much headquarters for maple syrup as our own Vermont. At the Red Cross Tearoom, which has its main restaurant in the Badminton Club buildings in Ottawa, they make a fetish of cakes and desserts which feature the maple flavor. And though I had always been of the opinion that the cinnamon toast served with tea at the Chateau Laurier was Elysian, I must confess that the maple toast which they serve at the Red Cross runs it a good second.

Maple toast. Cut slightly stale white bread into quarter-inch slices, remove the crust and cut each slice into three pieces lengthwise. Toast one side, spread with melted butter, and sprinkle with a thick layer of soft maple sugar. Place in a gently preheated broiler, butter side up, until the sugar is melted. Remove to a hot plate, dust the top of each slice with a powdering of finely chopped nuts, and serve at once.

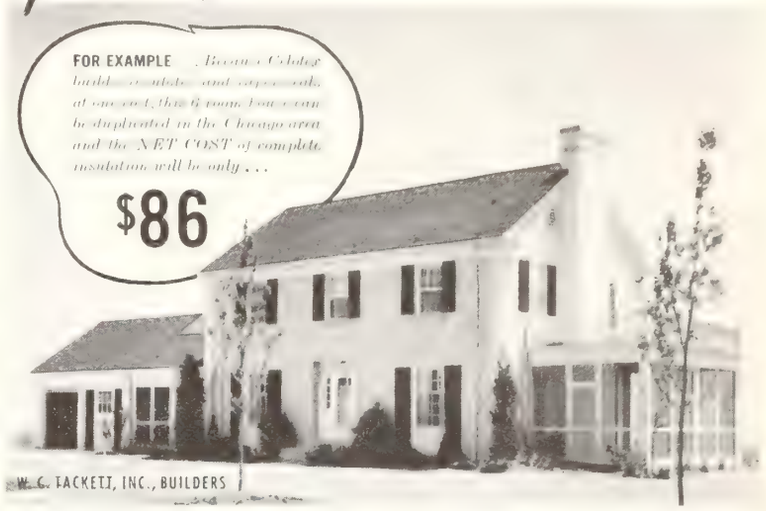
Well-to-do French Canadians are even more cosmopolitan—more "North American"—than are their British compatriots. To find typical French Canadian dishes, therefore, you must know the peasants—thrifty, frugal, hard-working and plain-spoken. However limited their fare—and it is that—they cook even the most primitive dish with talent. I am still under the spell of their wonderful "potage"—although it takes a deal of skiing or hiking in Canadian zero weather to offset its expanding effect on the waistline! Here is the "how" of the national headliner:

French Canadian pea soup. Soak 1 cup dried split peas overnight in water. Drain, and place in 2½ quarts boiling water, to cover, together with 1 smoked hambone or butt, ½ cup diced carrot, 1 stalk celery, 1 chopped medium-sized onion, 4 peppercorns, 1 bay leaf and salt to taste. Simmer, tightly covered, over a low flame until the peas are soft, stirring frequently to prevent burning. Three hours of slow cooking usually turns the trick.

Remove the bone. Force remaining

(Continued on page 51)

This Better Way to Build Gives You *More House For Your Money!*



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CASTLE HOT SPRINGS

Castle Hot Springs. Distinctive winter resort. No [illegible] acres of luxurious playground. 18-hole golf course. [illegible]

CHANDLER

[illegible] Hotel & [illegible] 320 acres of luxurious playground. 18-hole golf course. [illegible]

PHOENIX

Hotel Westward Ho [illegible] west. In world-famous Valley of the Sun. Midtown with desert resort atmosphere. Am. & E. Plans. Bklt.

TUCSON

[illegible] Inn [illegible]

Pioneer Hotel. Southern Arizona's finest. 250 [illegible] Dining Room. Roof Garden. Sun Deck. Sensible rates.

Santa Rita Hotel. 250 rms. Tucson's Social center; Western hospitality & atmosphere. Excellent cuisine; [illegible]

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HOT SPRINGS NATIONAL PARK



Arlington Hotel and Baths

[illegible] exceptional Bath House facilities. Curative [illegible] U. S. Gov't for arthritis, high blood pressure, heart ailments, etc. 3 Golf courses, riding horses, forest trails, pine-laden air, genial climate. Excellent cuisine. Social calendar. For folder, tariffs and reservations, address W. E. [illegible]

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Beverly Hills Hotel & Bungalows. Early California charm; thoroughly modern. Continental flavor. Year around social & movie center. Pool. All sports. E. P.

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Fort Harrison Hotel. Overlooks Clearwater Bay, Gulf of Mexico. Golf, bathing, boating, fishing. A. or E. plan. 253 rms., moderate rates. L. G. Davis, Mgr.

DAYTONA BEACH

Hotel Osceola. From $4 European, $5 American. Restful Tropical foliage grounds. Sun-decks. Continental Ballroom. Cocktail Lounge. All sports. Bklt.

DUNEDIN

The Fenway. One of the West Coast's finest resorts. Beautiful tropical setting. All sports. [illegible]

FORT LAUDERDALE

The Trade Winds. Newest oceanside hotel offering superior accommodations, cuisine and service. Finest beach in Florida. Restricted. American Plan. Booklet.

FLORIDA

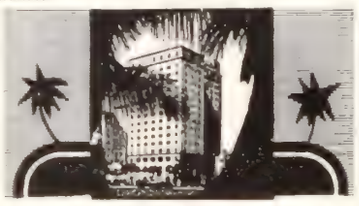
FORT LAUDERDALE



Lauderdale Beach Hotel

New, modern ocean front between Miami and Palm Beach. 150 rooms with bath, steam heat. Spacious lounges, sun decks, beach walk, patio. Homelike, friendly—ownership management. American Plan, superior cuisine. Intimate, quiet, yet just around the corner from all that's going on. Clientele carefully restricted. Booklet, reservations: A. H. Ogle, Managing Director. P.O. Box 2009.

MIAMI



The Columbus

Right in the middle of everything! Miami's finest hotel—centralized bayfront setting for 17 floors of luxurious living. Spectacular views of bay and ocean. Many new features: beautiful Bahama Room for diners, smart new Cocktail Lounge. Recreation program, games. Steam heat, soft water system. Advance reservations advisable. Booklet, rates, details on request.

MIAMI



The McAllister

Ideally located, overlooking Bayfront Park, Bay and Ocean—yet right "downtown," accessible to every sport and attraction. Con[illegible] lines and [illegible] save time—allow more hours spent in recreation. 550 rooms, each with bath and shower; 10 stories, steam heat, fireproof. Modern appointments throughout. Superior cuisine. Write Leonard K. Thomson, Manager.

MIAMI



The Venetian

Closest Miami hotel to Bay and Ocean beaches. On direct arteries to Race Tracks and virtually all recreation centers. Ten floors, on the bayfront, spectacular views. Roof sundeck. Quiet, newly redecorated, parklike setting, ample free parking. Excellent dining room. Same ownership as The Columbus. Attractive rates, especially for long stays. Booklet, details on request.

MIAMI BEACH



The Cromwell and Shore Club

Located directly on the ocean—a delightful, brand new idea for complete vacations. Facilities include private beach, cabañas, pool, dining terraces and outdoor dancing pavilions. Sports, sunbathing, entertainment. Topnotch cuisine. Attractively appointed living rooms become twin-bedrooms at night. Selected clientele. Open all year. Booklet. John M. Duff, Jr., Manager.

HOUSE & GARDEN

A directory f

Miami Beach Dresses up

A MAGIC wand, in the guise of architects, artisans, and some fifteen million dollars has transformed Miami Beach into a Floridian "Futurama". New hotels and apartment buildings in the glass-and-steel-and-sun-spaces tradition have mushroomed up to make an angular skyline along the familiar stretch of beach. New swimming pools, movie theaters, and open play spots maintain the high ratio of relaxation. With all this gala wardrobe, the Beach is planning a 1941 calendar to match. January high-lights include the opening of Hialeah Park on the 8th, a tantalizing beckon to all horse-lovers . . . the beginning of the annual one-hundred day Fishing Tournament, where everything from black bass and barracuda to tarpon and tuna is apt to steal your bait. The local boys who know their fish count 247 species, and they add that there seems to be an unaccountable increase in the marine population.

Jot down for gaiety the first of the Surf Club "Galas" on January 25th. These fashionable parties will run every Saturday night until March 22 . . . or follow the youthful stars in the Southeastern Amateur Tennis Championship at Flamingo Park on January 27th. This is just the first of a championship series to run into the spring.

And if your sporting blood runs through a lazy vein, you can just plain sit in the sun and absorb. Rumor says even *that* is polished up for your coming.

FLORIDA

FORT PIERCE

The New Fort Pierce. A distinctly modern and fascinating Hotel on the Water. Golf, Beach Cabaña, Fishing. Dancing. Excellent cuisine. Restricted.

JACKSONVILLE

Hotel Windsor. Heart of city facing beautiful [illegible] Park. Large [illegible] unique parlors, terrace [illegible] room, [illegible] porches. Lobby entrance to garage.

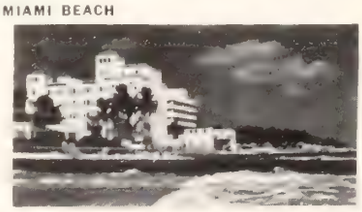
MIAMI BEACH



The Flamingo

Landmark of Luxury. Flashing in the sun or weaving a color-symphony against the stars—the dome of The Flamingo is a glittering "landmark of luxury" for those seeking the best in Florida resort life. You will enjoy this unique bay front tropical estate—gay, exclusive, complete. Carefully restricted clientele. Uniformly fair rates. Folder. Address [illegible] C. S. Krom, Manager. N. Y. Office: 11 W. 42nd St. BRyant 9-6348.

MIAMI BEACH



Hotel Good

To those who prefer the niceties of gracious living, the Good offers an exclusive club-like residence in the fashionable north-shore district. Oceanfront at 43rd St., private beach, sports, handy to all recreations. Garage on premises. Distinguished cuisine. Restricted. Open year round, reservations desirable. Bklt. Carolyn G. Good, Pres., Ernest McDonald, Manager.

FLORIDA

MARINELAND

Marine Studios, world's only oceanarium, pres[illegible] mysterious undersea life, viewed through 200 [illegible] holes. On Ocean Blvd., south of St. August[illegible]

MIAMI

The Dallas Park. Rooms, apartments, penthou[illegible] Roof sun bathing, 11 stories, overlooking beaut[illegible] Biscayne Bay. Moderate rates. M. F. Whelan, M[illegible]

MIAMI BEACH



The Surfside

Situated between the Atlantic and Lak[illegible] Pancoast, every room "waterfront". Privat[illegible] ocean beach. Surf bathing from rooms vi[illegible] special bathers' elevator. All rooms wit[illegible] private baths, showers. Excellent dinin[illegible] services. All sports. Ownership managemen[illegible] European Plan, moderate rates. Early reser[illegible] vations suggested. Booklet, information o[illegible] request. J. H. Miller, Managing Director

MIAMI BEACH



The Whitman By-the-Sea

"Aristocrat of Miami Beach" . . Occupy[illegible] ing full block between Ocean and Indian Creek in exclusive section at 34th St. Private beach, marine terrace for dining, dancing and deck sports. Unrivalled cuisine and service. European Plan. Restricted clientele. Reservations in advance. Season dates: Dec. 20 to Apr. 20—no deviation. Illustrated brochure on request to Fatio Dunham, Manager.

TRAVELOG



ne hotels and resorts

Winter Season at Phoenix

ANOTHER option on the bright, clear sun is held by Phoenix, Arizona, whose winter season rivals that of any sister resort, further south. It even names its location "the Valley of the Sun". Horse-shows, rodeos, and races bring the finest western and national horse-blood to the town for competition. Races are scheduled three times a week until March 2.

The big January event, however, is the Western Open Golf Tournament at the Phoenix Country Club on the 31st. This is the second largest tourney in the nation, and will draw top-ranking golfers to compete for the $5000 in awards.

Skiing at Smugglers' Notch

THE truth of their slogan, "There's snow at Stowe", has encouraged the skiing proprietors of the Lodge at "Smugglers' Notch", Stowe, Vermont, to add a new wing, and construct several new cottages, increasing the capacity to 115. The steady popularity of this ski resort has resulted in the new chair-lift of one and a quarter miles, the world's longest. Slopes like "Nose-Dive" and "Chin Clip" make the slide down Mt. Mansfield even more breathtaking than the ride up.

For folks like us who "just want to walk around a bit first," the easy grade of the "Toll Road" for four and a half miles gives you a respectable distance story for after-skiing fireside chats. In your non-ski moments, (*Continued on page 50*)

FLORIDA

RLANDO

Hotel Wyoming. Restful, tropical setting. Every vice and convenience. Close to shops, entertainment, sports. American plan. C. DeWitt Millet, Mgr.

ALM BEACH

Palm Beach Hotel. An exclusive hotel offering superlative service, finest cuisine, luxurious atmosphere. n. & Eu. Plan. All sports. Bklt. J. J. Farrell, Mgr.

ONTE VEDRA BEACH



The Inn

Seaside resort hotel of distinctive charm. Faces America's finest beach, midway between Jacksonville and St. Augustine. Country club atmosphere. Luxurious accommodations. Adjoins world-famous golf links. Bath Club with pool and surf bathing. Fishing, hunting, tennis, archery. Climate excellent for allergic ailments. Restricted clientele. Booklet.

T. PETERSBURG



The Huntington

"Truly A Resort Hotel of Merit" in beautiful surroundings, tropical gardens, patios, citrus grove. Broad, sunny verandahs . . . lounges . . . distinctly superior cuisine. Choice residential location close to every activity and interest. Open until May. Eur. and Amer. plan. You'll like The Huntington and its real Southern hospitality. Pleasing rates. Booklet. Paul Barnes, Manager.

FLORIDA

ST. PETERSBURG

Jungle Club Hotel. Does golf at the door plus riding, fishing, bathing, tennis, tempting food, courteous service and distinguished people indoors & your.

The Princess Martha St. Petersburg's largest and best located downtown hotel. Every modern comfort. European Dining room. Bklt. A. L. Manning.

ST. PETERSBURG



The Soreno

One of Florida's finest American plan winter resort hotels. Situated on beautiful Tampa Bay, overlooking tropical Waterfront Park, and close to all recreation facilities. Modern and fireproof. 300 rooms, each with bath. Dining room famous for excellent cuisine. Pleasant social life. Booklet and rates on request. Soreno Lund, Mgr.

ST. PETERSBURG



Tides Hotel

Florida's finest vacation residence. Exclusive hotel-private club environment. Cottages, apts., Cabaña Hotel and beach club. On the Gulf of Mexico near St. Petersburg. Private beach. New and modern throughout. Amer. Plan, restricted. Club privileges to guests. Swimming pool. Yacht basin. Convenient to all sports. Write for bklt., rates, reservations. C. T. Henderson, Mgr.

FLORIDA

ST. PETERSBURG

Sunset Hotel. On Boca Ciega Bay. Quiet, refined to Hub of close social activity. Modern rates. Bath Amer. plan. Moderate rates. L. A. Hess, Mgr.

Suwannee Hotel. Close to [illegible] rooms, each with [illegible] from Dixie Coast. Paul Bishop, Mgr.

Vinoy Park Hotel. On Gulf. Tennis. Boating. Riding, golf, bath. Boating. Bathing. Fishing. Cheerful Kennedy Management.

SEBRING

Harder Hall. "On the Ridge." No humidity. 6500-foot [illegible] Steam heat. Restricted. Attractive rates. Eltinge Bros.

GEORGIA

SAVANNAH



The Savannah Oglethorpe Hotel

A triumph of modern comfort in a setting typical of the Old South. 18-Hole private golf course, hunting and fishing available, scenic drives, delightful climate. Easily reached by rail, plane, highway, steamer, yacht. Located on Wilmington Island, 15 minutes from Savannah, Ga. For further information or for reservations address Robert White, Manager.

SEA ISLAND



The Cloister

A seaside resort of smart distinction with a flair for gracious living. An island haven in the sun where each individual of a selected and prominent clientele is a king in his own right. Pursue your own bent. Golf, swim, ride, hunt, shoot skeet, bicycle, play tennis. Or live a life of luxuriant leisure. Write direct, see travel agent, or New York Office, 630-Fifth Ave. Phone CIrcle 5-8055.

THOMASVILLE

Three Toms Inn. A charming winter resort hotel; splendid golf, swimming pool, riding, hunting. Ideal climate. Booklet. Direction of Geo. C. Krewson, Jr.

MARYLAND

BALTIMORE

The Belvedere. A really fine and modern hotel. Rooms, cuisine and service in keeping with the highest standards of living. Rates begin at $3.50.

MISSISSIPPI

BILOXI

Hotel Buena Vista and Cottages. Vacation Headquarters of the Deep South. Open year round. Land and water sports. Am. or Eu. plan. Write for bklt.

NATCHEZ

The Pilgrimage Garden Club invites you to visit Old Natchez in the Deep South. March 2-23. Famous ante-bellum houses open daily. Write Box 347, Natchez.

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Inn By The Sea and Cottages. Always open. On private bathing beach. All sports. Paved roads. Climate ideal. Near New Orleans.

Miramar Hotel. Established clientele. Women Creole cooks. All land and sea sports. Faces beautiful Mexican Gulf. Fun and frolic in healthful sunshine.

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KANSAS CITY

Bellerive Hotel. Armour Blvd. at Warwick. Quiet, refined home atmosphere. Famous Coral room. French Cuisine. Garage. Trans. or Perm. Wire for reservations.

NEW JERSEY

ATLANTIC CITY

Marlborough-Blenheim. For health through the winter. Write for [illegible] in all baths. Josiah White & Sons Co.

NEW YORK

NEW YORK CITY

American Woman's Club, 353 W. 57th St. For smart women. 1200 rooms with bath. Daily $2.50 up. Weekly $12.00 up. Bklt. YM. John Paul Stack, M.

The Barbizon, Lexington Ave., 63rd St. New York's most exclusive hotel for young women. Cultural environment. Weekly $12.50 up. Daily $2.50. Bklt. "HG".

Barbizon-Plaza. New skyscraper hotel overlooking Central Park at 6th Ave. Rooms from $3. single; $5. double, Continental breakfast included. Bklt. "HG".

The Beekman, Park Ave. at 63rd. A residential hotel of rare charm in the quiet and exclusive section of Park Avenue. Transient accommodations.

NEW YORK

NEW YORK CITY

Beekman Tower [illegible]

Beverly Hotel [illegible]

The Buckingham, [illegible]

The Gramercy [illegible] at Tenth Street—A Distinctive Hotel of Quiet Charm.

NEW YORK CITY



The Plaza

The Exacting Standards of Good Taste are humanized at the Plaza by its devotion to the individual needs of its guests. Facing Central Park in the social, shopping and amusement center. Subway station at the hotel. Henry A. Rost, President and Managing Director, Fifth Avenue at 59th Street.

NEW YORK CITY



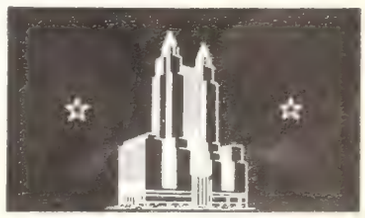
The Savoy-Plaza

When you step into the Savoy-Plaza overlooking Central Park you enter a friendly new world providing every luxury and service to make your visit to New York most enjoyable. Fine Shops, Theatres and Subway nearby. Henry A. Rost, Managing Director. George Suter, Resident Manager, 5th Avenue, 58th to 59th Streets.

NEW YORK CITY

Hotel Seymour, 50 W. 45th St. Near Fifth Ave., theatres, shops, art galleries, Radio City. Refined surroundings. $4 single; $5.50 double. Suites $8.

NEW YORK CITY



The Waldorf-Astoria

The Waldorf competes in economy with hotels that cannot compete with the Waldorf in those extraordinary service satisfactions which only the Waldorf can give. Park Avenue, 49th to 50th Streets, N. Y.

WATKINS GLEN

Glen Springs Hotel. A Famous Spa in America. Natural Nauheim Baths. Selected clientele. N. Y. Office, 500 Fifth Ave., Room 1106. Phone PEnn 6-9557.

NORTH CAROLINA

GREENSBORO

Sedgefield Inn. Restful, modern, adjoins famous golf course. Riding, Tennis, etc. Excellent Food. American Plan. Folder. Louis D. Miller, Manager.

NEW BERN

Hotel Queen Anne. Charming new hotel in finest residential section of historic New Bern. Distinctive. Dining room justly noted. Direction Daniel Miles.

PINEHURST

The Manor is a thoroughly modern hotel, centrally located yet quiet and restful. All sports. Excellent [illegible] American Plan [illegible]

PENNSYLVANIA

PHILADELPHIA

Bellevue-Stratford—"One of the Few World Famous Hotels in America." Rates begin at $3.85. Claude E. Bennett, General Manager.

HOTEL INFORMATION SERVICE

If you wish more information about any of the hotels listed on these pages, drop us a card. House & Garden Hotel Information Service.

HOUSE & GARDEN'S TRAVELOG

A directory of fine hotels and resorts



(Continued from page 19) you can sleigh-ride around the mountain trails, skate on the lighted rink, or square-dance on holiday week-ends.

Here and There in January

For the sports-minded, Atlantic City is host to a tournament especially appealing to business men. To see squash as it should be played, visit the Haddon Hall courts on January 17-19 for the Atlantic Coast Squash Racquet Championship. Watch the nation's best squash players, then try your new technique on the company vice-president.

On the social side, St. Petersburg calls out the Army, Navy, and Coast Guard officers in full dress for its Charity Ball on the 24th. They will grand-march in the Georgian ballroom of the Hotel Vinoy Park. . . . "The Greenbrier" at White Sulphur Springs lists the President's Birthday Ball on the 30th as its most exciting January party. . . . For us who stay at home, the Waldorf-Astoria has written d-a-n-c-e all over its date-pad. We're checking it against ours for an elegant evening.



Come to La Province de Québec—the famous winter playground just North of the border! Skiers the world over know the thrilling runs in La Province de Québec, the fast hills and hundreds of miles of well-marked trails that make this French Canadian land a skier's paradise.



There's ski-lift and ski-tow to save you climbing . . . a whole countryside of snow-clad mountain and valley to give you skiing at its best. Other sports? Take your pick of ski-joring, bobsleigh racing, skating, tobogganing, ice hockey, ice-boating!

Come to La Province de Québec! Low-cost, overnight trips will help you plan your vacation—"no passports" and an exchange rate that makes American dollars *worth more* will make the planning easy!

Province de Québec.

LA PROVINCE DE Québec
TOURIST BUREAU
QUÉBEC • CANADA

SOUTH CAROLINA

CHARLESTON

Francis Marion Hotel. In the convenient center of [illegible]. Rates are attractive. Robert T. Rosemond, Manager.

SUMMERVILLE

The Carolina Inn and Cottages. Rest or recreation [illegible]. Golf [illegible]. Ride, [illegible]. Rest. Moore Owner Lap Management

VIRGINIA

RICHMOND

The Jefferson. An unusual hotel. Delightful [illegible]. Reasonable rates. Illustrated booklet, "Historic [illegible]." Wm. C. Rives, Manager.

VIRGINIA BEACH

Cavalier Hotel and Country Club. Open all year. 2 [illegible]. Booklet. Ford & Peggy Sayre, Managers. Robt. [illegible]. New York Rep. Tel. BRyant 9-6418

WILLIAMSBURG

Williamsburg Inn & Lodge—Visit the restoration of [illegible]. Modern rates. Fine food. N. Y. Office, 630 5th Ave. CI 6-8896

JAMAICA, B.W.I.

MONTEGO BAY

Casa Blanca—On Doctor's Cave Beach. Warm sunshine all winter. Verandah suites and rooms, cottages. [illegible]. Restaurant. Folder R. L. Ewen, Mgr.

NASSAU, B.W.I.

Royal Victoria Hotel. Nassau's charming Hotel of the "Old World"—Season November 15th to May. American and European Plan. N.Y. Office 500-5th Ave.

HOTEL ADVERTISING

Fine hotels are advertising in this section. If you are the manager of a class hotel or resort why not write for rates and detailed information?

DUDE RANCHES

For you who like the sagebrush and the open spaces.

TEXAS

BANDERA

Mayan Guest Ranch. 48 mi. W. of San Antonio. Thrilling fun, luxurious comfort, excellent table. American plan. Write for folder. Wm. P. Taylor, Mgr.

HUNT

Waldemar Ranch—In Guadalupe Mtns. 87 mi. W. San Antonio. Riding, golf, tennis. Fine food, relaxation. Season Dec.-March. Restricted Clientele. Bklt.

SAN ANTONIO

Gallagher Ranch. Vast, historic cattle ranch open year 'round. Ride, rest, recreate. Excellent meals. Completely modern. Central heating. Restricted.

WINTER SPORTS

Places to go and places to stay—Listed below for your convenience.

NEW HAMPSHIRE

HANOVER

The Hanover Inn at Dartmouth College. Open all year. Booklet. Ford & Peggy Sayre, Managers. Robt. [illegible]. New York Rep. Tel. BRyant 9-6418

CANADA

LAURENTIAN MTS.—NORTH OF MONTREAL

Laurentian Resorts Assoc. Modern hotels, dependable snow conditions, 28 ski-tows, no passports required. Write: Secy., Ste. Agathe des Monts, P.Q.

LAURENTIAN MTS.—Ste. Marguerite Station, Que.

The Alpine Inn. Luxurious log chalet, all modern conveniences, ski school, 2 ski-tows and Hill '60' on property. Literature and rates on request.

LAURENTIAN MTS.—ST. SAUVEUR STA., P.Q.

Nymark's Lodge—comfortable log chalet, modern. Foot of Hill '70'. 4 ski-tows, trails, open slopes. Restricted clientele. Write: booklet, rates.

QUEBEC



Learn to Ski in a Week

9 out of 10 beginners do, at the Chateau Frontenac Ski-Hawk School . . . home of new Parallel Technique! Snow's right, sun's bright at Lac Beauport Snow Bowl. All-expense ski trips from New York and Boston include lower berth, round-trip, all meals, room at the Chateau. U. S. citizens need no passports. Any Canadian Pacific office or write Chateau Frontenac, Québec.

QUEBEC—MONT TREMBLANT, P.Q.

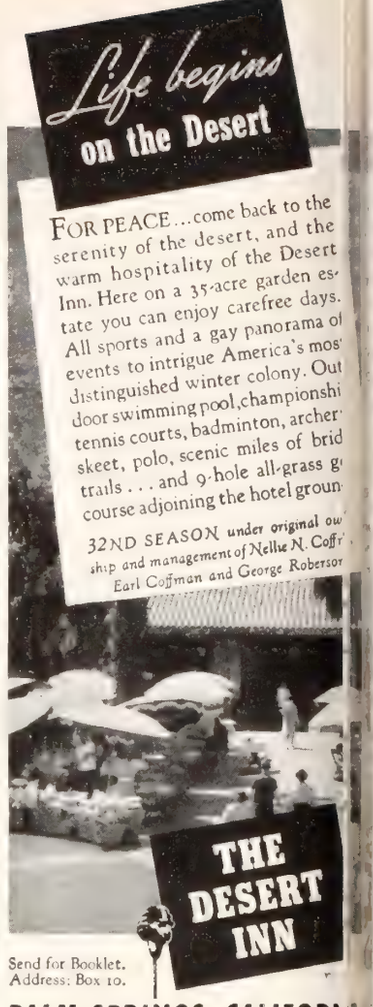
Manoir Pinoteau—Laurentian Mts., at base of famous Mont Tremblant . . . near chair ski tow. Every comfort at moderate rates. Booklet & rates on request.

QUEBEC—STE. ADELE

The Chantecler—Modern resort hotel—winter sports—ski tow. Hill "80" adjacent. All conveniences and tasteful appointments. Booklet and rates on request.

QUEBEC—STE. MARGUERITE DU LAC MASSON

Domaine D'Esterel. Enjoy a glorious vacation sky high in the Laurentians. Every sport and pastime. Write for booklet to Miss M. Springer.



Send for Booklet.
Address: Box 10.

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Sunny

T·U·C·S·O·N

☆ You should not confuse Tucson with any other spot on the continent. ☆ It's the driest city in the United States, without fog and without dew. ☆ This together with the fact that the immediate Tucson region has very low wind velocity and practically no cold, tells you why it is tops for comfortable... warm ...dry winter climate.

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TUCSON SUNSHINE CLIMATE CLUB
2059 D Rialto, TUCSON, Arizona

☆ *Please send me your informative booklet.*

NAME _____

ADDRESS _____

MAPLE-LEAF MENUS

(Continued from page 47)

its of the pot through a coarse and add 1 cup sweet cream or to give the required fluid con- cy. Season with salt and addi- pepper if necessary, reheat and topped with a film of crisp, well- ed bacon crumbs.

s is a thousand times more ap- ng if it's ladled out into deep from a great tureen. Why not your family heirloom and give as wants "seconds" a chance?

t all French Canadians eat pea all the time, though soup, as in e, is an admitted favorite. They otato soup, too, and in the Au- chestnut soup which, though it ls curious, bears considerable rsation. The potato soup has add- st because dried herbs and a sharp d cheese are added to its other- well-known ingredients. The nut soup (since you can't possi- uy it in cans) is made this way:

estnut soup. Pass 2 cups boiled peeled chestnuts through a potato . Dice 1 onion and 2 stalks celery, sauté both in 3 tablespoons hot r for ten minutes. Pour over the tnuts and cook the mixture in art beef stock, or 2 cans con- né, for fifteen minutes over a low e. Strain and reheat. Mix 2 table- ns flour with 1 cup heavy cream simmer, stirring constantly until th. Add flour and cream to hot tnut stock, season and serve at in large cream soup bowls. Float d croutons on top.

otato salad, as the French Can- ns make it, is celestially good. e's how: Slice 8 peeled boiled po- es into a deep bowl and while still m add 3 teaspoons chopped pars- the juice of a grated onion, 2 table- ns olive oil and salt and pepper taste. Mix 1 tablespoon vinegar 1 ½ cup soup stock (canned if you), and pour over the potatoes. Per- to cool gradually without benefit refrigeration, tossing gently at in- als to insure thorough blending of ingredients. Serve this potato salad te cold, but not iced.

typical farmhouse supper, which been adopted by many a guide on shing trip when the fish have fail- goes this way. I can't help thinking t it would stand transplanting to re urban haunts. Try it some eve- g when the maid is out and when "don't want to bother much". It's atural when the men want just "oh, old thing with eggs!"

ommes aux oeufs. Dice 5 me- m-sized boiled and pared potatoes frying. Heat 1 tablespoon bacon fat a deep iron skillet, and sauté in it trips lean bacon and 1 sliced onion. d diced potatoes and a sprinkling caraway seed. Cook until the pota- s are a faint golden color, stirring intervals. Beat up 3 eggs, and pour r the potatoes. Allow eggs to set d fry gently on one side without rning for about three minutes, then rn the entire cake and fry until own on the other side. Season and ve very hot, divided into convenient rtions. Steaming cups of fragrant ffee are somehow indicated with this.

Fish and game. But what about trout, I hear you ask—what about salmon and game? Frankly, the trout in Winter are fairly scarce and the salmon, too, have gone their ways. But even at the season's height, I understand, they are rare on the table of the French Canadian family. Père may be a trapper of no mean repute, and Frère Jacques may be a guide, but whatever they get is promptly sold, not eaten! Mr. Gotrocks, or the head man of the La Pointe Fish Market, may profit, but Père and Frère Jacques prefer to put their end of the expedition into the belly of the china pig on the mantel, not in their own!

Since the exception proves the rule, trout, when they do eat it, is delicious. It is baked, after cleaning and splitting, in a mixture of half cream, half milk, to cover. The liquid is drained away and the trout lightly seasoned with salt and pepper before serving. This is a recipe worth cherishing, for none of the subtle flavor escapes in the process. The cooking time in this instance is about fifteen minutes in a pre-heated oven, or until the flesh of the trout is seen to depart from the center bone. Thin cucumber sandwiches with this are typically Canadian—and bring out the trout flavor wonderfully.

Gaspé salmon is *always* steamed, *never* boiled! Placed in a covered colander over a scant pot of brightly boiling water, the salmon this way is so quickly done that none of its precious juices have an opportunity to be lost. The colander must, of course, be tightly covered. A bay leaf, whole peppercorns and some sliced onion are generally added to the water, in order to insure an aromatic steam. The fish should be discreetly salted before cooking, but no spice should be added afterward. Serve it cold the next day with boiled mustard salad dressing.

When it comes to game, the same story as that told above holds true. Your average French Canadian goes out for deer—certainly, and he gets it, too. But it is a rare meat for him to serve at his own table. But hare or rabbit is a slightly different matter. A bagged hare in Winter is family rations. Curiously enough, hare and saddle of venison are prepared in Canada in much the same manner, when they are roasted.

Roast of hare or venison. Lard the hind part of the rabbit with salt pork (your butcher knows how), and leave it for twenty-four hours in a marinade of 20 whole cloves, 30 allspice, 8 bay leaves, 6 large onions sliced in rings, 6 whole peppercorns, and red wine and vinegar in equal parts to cover the meat. Place the game in a deep bowl or basin, cover with the marinade and turn at least twice in the period of immersion. After a day and a night, remove the meat to a Dutch oven and brown well in hot shortening, turning at intervals.

When brown, gradually strain over the brine in which the meat was pickled, adding as much liquid as required for long, slow cooking. Allow the meat to simmer over a low flame until tender. Thicken the sauce with a dozen

(*Continued on page 56*)

Share in the fun of sea and sun . . .

Make the wisest move of the winter—cruise to the Caribbean and the West Indies with the Great White Fleet. Sail away from a world of stress—relax and rejuvenate—on that well-earned holiday you owe yourself. Go "places" and go *well*—on a modern cruise liner, first class throughout. Outdoor pool, sports deck, dance orchestra, Class "A" movies . . . ALL outside staterooms, superb cuisine.



Cruises from New York to the
WEST INDIES and CARIBBEAN

Weekly, 15 Days, $170 up. Alternately to Panama Canal Zone, Costa Rica, Guatemala, Havana; or to Havana (2 calls), Panama Canal Zone, Guatemala; 14 Days, $160 up, to Kingston, Jamaica, B. W. I., Barranquilla and Cartagena, Colombia, S. A. and Panama Canal Zone. *Also: Fortnightly,* 11 Days, $135 up, to Havana and Guatemala; 25 Days all expenses, $265 up, to Guatemala (2 weeks in highlands) with call at Havana. *Ask about other services from New York and New Orleans.*

For colorful descriptive cruise folder [illegible] or United Fruit Company, Pier 3 North River, or 632 Fifth Ave., New York. Also offices in Boston, Philadelphia, Washington, D. C., Chicago, New Orleans.

Great White Fleet



From now until March 31, Southern Pacific-Rock Island's new streamliner *Arizona Limited* will leave Chicago every other day for the sunny resort and guest ranch country of El Paso, Tucson and Phoenix. All-Pullman, all rooms, extra fare. For folder, write O. P. Bartlett, Dept. HG-1, 310 So. Michigan Ave., Chicago, Illinois.

S·P

The Friendly Southern Pacific

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The Burnham Junior Vertical Jacket Boiler stings your fuel bill.

YOU have heard it said that hot water heating is slow. And it was slow before Burnham designed the new automatic instant heating hot water system, that's just as quick as steam and often even quicker.

The Burnham Slenderized Radiators are 40% smaller. There's only one pipe from the boiler instead of two, and that one is half the ordinary size.

With steam heating it's either all on, or all off. But with this new Burnham System there's a heat hang over in the radiators. That means there's none of that every so often your rooms getting a creepy chill.

And another thing. This system pays for its slightly higher cost in the fuel it saves. Of that there's not the least doubt.

Send for "Home Heating Helps" booklet. It tells you not alone about this Instant System, but numerous other things about home heat comfort. It may save you many a dollar.

BURNHAM BOILER CORPORATION

Irvington, New York Dept. B — Zanesville, Ohio Dept. B

Burnham Boiler

WINTER SMILES ON QUEBEC

(Continued from page 21)

prised at some of the lyrics—if you understand them!

When you leave, the cold has dropped in a moonlit blanket over the land. It is bright as daylight, as you stand on the hill before the long *schuss* down to the inn. The moon gleams on the frozen lake, picks out every village cottage, each with its tiny vertical plume of smoke, every pine standing tall and still in its white, sparkling robe. There is no sound—except far-off sleigh-bells, and your skis squeaking dry on the powder snow. Make a guess at the temperature. Fourteen, maybe, by city standards? Yes—fourteen below—and you have no sensation of cold except the crisp feeling of your breath freezing in your nostrils.

Truly it's Winter's smile you're seeing, as you lie after lunch in a deck chair on the ice-walled terrace, acquiring a golden Winter sun-tan. If it's Sunday you can watch, below on the snow-covered lake, the new sport introduced last year—snörekjöring. It's like skijöring, except that one of the two-man team rides the horse, the other skis behind. A race of four teams, from neighboring châlets, is a Sunday afternoon event—exciting as the Derby to watch or to ride in!

So far we've emphasized skiing, because it's the Number One Canadian Winter sport. But there are myriad other ways to amuse yourself: skating on Lac Beauport near Quebec, thrilling hockey games, curling, driving behind a team of huskies, and just plain sitting and sleeping and watching the sun on the white slopes.

And wherever you go, the hospitality, French or British, will be the same. For the benefit of you who are planning to take our advice and skip the Winter blues, here is a list of Laurentian ski spots which we can heartily recommend.

Nymark's Lodge, St. Sauveur des Monts (Piedmont Station), 45 miles north of Montreal. St. Sauveur is a mecca for the younger crowd of ski enthusiasts, and Nymark's houses most of them within its hospitable walls. The inn is situated right at the foot of Hill 70, the best-known downhill in the southern tier of the Laurentians.

The Chantecler, Ste. Adèle en haut (Mt. Rolland Station), 49 miles north of Montreal. An early Canadian stone *château,* pine-panelled and homespun-curtained throughout—and completely modern. Under Chantecler's direction is the Ste. Adèle Ski School, recognized for this district by the Canadian Amateur Ski Association. Among the instructors are the famous Cousineau brothers, one of whom, Viateur, was 1940 all-round Canadian champion. Four ski tows are virtually within a stone's throw of the inn, and up behind it are the expert Goodeve and MacTaggart runs—as fast as any to be found in the East.

Châlet Cochand, Ste. Marguerite Station, 54 miles above Montreal. This is predominantly French Canadian, and gathers a gay young crowd who know good food and wine as well as good skiing. The Alpine Hut is a[t] the Châlet, on the top of Twin M[ou]ntain; you can go up to it in a [ca]cable chair to have tea or lunch b[e]fore your run down.

The Alpine, Ste. Marguerite [Sta]tion. The old Alpine, destroyed by [fi]re, has been replaced by a brand new [de]luxe log châlet which is a favorite [wi]th Canadians who come up from Mon[tre]al. The Alpine Ski School, headed [la]st year by Czechoslovakian Josef W[ei]er, is an authorized school of the C.[A.] and carries on instructions on the [ea]sy golf course slopes or the steeper in[cl]ines of Hill 60. Also within easy [di]stance are the slopes of Hill J. C. [a]nd the slalom and downhill on Mt. E[ag]le.

Domaine d'Esterel, Ste. Marg[ue]rite Station. Here's the place for y[ou] if you like your skiing in a dra[ma]tic modern setting. The main buil[di]ng, Hotel de la Pointe Bleue, is a str[ea]mlined structure of concrete and [gl]ass brick, perched on a wooded point [ov]erlooking beautiful Lac Masson. [T]he nearby Community Center houses [se]venty modern shops, a movie theater [an]d a dance pavilion which attracts to [or]chestras. The Domaine maintains [tw]o open slopes served by tows.

Far Hills Inn, Val Morin, 56 [mi]les above Montreal, is the place to [go] if you want a real rest, and com[pl]ete peace and quiet. Besides fine skiing [on] Hill J. C., there are snowshoeing [an]d bogganing and sleighing. And mo[st] of all, the company of congenial fri[en]ds at tea, on the wide stone terrace [hi]gh up on Mt. Gilbert.

Laurentide Inn, Ste. Agathe [des] Monts, 63 miles above Montreal. [On] beautiful Lac des Sables, Laure[nt]ide offers 125 miles of well-marked t[ra]ils within ten miles of the inn. The [Ca]lp Ski Club offers excellent ins[tru]ction, through the medium of He[in]k Reusch and Eddie Huber; and t[he]re are three ski-tows, on Little Alp, B[ar]garten's and Hill 100, within easy s[ki]ing distance. As an added attraction, the [re]s the Hockey Coliseum in the vil[la]ge, and driving behind Siberian hus[ki]es.

Gray Rocks, St. Jovite, 80 [mi]les from Montreal, is really in the h[ea]rt of the north country—and North[er]n Lights up here seem near neighb[or]s. Stay at the Inn, or in the little ne[w] boring log cabins which accommo[da]te four or six. Here is the Snow E[ag]le Ski School, under the direction [o]f Hermann Gadner, eight years inst[ru]ctor at the famous Ober-Gurgl [sk]i school in the Austrian Tyrol, and [fo]rmer cross-country champion of Aus[tri]a.

The Gray Rocks plane will pick [yo]u up at Montreal and take you direc[t to] the inn, landing on frozen Lac Ou[ie]t just below—which is also the se[t g]round for tobogganing and hockey. A[s f]or trails, there are 125 miles of them [in] addition to a 35-meter jump. Two [of] favorite sports are ski-jöring, and d[riv]ing behind the famous Seppala K[en]nels Siberian huskies.

Mt. Tremblant Lodge, 90 [mi]

(Continued on page 56)

LOOT FOR JACKDAWS

(Continued from page 38)

unting up antiques and curios, the stification for this form of hobby lies the manner one uses his quarry once has brought it home. Let it become part of the everyday surroundings of s house. Let it fill the rooms with the mosphere of adventure and romance.

Richard A. Bach, one of the learned rators of the Metropolitan Museum Art, divides hobbies, as Caesar did aul, into three parts, viz.:

(1) The crafts hobbies—making use the hands. Carpentry, carving, bind- g books, embroidery, working petit- nd gros-point are crafts hobbies.

(2) The hoarding or collecting hob- es, which in some cases fall under e heading of the "fine arts" and may come valuable enough to be turned to cash by the collector or his heirs.

(3) The curio-collecting hobbies hich are just pure and simple fun.

To a great or less degree, everyone ursues some such hobby. The acquisi- ve, magpie instinct is common to us ll. Many more people would collect mething if they could only hit on me object or kind of object that ap- eals to their fancy.

House & Garden, always willing to elp its readers, suggests the following bjects for those who can't quite make p their minds where their collecting thusiasm should run. This list in- udes both expensive and inexpensive stes, items difficult to find and items asy, those that can be displayed in the ome to serve as decoration or for veryday use, and those that have to be ept in cases, cabinets or portfolios. If ou do not find *your* hobby here, let ouse & Garden know about it.

Decorative: music boxes, snuff box- s, trinket boxes (Battersea enamel, c.), fans, paperweights, old prints and aps, penny banks, primitive paint- gs, primitive carvings, miniatures, aguerreotypes, samplers, quilts, nee- lepoint (bellpulls), tapestries, hooked gs, laces.

Furniture: Queen Anne, Chippen- ale, Hepplewhite, Sheraton, Duncan hyfe, Hitchcock, Windsor, Victorian English and American), etc.; high- oys, secretaries, desks, sideboards, hairs, card tables. Knife boxes, wine coolers, varieties of work tables, etc.

China: Meissen, Dresden, Sèvres, Lowestoft, Spode, slipware, spatter- ware, lusterware, jasperware, Gaudy Dutch, Wedgwood, Chelsea, Worcester, Staffordshire, Crown Derby, Bristol Delft, etc.

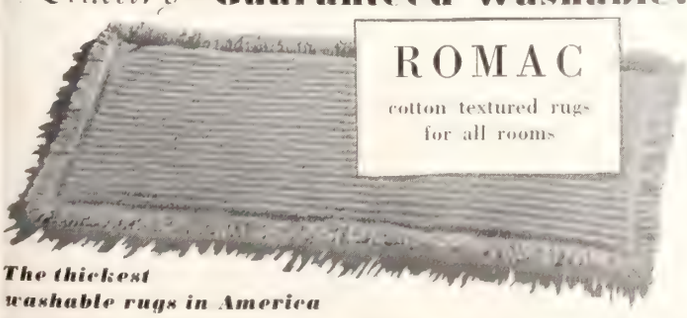
Cups, plates, platters, pitchers, sugar and creamers, tureens, butter plates, celery, saltcellars, sauceboats, hens-in- nests, lamps, etc.

Glass: Venetian, German, English, American, Bohemian, Lalique, Sand- wich, Stiegel, Waterford, Bristol, milk, overlaid, hobnail, blown, pressed pat- terned, swirl, etc.

Souvenir spoons, ceramics, pottery (Majolica, Faience, Delft, stoneware, salt-glaze, etc.), lamps, carriage lamps, lighting devices, lanterns, pewter, book- marks, bookplates, bric-à-brac (bibe- lots, statuettes, figurines, "Cottage Orna- ments"), animal figurines (cats, dogs, deer, horses, cows, etc.), hands, slippers, hats, bottles (patent medicine bottles, etc.), perfume bottles, flasks, inkwells, mirrors, mugs and jugs (shaving and drinking), sea shells, shawls, textiles, chintz, clocks and watches (time- pieces), bells, armor, locks, fish balls (glass buoys), West Coast kitchenware (butter moulds, cookie cutters, etc.), cookbooks (old), candle moulds, Val- entines (old), Christmas cards (old), chess pieces, bandboxes, bellpulls, dec- orated nailheads, ivory, first editions; music (musical instruments), records, sheet music (old); brackets, tin sconces, door knockers, door stops, bas- kets, blackamoors, decorated tiles, wall- paper, girandoles, candlesticks, snuff- ers and trays; brass (braziers, kettles, fireplace, etc.); copper, ship models, coach models, glass portraits (wax, hair, etc.), silhouettes, samovars, Ori- ental objects of art, "hair" pictures, lockets, brooches, rings, etc.

Other Classifications: dolls, doll houses, jewelry, buttons, medals, coins, marbles, autographs, stamps, mineral stones, buckles, theater programs, old charms, stereopticon views, firearms, personality Americana (Lincoln, Frank- lin, Washington, etc.), fire-fighting apparatus, manuscripts, railroadiana, auto plates, figureheads, cigar store Indians, canes, cigarette cards.

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The thickest washable rugs in America

Made in the heart of the cotton country, to cut the cost to you. 100% American longstaple cotton. Like new after a year's wear and washing tests. Sun- proof, suds-proof colors: peach, green, dusty rose, off white (beige), blue, rust gold, Mexicano mixture, black and white mottled. Also white. Bath sets, too. At fine stores everywhere; priced so low that you can ROMAC every room.

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Bali Room: Where Del Monte guests dance beneath exotic Bali- nese murals.

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Golf: The sport for which Del Monte is most famous. There are four great courses near the Hotel.



Monterey Cypress: Picturesque tree found only on the Monterey Peninsula.

Pebble Beach: Across the Mon- terey Peninsula from Hotel Del Monte. Many fine homes here—also Del Monte Lodge and the spectac- ular Pebble Beach golf links.

Rates: At Hotel Del Monte, rates begin at $9 each for two, including meals.



Roman Plunge: Luxurious swim- ming pool on the Del Monte grounds.

Seventeen Mile Drive: World- famous scenic drive around the Mon- terey Peninsula. Toll free to Del Monte guests.

Weather: Del Monte's climate is always spring. You can play out- doors every day of the year.

Write: to Carl S. Stanley, Manager of Hotel Del Monte, Del Monte, California, for a forty-page souvenir magazine describing life on the Mon- terey Peninsula, and a colored map.

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Please send me FREE BOOKLET [illegible] Carrier Humidifier.

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Address
City State

QUESTIONS AND ANSWERS

Maximum Spread of Chandelier

QUESTION: *I see crystal chandeliers in the interiors you show but cannot determine their proportionate size. My dining room is 12' x 12' and 8' high. Is a chandelier with 20" spread too large for this size room?*

ANSWER: In order to determine the maximum spread of a chandelier to be used in a certain room, the usual procedure is to add the width and length of the room, divide by two and multiply by one and a half. Therefore, your chandelier should not be more than 18". The minimum spread of a chandelier may be figured by multiplying by 1¼. The proper height of the chandelier is estimated by having the bottom-most tip about 5' 9" from the floor. Don't measure from the ceiling.

Broiled Grapefruit

QUESTION: *While dining out recently we were served broiled grapefruit which was glazed on the top. It was so delicious that I wonder how it was done.*

ANSWER: There are probably a variety of ways to glaze grapefruit but here is a good simple method:

Cut the grapefruit in half, scoop out all the seeds and loosen the skin sections. Sprinkle the top with brown sugar and a little cinnamon. Pour an ounce of cherry or apricot brandy, or Triple Sec, over this. Put under the broiler and glaze gradually. It should be served hot.

Paint Styling for Spanish House

QUESTION: *We are building a Spanish type house here in California and are undecided about the color scheme. Will you suggest one or two?*

ANSWER: First of all, we would recommend your looking carefully at the colors of the adjoining houses and the natural surroundings of your house. Generally speaking, the roof should be bright, and the body of the house between a light and medium tone of the color selected. Make the trim and sash darker than the walls. If shutters are used, have them a different color also the doors.

Here are some popular colors. *Roof:* terra cotta, variegated bright colors or dark gray: *Walls:* white, buff, light ivory, medium ivory; *Trim:* medium yellow, light blue, dark brown, medium yellow-green, terra cotta; *Sash:* dark brown, light ivory, light blue, medium yellow-green, terra cotta; *Shutters:* light blue, bright blue, terra cotta, dark brown; *Door:* dark brown, terra cotta, light ivory, white and lemon yellow.

Decorative Outdoor Stairway

QUESTION: *We have just purchased a Mediterranean style house which has an exterior brick stairway. On the wall side there are ledges on which we can*

(Continued on page 55)

EDITOR'S NOTE: The price for the extension table by Michigan Artcraft, shown on page 83, Section I of our December, 1940 issue should have read "$60".

WRITE FOR THESE BOOKLETS

reviewed by House & Garden



Just write to the addresses given for any of these and other interesting booklets in The Gardening Section, page 46. They are free unless otherwise specified.

HOME FURNISHINGS

MODERN FURNITURE

is the title of Modernage's new booklet of modern interiors and individual pieces. Here are some of the finest examples of the combination of modern technique of design and good taste. Its 38 pages are well worth studying. Send 15c to Modernage, Dept. HG-1, 162 East 33rd Street, N. Y. C.

BEAUTY THAT ENDURES

illustrates strikingly charming and extremely practical gifts in Kensington metal—everything from an ash tray to a complete coffee service—for your home, and for every bride and bride-to-be on your gift list. Kensington, Inc., Dept. 73, New Kensington, Pa.

HOW TO SELECT THE RIGHT LAMPS

which will harmonize nicely with your other home furnishings, is the subject of this booklet. Generously illustrated with photographs of floor, reflector and bridge lamps and showing interiors complete with appropriate lamps, the book goes on to offer intelligent suggestions on how to make your choices. Write to Artistic Lamp Mfg. Co., Inc., 395 4th Ave., N. Y. C.

EARLY AMERICAN GLASS

came into being at Sandwich, Mass. In 1889, two years after the Sandwich factory closed, the Westmoreland Glass Co. began making authentic reproductions and have been at it ever since. Send for their pamphlet which reveals their skill. Westmoreland Glass Co., Dept. HG-1, Grapeville, Pa.

CANDLES—JEWELS OF LIGHT

hand carved, scented, multicolored or plain, in scores of different shapes, are the concern of Antonio Ajello & Co. master candle makers for 165 years. The Ajello family have many secrets of perfuming and making candles known to them alone. Send for their illustrated folder. Antonio Ajello and Bros., 357 East 124th Street, New York City.

BUILDING & HEATING

MASONITE

in Home Design Construction and Decoration is a book brimful of ideas—with room schemes in full color, and photographs showing homes with Masonite Insulation—wall treatments built with Presdwood, and kitchens immaculate with Temprtile walls. Masonite Corp., Dept. HG-1, 111 W. Washington St., Chicago, Illinois.

WOOD FOR BUILDING

because it's cheaper both originally and to maintain, because it's adaptable to any architecture, easier to work, more comfortable, durable, safe, and lends itself to later additions and improvements, both inside and outside your house, is a matter for every home planner to consider. Write for two booklets to Timber Engineering Co., Inc., Dept. C-12, 1337 Connecticut Ave., Washington, D. C.

THE GLAMOUR OF GLASS

as an integral part of building and decoration in the home is discussed in a beautifully produced pamphlet. The age of glass in the home has arrived. You can learn all about it in "Ways to Improve your Home with Pittsburgh Glass". Write for booklet. Pittsburgh Plate Glass Company, 2079 Grant Bldg., Pittsburgh, Pa.

HODGSON HOUSES AND CAMPS,

catalog of a manufacturer who has been producing prefabricated homes since the "gay 90's", shows photographs, floor plans, prices of attractive ready-to-put-up homes —and includes camp equipment, garages. E. F. Hodgson Co., 1108 Commonwealth Ave., Boston, Mass.

A PORTABLE HUMIDIFIER

for home or office is Carrier's newest antidote for the heat parched air which is produced by steam and hot air heating. It took 3 years to develop this completely portable, lightweight, very attractive solution to winter discomfort. Write to Carrier Corp., Desk 35A, Syracuse, New York.

BUILDING & HEATING (Cont'

FOR YOUR BATHROOM AND KITCHE

there is a plastic just recently m available to the general public—Formi Used in the finest ships, trains, and hot it is nearly as impervious to everything a diamond. There are more than 70 colo Formica Insulation Co., 4616 Spring Gr Ave., Cincinnati, Ohio.

BURNHAM HOME HEATING HELPS

will help you decide which type of he ing system is best suited to your needs, expresses an impartial view of the vario types of heating systems and the burning various types of fuel. Burnham Boil Corp., Dept. HG-1, Irvington, New York

THE DELCO OIL BURNER

is the result of nearly 10 years of r search by the General Motors Co. M than 500,000 people now enjoy the mod winter comfort it provides. Write for th descriptive pamphlet to Delco Applian Div., 391 Lyell Ave., Dept. HG-1, Rochest N. Y.

THE DOOR TO A NEW LIFE

is an illustrated story of the Shepa Homelift, easily installed in any hon operating on any lighting circuit. Shepa Elevator Co., Dept. HG-1, 2429 Colera Ave., Cincinnati, Ohio.

TRAVEL

THIS IS MIAMI BEACH

is a handsome booklet of colored pictu depicting all the numerous attractions Miami—its natural beauties, homes, peopl hotels and recreations. General inform tion about accommodations is include Miami Beach Chamber of Commerce, De HG-1, Miami Beach, Florida.

TUCSON.

A pictorial booklet tells the "comple facts about life in the land of sunshine and the scenic splendors of this Arizo resort—caves, cactus forests, Indian ruin historic missions—not forgetting the mo ern accommodations available for gues and residents. Write to Sunshine Clima Club, 2059D Rialto, Tucson, Arizona.

NANI O HAWAII

means Beauty of Hawaii, and it's ca tured in the pages of this beautiful bookle Lavishly illustrated in full color, it tel almost too much to let you rest easy unt you can get away to the land of perpetu May. Hawaii Tourist Bureau, Dept. HG- 215 Market Street, San Francisco, Calif.

DEL MONTE

is a vacation land equally blessed by Go and man. Hotel Del Monte and Del Mont Lodge are situated in the middle of five gol courses, hundreds of acres of forest, miles o bridle-paths, and lookout on beautiful Mon terey Bay. Write for booklets to Hotel De Monte, Dept. HG-1, Del Monte, California

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Send for the folder picturing this vaca tion hotel that preserves the tradition an spirit of early California. It will give yo rates—and views of the 35-acre park tha provides "everything under the sun fo entertainment". Desert Inn, Box 10, Palm Springs, Cal.

TOURS IN QUEBEC

is more than just a booklet; it is a complete 80-page book which describes in detail the importance and beauty of the province and takes you on history and beauty laden trips from the Laurentians to the Gaspé Peninsula. Also every other sort of information you could possibly need. Province of Quebec Tourist Bureau Dept. HG-1, Parliament Bldgs., Quebec City, Canada.

THE GREAT WHITE FLEET.

The peaceful ports of the Caribbean are being served just as faithfully and dependably as ever by the United Fruit Company's spotless fleet. Write for their booklet which details rates and ports of call for cruises ranging from a week to sixteen days. United Fruit Company, Dept. HG-1, 632 Fifth Avenue, N. Y. C.

QUESTIONS AND ANSWERS

(Continued from page 54)

ver pots but the wrought-iron
n the other side seems too
o you think I could train a
he balusters in some way?

R: It is our feeling that the
y of the wrought-iron railing

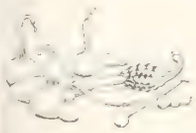


the stucco is very much to be
however, you could have grace-
urved braces with rings for
ots attached to the stair rail,
trated, and fill the pots with
flowers or trailing vines.

esting and Curing Gourds

TION: *When is the best time to*
gourds? I have planted mostly
enaria gourds, those with white

VER: Gourds can be harvested
hey start to turn brown or when



ves die, following maturity. Store
in a dry, cool place, as some
gourds are apt to fade after maturity if left in the hot sun. Guard against surface scratches. Give them plenty of time to ripen and thoroughly dry out before painting. White shellac or clear lacquer may be used to paint them, although it is not essential for their preservation. If your Lagenaria gourds are of the dry, hard-shell variety, you will probably have to roughen the surface with emery cloth or sandpaper before the finish is applied.

Gun Rack for Old Firearms

QUESTION: *Can you give me any suggestions for housing a collection of old firearms? They will be put in a panelled room which is to be used as a man's den. There is unbroken wall space on either side of the fireplace on one long wall. The collection consists of 12 guns, some fencing foils, pistols and rapiers.*

ANSWER: If you have two corresponding wall spaces on either side of the



fireplace, you could have two gun racks built like the one illustrated. The fencing foils could be crossed over the fireplace held together in the center by a metal clamp. The pistols can be arranged underneath the rack.

1940 PRIZE WINNERS

(Continued from page 25)

rigorous latitudes. We are not
nced, however, that this state of
s is permanent; our Second Prize
r in Class II is an indication of
d in the North and East.
r sincere thanks are due to all the
owners and architects who made
it possible for us to show our readers hundreds of outstanding houses and plans during 1940.

During the coming year HOUSE & GARDEN'S twelve double numbers will again be open to the best in American residential architecture.



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WINTER SMILES ON QUEBEC

(Continued from page 52)

north of Montreal, is the largest and most luxurious of the Laurentian resorts, with almost 75 rooms in the inn and forty cabins. In the best ski terrain in the East, it attracts top skiers from all over the country; and on the thrilling Kandahar and Taschereau downhill runs are held the Canadian championship events. Here, too, is the first chair lift, Canada's finest, 4900 feet long, which whisks you up 1300 feet to the top of Mt. Tremblant—where you have a choice of a dozen trails to take down. Now under construction is a second lift running from the top of the first to the fire tower. Due to Canada's overwhelming defense demands for structural steel, this won't be ready until mid-January, but late-season skiers will put it to good use.

On the specially designed practice slopes, Erling Ström, ranking Norwegian expert, and Hans Falkner, give both group and individual lessons. Here is the end, too, of the famous Maple Leaf Trail, 85 miles long, which winds continuously down through the mountains, touching at most of the Laurentian spots we have mentioned.

Manoir Pinoteau is also on Lac Tremblant and is one of the original French Canadian inns in this section, having been in operation for many years before Mont Tremblant Lodge. If you wish the advantages of the Tremblant terrain and wish to stay in a small, typically French inn, Manoir Pinoteau will delight you. The rooms are very well appointed; the French Canadian hospitality is even better than it should be. The Tremblant chair lift is, of course, available for guests.

In Quebec City, high above the St. Lawrence and the roofs of the old town, is the Chateau Frontenac, a turreted castle reminiscent of Canada's French Colonial days. Here, centering around neighboring Lac Beauport and Mont St. Castin, are all the Winter sports imaginable, from the quarter-mile triple-chute toboggan slide, to the 4000-foot Mont Tourbillon downhill run and an exacting slalom course. Visitors here may stay at Manoir St. Castin, which is under the Chateau's direction. The Frontenac Ski-Hawk School at Lac Beauport offers lessons from outstanding Canadian and European experts, and there is thrilling ice hockey in the Quebec Arena.

MAPLE-LEAF MENUS

(Continued from page 51)

or more small gingersnaps. Before serving, add 1 cup of sour cream. Remove game to a hot serving platter. Reduce the gravy, strain into a separate utensil, reheat, pour over meat.

Serve either the hare or the venison with an accompaniment of currant or spiced grape jelly, and a good supply of boiled parsley potatoes.

Rabbit stew. The directions for rabbit stew I shall quote verbatim as it was given to me.

"Cut up a rabbit into small pieces. Put a piece of butter the size of an egg in a saucepan, and when the butter is hot put in ½ pound of salt pork, cut in dice, with 12 small white onions. When both are browned, add the meat and let it, in turn, get brown.

"Then sprinkle over it 1 tablespoon of flour and stir. Add ½ pint of white wine and 1 pint of bouillon. Make a small bundle of parsley; add 2 bay leaves, a bit of thyme, and pepper. Let cook rapidly without covering for about thirty minutes, or until the meat is tender. Arrange the meat on a dish, strain over it the gravy, and serve with the onions placed around it."

Of course, I suspect that my hostess had in mind a *very* young rabbit, and she included no nonsense about casseroles or preheated platters. Or for that matter, about California white wine and canned bouillon as substitute ingredients! I myself, when following her directions (which are excellent basically), have indulged in these sophisticated innovations. I cooked my rabbit rather longer, too—and the results were deliciously gratifying!

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The HomeLIFT is the patented, automatic home elevator that operates from electric lighting circuit at less than a cent a day. Simple—SAFE—moderate cost, easy terms. For new and old homes. Hundreds of enthusiastic users. Write for booklet.

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ture railroad is the ideal hobby fo
busy executives and professiona
men. The new Scale-Craft Cata
log and Data Book tells all abou
it and explains how to start. It
shows the latest engines and car
—suggests track layouts—telli
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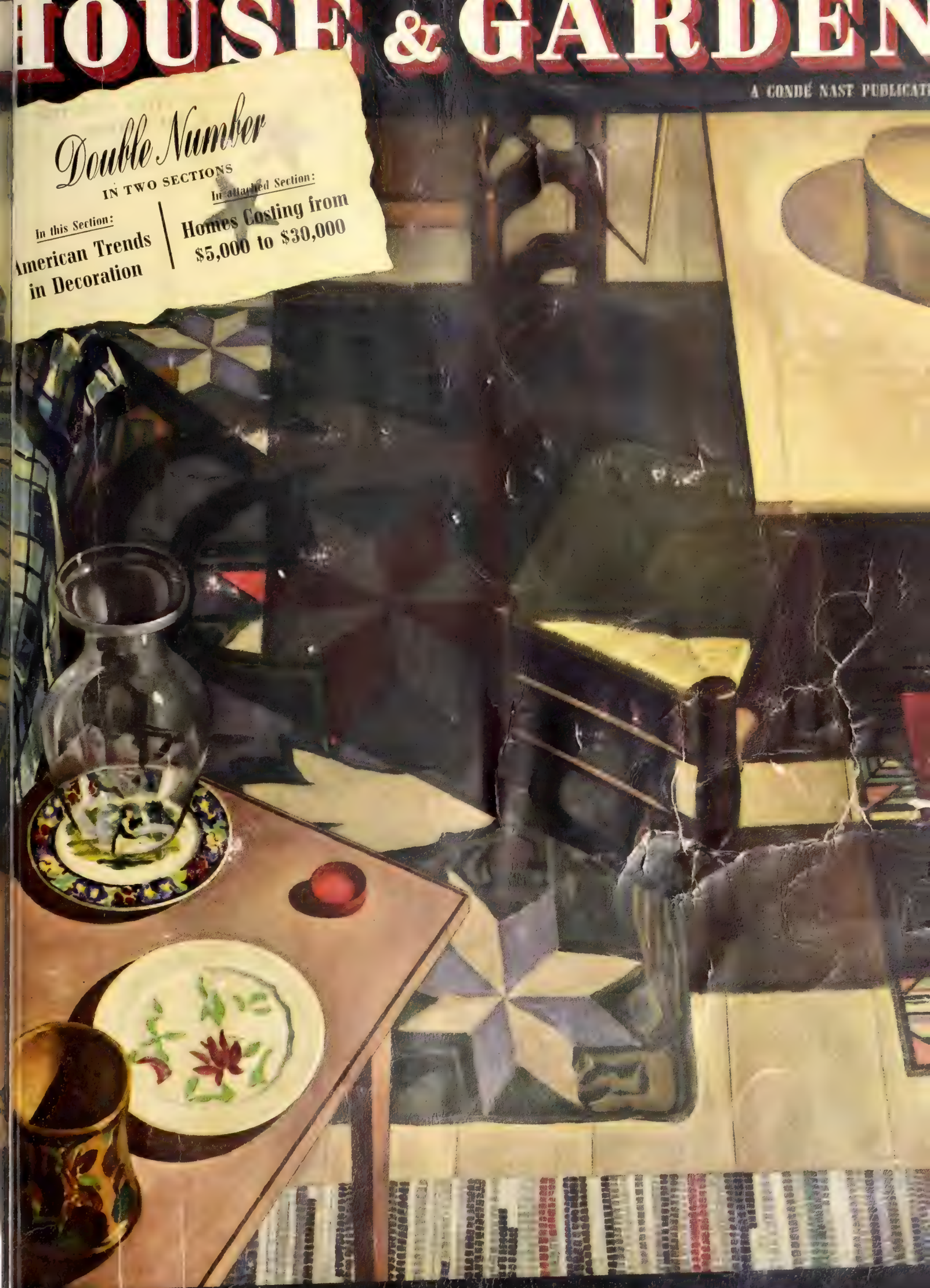
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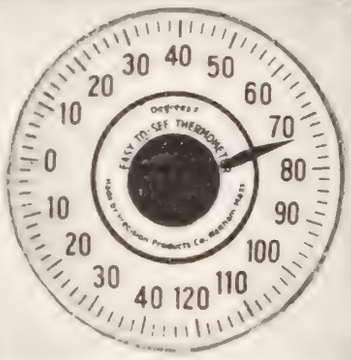
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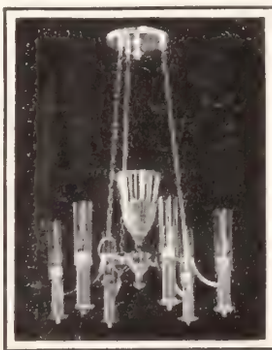
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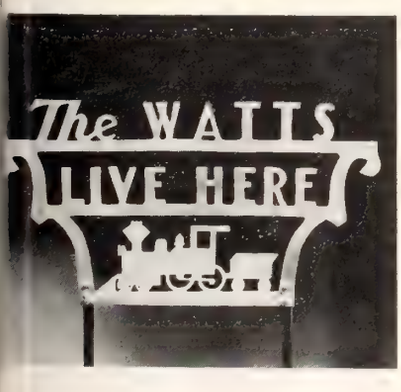
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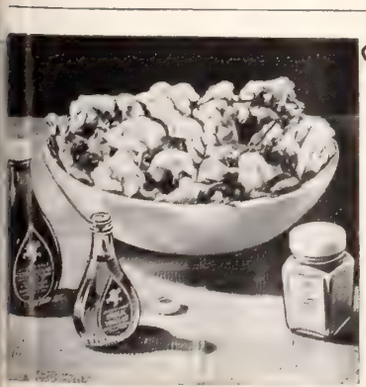
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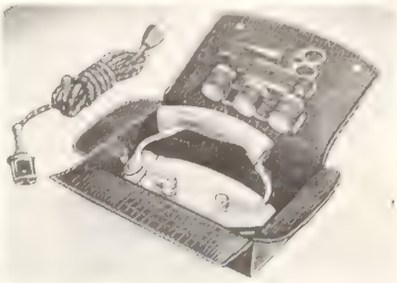
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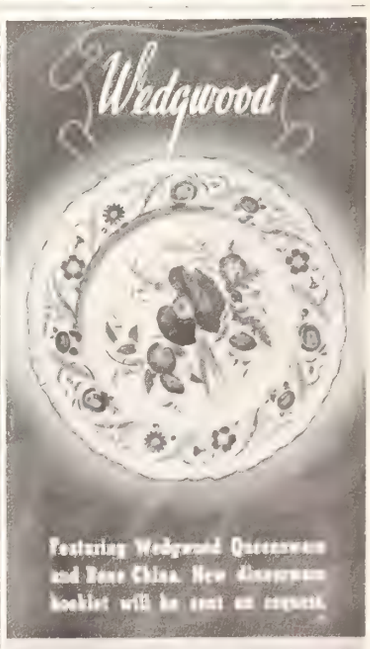
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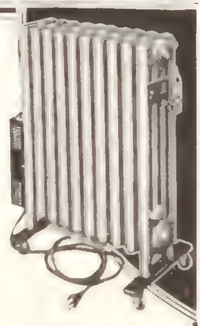
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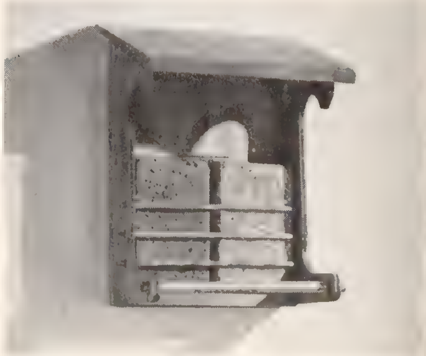
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This table, a copy of an old one, is made of solid mahogany. Its top is covered in genuine leather, with tooled design around the edge. As you see it, the top leaves are pulled apart, and the recessed copper tray filled with plants. Thus: 21" x 57". Closed: 21" x 36". 18" high. $29.50. Ruder Brothers, 2 Park Avenue, New York City



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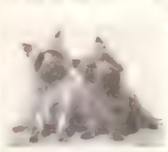
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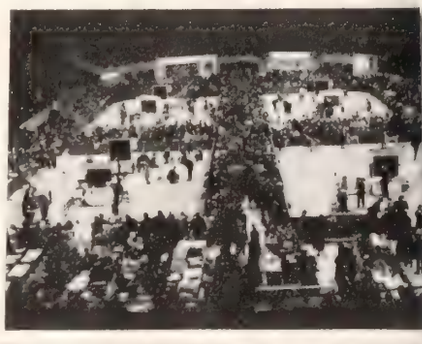
CHAMPION My Own Brucie, Cocker Spaniel, bred, owned and shown by Herman E. Mellenthin of Poughkeepsie, N. Y., winner of best American-bred and best dog in show all breeds, at the 64th annual Westminster K. C. show, New York City, has his eye on trophies. Judge was Dr. Samuel Milbank



BEST Boxer in the show and best in the Working Dog Group at the 1940 Westminster Kennel Club show was that grand specimen of the breed, Ch. Utz von Dom of Mazelaine, owned by Mr. and Mrs. J. P. Wagner of Milwaukee, Wis. Judge of the group was Mrs. M. Hartley Dodge, Madison, New Jersey



A VIEW of the judging of Great Danes. The judge at the 1940 Westminster was R. P. Stevens, Greenwich, Conn., owner and breeder of many excellent specimens. He selected as best of breed Champion Duke of Roxdane, owned by Mrs. W. A. Ehmling, as best of fifty-five Great Danes, both sexes



IF any of our readers have never been to a Westminster Kennel Club show in Madison Square Garden, New York City, this view will give an idea how it appears at one of the busiest periods in the show. Four rings surrounded by the cheering adherents of eight different breeds of dogs

ART

ure bred dogs



SIXTEEN toppers in their respective breeds competed in the Working Dog Group at the 64th Westminster show. There were sheep-herding dogs, guard dogs, dogs trained for police work, dogs for the army, sled dogs—to mention a few. The judge, Mrs. M. Hartley Dodge, picked the Boxer as the best



A VIEW of the judging of the final competition showing (left to right) Saluki Hound, Smooth Fox Terrier, Brussels Griffon, Cocker Spaniel, Boxer and Chow Chow. From this group Dr. Samuel Milbank selected best of twenty-three hundred twenty-eight dogs—an honor sought by many; won by few



CHAMPION Nornay Saddler was best Smooth Fox Terrier, best Fox Terrier winner of the terrier group, and some think he was runner-up for best in show at last year's Westminster Kennel Club show. He was handled by his owner, J. M. Austin, Westbury, N. Y. Judge of terrier group, John G. Bates



AMONG the interesting and unusual developments in the variety group judging was the selection of the Brussels Griffon, Ch. Burlingame Hellzapoppin, owned by Mrs. Rosalind Layte, Summit, N. J., as best of the toys by the judge, H. L. Mapes. Hellzapoppin won in hot competition

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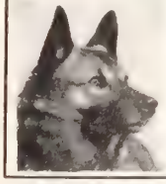
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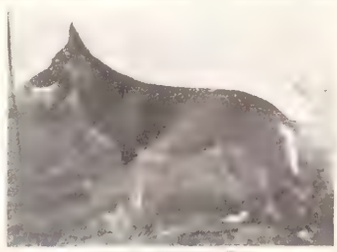


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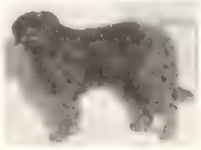
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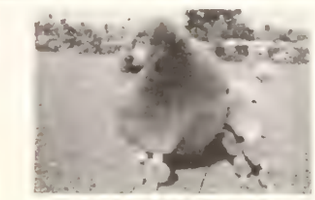
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THE children's handling class at the 1940 Westminster consisted of fourteen girls with thirteen breeds of dogs and eight boys with seven breeds. And was the competition hot? The judge was Harry Hartnett of Harrison, N. Y. The winner was Jerry Werber, 12 years old, handling a Scottie



AT the Westminster show in 1939, Chow Chow Ch. Lle Wol Lah Son, owned by A. V. Hallowell, Delphi, Pa., was second in the Non-Sporting Variety Group. Undaunted, he came back to the 1940 Westminster and was selected by Judge Carey W. Lindsay as the best of Non-Sporting Dogs



THIRTEEN hound breeds competed in the Hound Variety Group which was judged by Joseph C. Quirk of Greenwich, Conn., who selected the Saluki as the best of the lot, first time in history of Westminster show. This was Champion Marjan II, owned and shown by Mrs. Anna M. Paterno, New York City



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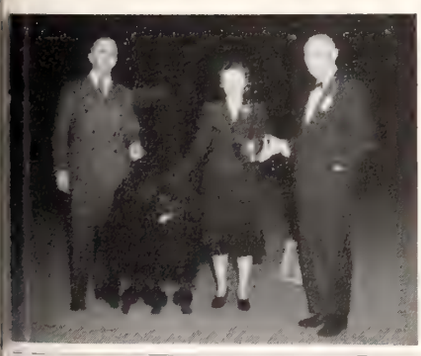
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President of the Westminster Kennel Club is Gerald M. Livingston, Huntington, L. I., N. Y., and Greenville, Fla. Likes all breeds of dogs generally. Raises Basset Hounds, interested in sporting dogs, is active in and judges at bench shows, field trials. Is shown here with some household companions



A view of the judging of the children's handling class of 1940 Westminster by Harry Harnett. These classes are on how well the children handle their dogs. Leonard Brumby, Hicksville, N. Y., president of Professional Handlers Association, who sponsor these classes, is the judge this year



Dr. Samuel Milbank, the judge, presents award to Mr. and Mrs. Sherman R. Hoyt, owners-handlers of the Poodles, Blakeen Mirandello and Ch. Blakeen Michael Mont for the best brace in the show at the 1940 Westminster. This year's show, February 11th and 12th, Madison Square Garden

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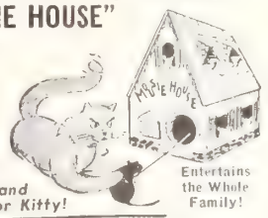
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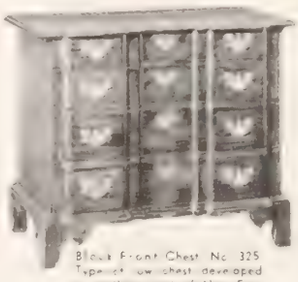
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Round-about Chair, No. 704. An interesting historical form of English corner chair made in the middle of the 18th Century.



Tambour Writing Desk, No. 100. An interesting piece that originated in New York about 1800.



Goddard Hall Clock, No. 1641. This style is typical of the pieces made during the period from 1760 to 1780 in Rhode Island.



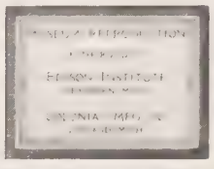
Duncan Phyfe Table No. 2711. This table exemplifies the requisite proportion and refined detail of the great New York craftsman.



Bungalow Desk No. 2308. Probably reproduced from Gustav Stickley's own desk and is definitely associated with his Craftsman House.



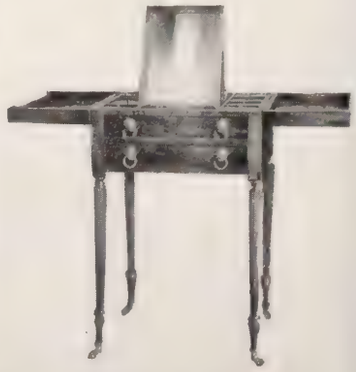
Walter Cornell Clock, No. 1648. Reproduced from an original made by one of Early America's most gifted clock makers.



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Daniel Boone Hall Clock, No. 1646. A fascinating history surrounds the original of this clock, which dates back to 1728.



Beau Brummel Desk, No. 354. The character of this intriguing piece would indicate that it was designed by Duncan Phyfe.

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HOUSE & GARDEN

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House & Garden is published by The Condé Nast Publications, Inc., Greenwich, Connecticut. Condé Nast, President; F. L. Wurzburg, Vice-President; W. T. Beckerle, Treasurer; M. E. Moore, Secretary; F. F. Soule, Business Manager. Executive and publishing office, Greenwich, Connecticut. The entire contents of House & Garden—text and illustrations—are protected by copyright in the United States and countries signatory to the Berne Convention and must not be reproduced without permission. Title House & Garden registered in U. S. Patent Office. Editorial and advertising offices, 420 Lexington Avenue, New York. European offices: 1 New Bond Street, London, W. 1; 65 Avenue des Champs-Élysées, Paris. House & Garden is manufactured in the U. S. A. by The Condé Nast Press. Subscriptions, for the United States, Possessions, Canada and members of the Pan American Postal Union, $3.00 a year, $4.00 for two years, in advance (Note: Add 50 cents a year to Canadian subscription price to cover tariff). For all other countries, add $1.50 a year to cover postage. Single copies 35c; in Canada 40c. Four weeks' notice is required for a change of address or for a new subscription. In ordering a change, write to Greenwich and give both the new address and the old address as it appeared on the wrapper of the last copy received.

IN THE NEXT ISSUE



273 Home Improvements is the title of the Special Section of our March issue and to describe it a little further we add a subtitle which reads "From Minor Repairs to Major Remodeling." Even at that we do not feel we have given our public a real conception of what this issue of HOUSE & GARDEN will contain.

This Special Section is going to be fully illustrated and every one of the ideas will be graphically described. We begin with a description of the way to jack up a house (in case it needs to have its face lifted) and we go right through every phase of home improvement from taking the squeak out of noisy stairs to patching a hole in a dripping roof.

For 35c you could not get more authoritative information on how to keep your house in good shape.



Dictionary of Period Decoration. In March, we introduce a new feature which we know is going to be one of the most popular we have presented in the last five years. It is our Dictionary of Period Decoration prepared for us under the direction of Joseph B. Platt, our Decorating Consultant and a well-known designer. The dictionary presents the essentials of five outstanding styles of decoration; and in our first installment we bring you the essentials of Colonial design.

If you are not already subscribing to HOUSE & GARDEN, you had better put your order in right away. You will not want to miss one of the installments of this great guide to period decoration.



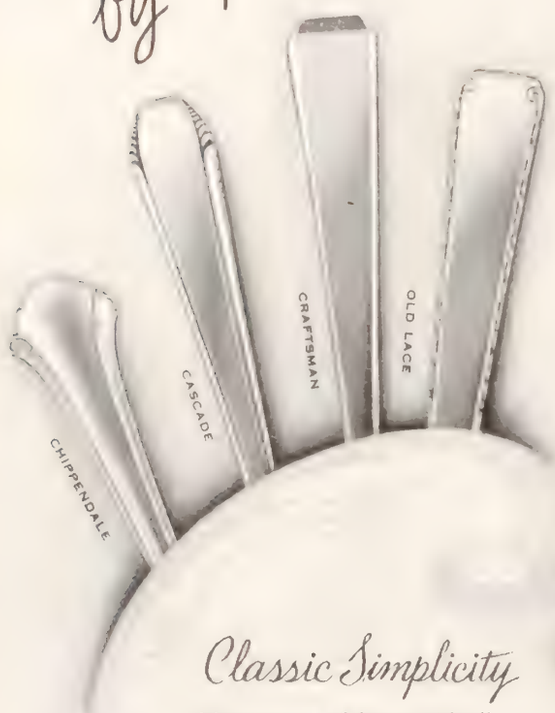
Spring Gardening Guide. To lead off this unusual March issue, we have a fine old standby—our Annual Spring Gardening Guide edited by our own Richardson Wright, than whom we believe there is no greater gardening authority. One particular feature among our group of gardening articles is a detailed preview of the flower shows in New York, Philadelphia and Boston prepared by Mr. Wright, who is chairman of the New York Show. Every gardener, we know, will want a copy of this issue.

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Keep moving. Our great Spring flower shows have grown so popular of late years that many who come to them complain of the crowds. Crowds so thick that they can't see the exhibits. Crowds that linger around prize exhibits so that others cannot catch a glimpse of them. They even tell the story of a policeman at New York's International Flower Show last year who said, "Keep moving, don't stop to look."

That condition, we believed, was a product of our own times and the growing interest in gardening here. So it comes as a distinct shock to pick up the diary of an English parson, Rev. Francis Kilvert, and read of his visit to a flower show at Bath in 1871, how: "One saw everything but the flowers. It was almost impossible to get near the roses and the police kept on saying, 'Move on.'"



"Plant more." Like many another husband, George II of England had a masterful and extravagant wife. At her death she owed him £20,000. Among the bills she ran up was a stunner for improvements in the gardens at Richmond. Her gardener was the famous Charles Bridgman. When the bill for this came in, George betook himself to Richmond to see what all the money had been spent on. Finding the gates locked and several respectable citizens peering longingly through the bars, he summoned Bridgman to appear and ordered him to throw open the gates immediately. "My subjects," added he, "walk where they please." On Bridgman's excusing himself for his seeming remissness by complaining that the public frequently laid impious hands upon the royal flowers and shrubs, Dapper George bellowed: "Plant more, you blockhead, you!"

A.I.D. This January the American Institute of Decorators celebrated its tenth anniversary. And was it so long as ten years ago that the editor of this august periodical stood on his hind legs to address this organization at its initial banquet in Grand Rapids? HOUSE & GARDEN was one of its god-parents. How the child has grown!

From that first handful of forward-looking decorators it has become a national institution, with chapters in all large centers. It has set up codes of craftsmanship and established high standards of relationship with concurring trades.

Before you hire a decorator, why not ask if she belongs to the Institute?

One Man's House

Now, in the flush of Summer, has he said goodbye
To the long house and the wide garden that he made,
The twenty-four tall poplars up in a June sky,
The curtains gray and jade;

All the great wise pictures, the candles, all the books,
The little mallow pond and the smooth iris lake,
The busy stupid hens, the puppies and the ducks,
The cuckoo in the brake.

Strangers, be well considerate of all that was,
Bring children to the empty rooms, friends to the fire,
Hang food for the birds at snow-fall, burnish the brass;
These would be his desire.

For he who builds a house and plans a garden must
Give much of his own self to make them true and trim.
Keep the cold out of his heart and from his spirit dust.
Strangers, take care of him.

CARLA LANYON



Lots of 'mums. There came a day last Autumn when we saw a dream materialize—above a pink wall a waving hand of pink Korean chrysanthemums opened its abundant flowering. We had set it there, in hopes, that June—and mid-October saw those hopes richly materialize. To be sure, the plants had been pinched back and watered, sprayed and fed, but then, in gardens we have to help along our dreams.

It made us halt to find that the first chrysanthemums—six different colors of them—were first grown in Europe by the Dutch in 1688, then, somehow, were lost to cultivation and not re-introduced from China until a century and a half later. It is estimated that today there are 5,000 varieties.

Long before that, in the 11th Century, a Chinese botanist had found that the chrysanthemums grown in his country were of 35 different varieties. It is reported that he also classified 39 classes of peonies.

Lost hybrid. When Luther Burbank, the eminent California plant wizard, died, his passing brought grief to Will Rogers on two counts. He lost a good friend. He also regretted that Burbank hadn't lived to produce a hybrid he had promised—a hybrid that would have brought delight to the youngsters of America: he had hoped to cross spinach with poison ivy.



Pincushion problem. The world is wondrous large and it can present many a knotty problem to those who have eyes to see. The other night, for instance, as we sat watching a woman with tireless hands at her sewing, we noticed that, although she was working on costly velvet, nevertheless the pincushion by her side was shaped like a common red tomato. Now what mind, down the ringing arches of the years, first conceived of the humble tomato as the proper form for a pincushion? Was it some romantic and reminiscent French seamstress, who, knowing the tomato as *pomme d'amour*, found delight in the association? Or had she been crossed in love and snatched at satisfaction by jabbing pins in it?

Among the V's. These long Winter evenings, when the radio programs are unpromising, try reading the dictionary. Take one letter at a time and see how many words you don't know.

We did that with the V's the other night and discovered that a vespiary is a wasp's nest, a vaccary a dairy farm, a villakin a little villa; that a viridarium is a pleasure garden; vitrage is lace net or thin fabric for glass curtains; that to vindemiate is to gather grapes or fruit.

Somehow it made us feel better to find that velleity was a slight wish, vellicate meant to twitch or tickle, a ventose person was one windy and conceited; that viduity means widowhood; that vuggery means full of cavities, and to verbigerate is a high-falutin' term for gossiping, especially the kind of chit-chatter in which the same words or phrases are repeated over and over again, ad infinitum.

Blood of Summers. While re-reading an old book that once brought us delight and returned again a full measure—Richard Le Gallienne's *The Quest of the Golden Girl*—we encountered this lovely definition of wine: "All wines are by their very nature full of reminiscence, the golden tears and red blood of Summers that are gone."





Federal American-A 1941 Trend

IN THIS issue we pay tribute to the three great American styles for 1941. Here is a living picture of one of them—Federal American, as it might be seen against the architectural background of a Southern mansion.

Twin papers—a new "decorating-made-easy" idea by Imperial—set the color scheme. This twin series is ideal to use, as here, in adjoining rooms. The green is picked up by the draperies, from Johnson & Faulkner, a spun rayon and cotton looped fabric like a hand-loomed one; this hangs over white Quaker lace. The rug is Bigelow-Sanford's sprawling, colorful floral.

Against this soft color is set Drexel's mahogany "Langley" group—Federal with Southern tendencies. The chair seats are covered with House & Garden green leather by the Upholstery Leather Group. Crystal urns, "Indian Tree" tureen, Charles Hall

American Trends in Decoration-1941

Colonial, Federal and Modern create new American theme for decoration

THESE trends you will see in 1941: American Colonial, American Federal, and American Modern. To an analysis of these trends and what they will mean to all of us, as we see them in the stores and incorporate them in our homes, we devote these pages and the next ten.

You know these three periods well. For this is why they have come to prominence: they are rooted in our past and pointed toward our future. But, just as our mode of living changes year by year, so do our backgrounds; and the Colonial, Federal and Modern you will see this year are 1941 and nothing else. New plastic materials, new photographic finishes, new colors and new fabrics have put the accolade of today on the spirit of yesterday. In detail, here is a summary of the salient points of each style:

American Colonial

THIS style was widely current in its original forms from the earliest days of the Colonies until the beginning of the 19th Century, when it was succeeded by Federal. It stems from widely varied localities: New England, New York, Pennsylvania and Virginia.

Today's versions are not literal translations of the original styles; but designers of the 1941 version clearly acknowledge their dependence on the fine examples of Colonial craftsmanship which are in existence today.

Two of these collections of Americana are shown on pages 24 and 25: Mr. Henry Ford's Greenfield Village, and his Edison Institute Museum at Dearborn, Michigan. These two exhibits have proved invaluable to today's designers of Colonial and Federal furniture. You will see their influence in all of this year's Colonial designs.

But there are changes. The red "tea-shoppe" finish of maple has given way to the soft, light patina of the natural wood. And maple itself no longer monopolizes the Colonial group: we see increasing numbers of pieces in pine, cherry and walnut. The lines and proportions of Colonial have changed, too. The crude, primitive designs have almost disappeared, leaving in their place pieces as graceful and sophisticated in contour as English Georgian.

Walnut and mahogany designs are most refined, dating from middle to late Colonial. Walnut pieces use a smooth, gray-brown finish. The hand-rubbed hardware on this furniture looks practically hand-hammered. Paint is used in quaint old designs on wall mirrors, chests for dining room and bedroom, and many occasional pieces.

Mahogany is even more formal, done in a rich, dark color. Dining room chairs wear candy-colored leathers, textured chenilles, in clear, deep tones, and gay floral prints. Among the bedroom groupings there were four-poster beds, their canopies gay with cabbage roses.

And not all Colonial comes from New England. Watch for Shaker and Pennsylvania Dutch pieces like stenciled chairs and trestle tables, and reproductions of dower chests painted in mellowed colors.

Even the authentic copies of Colonial furniture acquire a 1941 look through the use of modern upholstery: the nubby weaves and clear colors which were originally developed for Modern furniture are equally effective on the Colonial pieces shown this year.

On page 21 we give you an idea of Colonial as it is used in rooms of today. The suite we have chosen is maple—delicate in proportion, in that new pale, satiny finish, and set against a background of clear garden colors and modern textures in upholstery and draperies.

American Federal

THIS is the 19th Century style of sophistication; of restraint, elegance and understatement. It flourished during the early days of the young Republic, when the immediate needs of living in the new country had been satisfied, and the Colonists could begin to consider the finer and more leisurely ways of life.

Today it is still the style of finesse and elegance. And it is as suitable to city as to country. Patterned upon the furniture in great 19th Century houses from Natchez to Portsmouth, it has a solidity and a richness as welcome today as they were in the times of Jackson and Monroe.

A treasure-house of the Federal spirit is the Americana collection we show on page 28, that of the Cooper Union Museum of the Arts of Decoration. Here are collected original fabrics and wallpapers of the Federal period which have served as inspiration to designers of today: framed damask florals, elaborate lace stripes, and the patriotic motifs of eagle, stars and shield.

On the opposite page are modern fabrics and papers which acknowledge the Cooper Union designs as ancestors. Here the patterns have been simplified and given new importance; treatment is less formal, more casual; and colors have been cleared, intensified and modernized.

In furniture, too, 1941 has given Federal its own interpretation. Working again from the superb examples in the Ford collections, artists have been able to carry the spirit of the Federal era into the homes of the Twentieth Century.

Mahogany is still the king of woods, but look to see traditional designs developed in a pale, light finish. Walnut runs it a close second, as do painted finishes—gray and white, soft gray-green, and black and gold lacquer.

To these quiet bases 1941 has added brilliant modern touches. Di-Noc, a new photographic finish, makes pink marbleized table tops and panels. Book linen is used as a veneer, highly waxed, for tables and other small occasional pieces. Mirror is everywhere, spectacularly seen behind the traditional brass grilles of secretaries and book-cases. Antique mirror commodes have multicolored French marble tops. Bar

cabinets have antique mirror fronts; antique mirror pedestals glitter with silverleaf trim.

You will find upholstery for Federal furniture also undergoing modern changes. Candy-colored leather is a new note for dining room chairs. Textured chenilles and bright floral prints appear in all groupings. And rich taffetas, such as satin and velvet, embellish even medium-priced designs.

A typical example is the bedroom on page 21, which we have built around one of the 1941 suites in mahogany. Here, even though the lines of the furniture are simple and restrained, we find such luxuries as striped satin on bedhead and footboard, and exquisitely carved plumes and gilding on the mirror and chair.

American Modern

And finally, 1941 American Modern is a pointer toward a brilliant future. It has all the grace of Swedish Modern, the forthrightness of English Modern and the color of French Modern. But it has a fundamental soundness that makes it American. It is designed essentially for American people and American life. It is good-looking, easy to use and easy to keep.

Actually, it has two divisions—formal and informal. In the informal group are pieces which had their origins in California and the sun-countries—admirable for indoor-outdoor living. Its lines are clean-cut and simple. Pieces are built for use and comfort, many of them interchangeable. Finishes are in the main natural, but a number of different woods are frequently used side by side in the same room—maple, mahogany, walnut, pine, chestnut, pearwood, applewood and cherry. The contrast offered by the various grainings often takes the place of any ornamentation. Many pieces are finished in clear, vivid lacquers.

Smooth leathers and rawhides are used unstintingly, as decorative panels, as complete furniture covering, as upholstery, as hardware. And the choice of fabrics includes splashing florals, tweeds, raw silks, hand weaves that combine wool, silk, cotton, Chinatown reed, leather thongs. In clear, vibrant colors such as cherry red, lime green, deep purple, cosmos blue, buttercup yellow, coral and much white.

Formal modern has a Baroque exuberance. Here there is deliberate ornamentation, plaster, mirror, marbleized and lacquered surfaces. Designs are based on the bold curve, and the Oriental influence is on the up-trend.

A glimpse of informal Modern is on page 20—a dining room in maple and mahogany. Note here the use of leather for the drawer-front of the little console, the inlay of light maple in the dining room table, the simple designing of the chair backs.

Here is a preview of this year's modern, one of the most significant trends in American decorating history. Its influence will be felt in architecture as well as decoration. To it we shall devote a large part of our March issue. Look for it and see the flowering of this typically American third trend which has grown out of the other two.

On these two pages are rooms we have designed to illustrate this year's three decorating trends.

Next month be sure to read the first installment of our "Dictionary of Period Decoration," bringing you in pictures the essentials of five well-known decorative styles.



American Modern

Sophisticated details distinguish this new modern which will be one of the most important 1941 trends. Here two woods combine in Charak's dining room group: mahogany for buffet, chairs and mirror-back wall-rack; maple for the console with leather drawer. The mahogany Danbury table has maple inlay

American Colonial

Colonial was and is still America's first love. Here is a modern version styled the 1941 way by W. F. Whitney Co. Traditional details are the gate-legs on one table, and the rush seat on one fireplace chair. A modern convenience is the desk space concealed in one drawer of the tall chest. All pieces in the group are finished in a soft, light, natural tone, and are upholstered in light modern fabrics



American Federal

Federal, the 19th Century style of the young Republic, is the ideal style for more formal modern living. This bedroom group is in Essex mahogany, by Tomlinson of High Point. A modern adaptation is the rich striped satin which upholsters bed head and foot. Other fine details are the Phyfe-type chair and the brass-grilled night table. The rich draperies are quite typically Federal



COLONIAL

The first American trend, colorful and gay, contrasts with Federal (opposite)

The contrast between American Colonial and Federal styles is vividly illustrated by this room and the one opposite, strikingly alike in arrangement, different in treatment. Mr. and Mrs. B. G. de Sylva's living room in Holmby Hills, Cal., is typically Colonial in its lovely hooked rug; wing chair in quilted chintz; brass fender and andirons; two forthright little footstools; its old shelf clock; hurricane sconces; and its simple sage green paneling. H. W. Grieve, decorator



Federal, the leisured, wealthy style of a well-established young country, appeared in the early Nineteenth Century. Here is its modern echo, the study in the New York home of Joseph Mullen, decorator. The reseda green walls are background for sparkling Federal details: shiny black pigskin chair and "State House" bench; a Massachusetts gold-eagle clock set into a plaque of clear mirror; brass cornucopias on the mantel; ivy in black urns on gilt wall brackets

FEDERAL

Colonial was followed, 100 years later, by this style of simple, stately charm

Henry Ford, Historian

His Greenfield Village depicts the early American Way, Edison Institute Museum its arts and crafts



COUNTRY STORE FROM WATERFORD, MICHIGAN



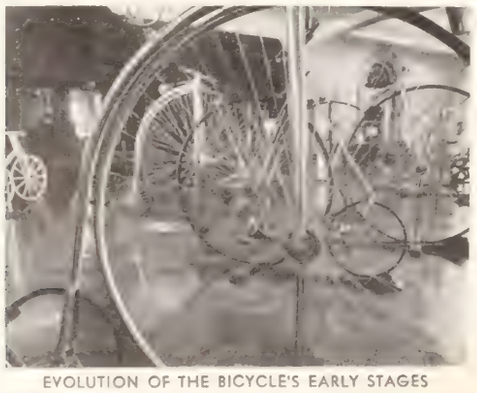
BIRTHPLACE OF THE AIRPLANE FROM DAYTON, O.



REPRODUCTION OF OLD-TIME VIOLIN SHOP



NOAH WEBSTER'S NEW HAVEN HOUSE



EVOLUTION OF THE BICYCLE'S EARLY STAGES

HISTORY walks the streets of Greenfield Village, Henry Ford's reconstruction of an Early American community in Dearborn, Michigan.

But here history keeps the humble way; it tells its story not in terms of battlefields and political struggle, but in terms of the pioneer's log cabin, the one-room courthouse, the general store, country school, the white-steepled church, the inventor's shop and the forthright white clapboard houses of a hundred years ago.

Greenfield Village is not just one village, it is a composite of many villages. In a way, it is all the American villages of the old days that are gone. Unlike the project at Williamsburg, there has been no effort to reconstruct a particular town at any given era of the past. In point of time Greenfield Village extends from Colonial days to the invention of the airplane. Geographically it stretches from New England to the new West.

Mr. Ford has made of Greenfield Village a vast museum of an American way of life which has altered if not disappeared. The old houses and buildings which have been moved from their native habitat and preserved there are either typical of their times in America, or memorable of some personality or event which profoundly influenced our history and way of life.

So we find the Pennsylvania log cabin in which William Holmes McGuffey, who wrote the school readers, was born, across the way from the New Haven town house of Noah Webster of dictionary fame. We find the tiny shed-like building in which Steinmetz studied at leisure while working out his electrical experiments, next to the birthplace of Stephen Foster, who wrote our best-loved songs.

THE one-room frame courthouse, typical of hundreds such in the country, where Lincoln pleaded his first case, stands side by side with slave cabins from the Hermitage near Savannah. And on the same village street with an old New England inn are the bicycle shop of Wilbur and Orville Wright, where they worked on their early airplane, and nearby is the workshop where Mr. Ford himself made his first automobile. The general store from Waterford, Michigan, is typical of thousands of American crossroads emporia of the last century, with its hoop skirts, cracker barrels, red flannels, oil lamps and wood-burning stove for the village philosophers to gather round. Equally typical are the apothecary shop, blacksmith's and tintype photograph's studio. And not far off is the famous Menlo Park group of buildings and laboratory where Edison worked on his early inventions which were so to change our world.

Through these kaleidoscopic bits there forms for us the old pattern of life, the old craftsmanship which produced it, and an intimation of the forces which were to change it.

This broad picture evolves as we walk through this museum village, or ride over it in the old coaches and carriages which take visitors about the grounds. Near the village itself, Mr. Ford has established the Edison Institute Museum as a memorial to Thomas Edison, the inventor. This museum building houses the *(Continued on page 63)*

At Ford's Edison Institute

Furniture by the Colonial cabinetmakers, mute inspiration for the craftsmen of today



Card table, c. 1807-15, one of a pair made for a descendant of William Bradford of Plymouth



Authentic reproductions of pieces in the Institute, including chair above, are made by Colonial Furniture Co. See page 53



One of the first upright pianos was Jonas Chickering's "bookcase" type, c. 1830. Front is silk



Carved acanthus leaves curl back on the heavy pedestals of this banquet table, in three parts



An American cousin of the English Regency style is this chaise, c. 1815; by America's No. 1 cabinetmaker, Phyfe



Fine Sheraton sofa, matching armchair not shown. Ladder-back chair, American Chippendale

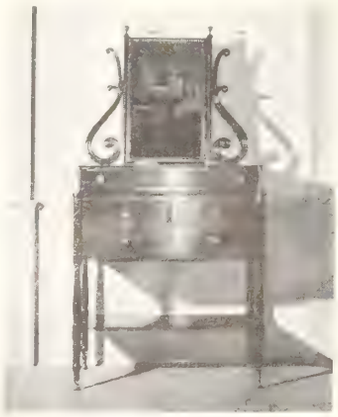


Elaborate cornucopias distinguish this Phyfe-type chair, replacing more usual lyre motif



Pianoforte, pre-1820 (right) by Gibson & Davis. Its case, probably Phyfe's, recalls harpsichord





In the Phyfe manner is this charming little dressing table with mirror supported by scrolls

Sewing table (left) made about 1800. Typical of Phyfe's early style are its delicate reeded legs

Henry Ford, Collector

Designs by some early silversmiths, potters, and glaziers—proud tokens of an awakening national culture

FOR many years the mutual hobby of Mr. and Mrs. Henry Ford has been the collecting of early Americana—treasures and trinkets, great art and small. The home of their trove is the Edison Institute, founded by Mr. Ford at Dearborn.

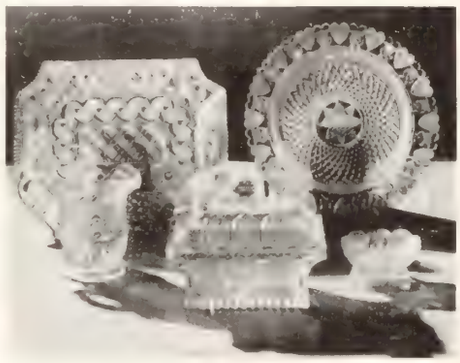
Everything that touched on our forefathers' lives eventually finds its way into the collection—from penny banks and hand-stitched Valentines to rarest handblown Sandwich glasses (see opposite). Original silver by such smiths as W. Homes, Jacob Hurd and Paul Revere of Boston. Porcelains—Staffordshire plates and platters and jugs with patriotic motifs, made by the English potters especially for the American trade; Oriental ware (commonly known as Lowestoft) by tea clippers from China—example of this is John Hancock's monogrammed soup tureen (opposite); and the first made-in-America porcelains from Christopher Fenton's Bennington Potteries. On these two pages we give you a bird's-eye view.



Paul Revere of Boston, most famed and most often copied of our early silversmiths, designed the curving coffee and low teapot here, as well as the casters



For serving "flip"—Stiegel-type etched tumblers probably made before the Revolution, in one of the oldest glass furnaces in America at Manheim, Pa.



Pressed Sandwich glass with its delicate lacy patterns was America's first machine-made glass. Rare peacock-eye platter, Gothic arch and heart-dishes



Blown three-mold glass with characteristic early motifs; geometric diamond and rib motif, palm leaf or sunburst (as seen above) were often used



American Parian ware resulted from Fenton's experiments at Bennington. It is notable for its white mat finish, brilliant blue coloring, fine modelling



Handblown Sandwich glass is known for its delicate coloring: Here, amethyst vase, turquoise bottle, pink cruet, and a clear compote, amethyst-banded

A "family tree" of American

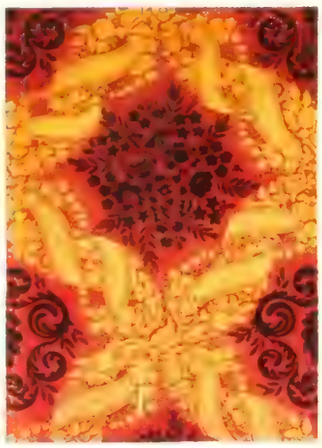
OPPOSITE: Americans have always lov beauty and even before the days mass production it was available them all: in the glowing transluc colors of Sandwich glass shaped i graceful forms; in the cool white Pari ware and flint enamel ware from th own Bennington Potteries; in tôle su as the candy jar at the top of the pa a finish which they admired great

What they couldn't make at hor was imported: Staffordshire plates a pitchers with patriotic themes design to please them; Oriental ware such John Hancock's own soup tureen, t right. See page 54 for descriptio



THE FORD COLLECTION: A "FAMILY TREE" OF AMERICANA

A CORNER OF THE WALLPAPER ROOM IN NEW YORK'S FAMOUS COOPER UNION MUSEUM FOR THE ARTS OF DECORATION



2. DAMASK-DESIGN PAPER, 1815-25

Antique fabrics and papers, like these from Cooper Union, inspired the new ones opposite



1. FLORAL, GEOMETRIC-STRIPE PAPER, 1840-50



3. SPENCERIAN STRIPED DAMASK FABRIC, 1840

4. EAGLE, 25-STAR SHIELD, ON RESIST-PRINT COTTON





5. BROCADE WITH LACE

The Federal style today

How historic motifs (opposite) are adapted to modern fabrics and papers on this page

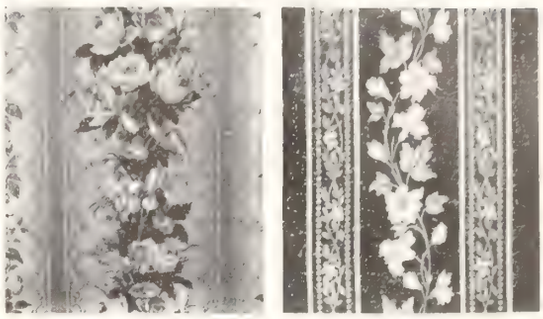
FEDERAL-American-inspired styles of today are the meeting ground for traditional and modern. Twentieth Century designers have rediscovered the rich elegance of Federal decoration and translated it into the idiom of 1941.

Most contemporary Federal designs are derived from museum pieces. They are inspired by individual motifs and amplified much as a musician develops a single melody into a complete composition. It is in this vein that historic documents, like those opposite, set the mood for modern ones shown on this page.

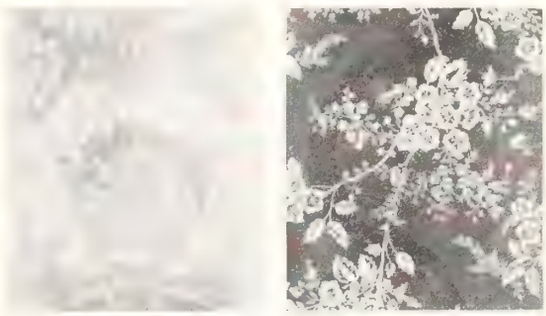
The current interpretation of the Federal style is characterized by a shifting of emphasis and simplification of detail which give greater significance to each pattern. Thus, where a Federal wallpaper divides attention between intricate geometric and elaborate floral, its modern cousin dramatizes the floral theme alone. But the lace-like geometric is not ignored. Instead it acquires new distinction against an uncluttered background.

Ribbon-framed damasks appear in new guise, too. They have been freed of formal rigidity and given a softer, more casual treatment. Classic columns, like the one in the patriotic design opposite, are repeated singly or with massed flowers in new fabrics, while the eagle and shield each contribute dignified spaced motifs to damasks, satins and prints of all types.

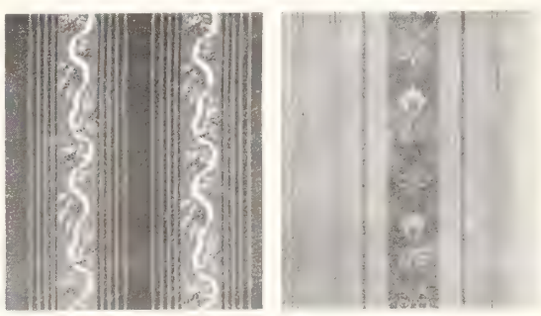
Color too has been revitalized. White and gray appear frequently, replacing indeterminate neutral shades. Celadon gives way to the brighter tone of lettuce green. Intense blue is modulated to a more livable tone. Amethyst replaces the dark wines, and deep gold abdicates in favor of sunny yellow. The color palette is clean and clear-cut, bringing outdoor freshness to this new Federal American style, and making it ideally suited to contemporary tastes.



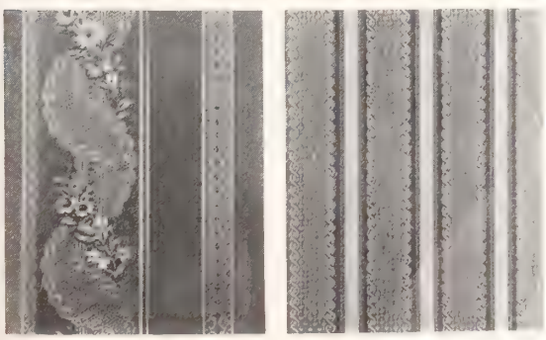
1. Floral columns acquire importance in contemporary designs by subordination of secondary elements. Left, flower-patterned wallpaper from L. S. Diament. Right, Thorp's brocaded satin



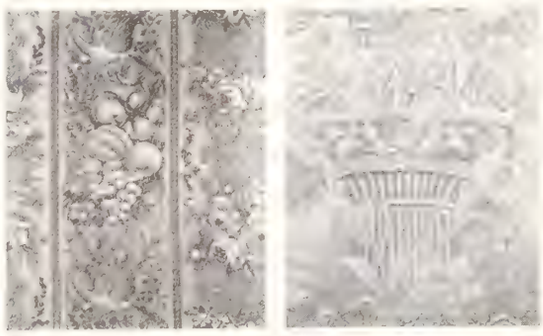
2. Damask designs are adapted to contemporary taste by softening and minimizing rigid framework. Left, Diament's monotone damask paper; right, Katzenbach & Warren's "Branching Floral"



3. Spencerian scrolls are modified to soften modern stripes. Hexter's printed cotton, left, uses a ribbon scroll, while Johnson & Faulkner's ivory damask formalizes the scroll to a definite pattern



5. Lace-like motifs are charming against simple backgrounds. Left, dainty lace detail distinguishes this border paper from Strahan. Right, stripes of ecru "insertion" in a wallpaper from Diament



4. Patriotic themes of Federal documents are paralleled by the harvest print from Hexter, left. Thorp makes the classic column damask above, as well as the replica of the eagle document opposite

Rock plants in borders

These alpines thrive without stones, either in beds by themselves or as border edging

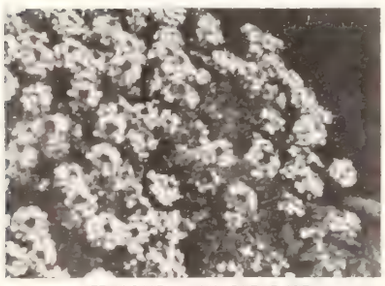
By ANDERSON McCULLY


ANEMONE PULSATILLA


GENTIANA HASCOMBENSIS


LEWISIA HOWELLI


GENTIANA SINO-ORNATA


AETHIONEMA WARLEYENSE


AQUILEGIA FLABELLATA

MOUNTAIN plants and no rocks? Certainly. Not all, but a surprisingly large number, grow happily in a simple bed or border by themselves, and some are even suitable in the mixed perennial border. Happily, in the main, those making the most colorful display are just the ones most willing to set up housekeeping under ordinary garden conditions.

This isn't disparaging the rock garden. We have used many an alpine viola, pink, or columbine in the border, but their long offering by the nurseryman has made us forget their original mountain home. They still do look beautiful among the stones; but so often a rock garden is impractical, even though the owner loves the colorful low plants of the peaks.

There are two ways of looking upon the choice of mountain flowers for the garden border. Probably, if you are mixing them along the edge of the perennial border, you will feel that, having come to the garden, they are justified in garden modifications, and you will use their garden descendants —gem violas, hybrid pinks. But those of you who have walked in the real alpine pastures will cling to the small separate border with the airy grace of the true species.

THE blue Rocky Mountain columbine is large enough to hold its own in any border. The less known white fan columbine from Japan is about half as tall, and blooms a month earlier. A long list of mountain flaxes from most of the ranges of Europe and Asia begin to bloom with the columbines and carry on into the Summer. The Alpine flax, *Linum alpinum*, is low-growing and colorfully gay with blue saucer flowers. The numerous and thickly massed branchlets spring from a central crown, and are clothed with tiny, grayish, pine-like leaves. Very different in effect is the upright twenty-inch azure perennial flax, *L. perenne*, which can step right back into the middle of the mixed border. *L. salsoloides* is about half between, and carries rose blooms. They all like plenty of sun with poor light soils.

There is a fine creeping broom that nurseries sell as *Genista sagittalis*, whose rich bright yellow flowers contrast well with the flaxes for a time, or that makes an unusually beautiful picture with the small blue beardtongue called *Pentstemon humilis*.

ROOF IRIS is for use toward the forward edge of a border that dies out somewhat through the Summer. It increases quite rapidly. The lilac-blue flowers are carried just clear of the foliage on stems about one foot high. I've seen its bloom listed for June, but in my garden here in Washington state, it is in full glory by the latter half of April. I like to think of it growing on the roofs of Japan with wistaria running beneath the eaves; but it thrives equally well in the border below, with the wistaria above! I have found it blooming from seed about as soon as the general run of perennials; roots will come from the nursery as *Iris tectorum*. That bushy pygmy savory *Satureia pygmaea*, from the Oriental Alps, might carry on color in this hot spot in late August and September, and how the bees do love it!

The bellflowers and the pinks are two big families mostly from the mountains of the world. The tall bellflowers are already well established in the border; but the smaller types make good edging, and tide this type of border through the Summer. The top bellflower, *Campanula turbinata*, is a sizable low plant with large saucer blooms. Personally I prefer its white form. The Dalmatian bellflower, which American botanists insist is *C. portenschlagiana*, the nurseries usually call *C. muralis*, and gardeners speak of as the wall bellflower, is quite willing to open its wealth of upright bells in a border; while the tiny *pusilla* clans will bring a touch of

(*Continued on page 76*)



A formal drawing room in crimson, gray and gold

This New York drawing room gains distinction with quiet color accented strongly with sharper hues. Gray walls, a golden yellow ceiling cove and a paler ceiling combine to lend light and height, and curtains are gray fringed rep. But colorful contrasts are the Aubusson carpet, one chair in gold satin, another in crimson and gold stripes. The mirror is gold leaf with mirror insets. C. Coggeshall was the designer and Harold Sterner the architect



Orchids for Everybody

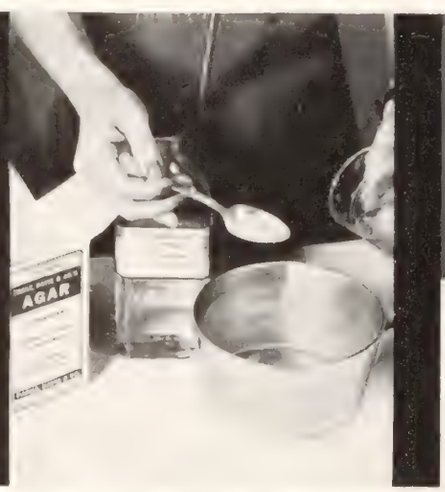
It is easy to grow orchid from seed. Here are the sixteen steps described by R. De Witt Miller



1. An orchid pod contains from one-half to one million fertile seeds, consequently thousands of orchid plants can be grown from the seed of a single pod. When the pod is ripe it is brown and splits



2. Cover pod with a glassine candy bag, or oiled silk will do, when it begins to turn brown and show signs of maturing. This will catch the powdery seeds when they fall from the bursting pod. Don't tie the bag too tightly



3. Mix a growing medium 12 ounces of Hoagland's solution and between 2 and 4 teaspoons of agar-agar, both purchasable at any drug-store. The Hoagland's solution is the same nutrient that is used for water culture



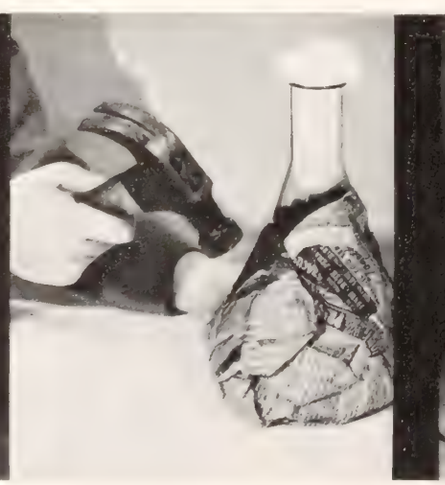
4. Having mixed the solution agar-agar by rapid stirring, pour to a chemist's flask. This can be tained at drug stores or labora supply houses and costs abou cents. The mixture is about $\frac{1}{2}$"



9. Orchid plants begin to sprout after a month, and in four months the plants appear like blades of grass. The flask should be kept in a temperature of 60° to 75°, on a warm shelf in kitchen or bathroom



10. At four months old the seedlings appear as pictured here. The finger shows their relative size. The temperature in which they are growing should not be allowed to drop below 60°. In cold weather move the flask



11. After nine months the plants are ready to be removed from flask for group potting. Cover flask with wet newspaper and break with hammer, which prevents glass from shattering. Or hook out plants with a wire noose



12. One flask provides enough pl for half a dozen group pots fi with osmundine moss and wat once a day with a fine spray. I young plants still in flask; middl group pot; right is a mature p

ALTHOUGH the growing of orchids has become a popular hobby among thousands of amateur gardeners throughout the country, it is not generally known that, due to recent developments of nutrient solution and culture mediums, orchids may now be easily grown from seed, thereby eliminating the expensive purchase of full-grown plants. It is just this expense of obtaining plants which deters many people from engaging with no further delay in this most fascinating of garden hobbies.

Yet by following the simple procedure outlined in this article, orchids may be easily and inexpensively raised from seed. A single seed pod will contain between 500,000 and 1,000,000 seeds, 90 per cent of which will be fertile. With a small quantity of agar-agar, a few cents worth of Hoagland's nutrient solution, and a fifteen-cent flask—all of which your druggist can supply—you can engage in one of the most thrilling of all garden hobbies. In half an hour's time you can sow enough seeds eventually to supply yourself and your friends with hundreds of plants.

Orchid seed may be secured inexpensively by asking any amateur or professional orchid grower to allow you to cut the next seed pod which ripens on his plants. On the other hand, a plant with pod nearly ripe may be purchased outright. In many cases orchid enthusiasts have formed groups for the purchase of pod-bearing plants. The small plants resulting from the seeds are then shared between the members of the group.

Seed pods turn brown and yellow when ripe. They then split down the sides. To prevent any loss of seeds, the pods should be covered with a glassine bag at the first sign of maturity. A glassine candy bag or oiled silk bag (*Continued on page 74*)



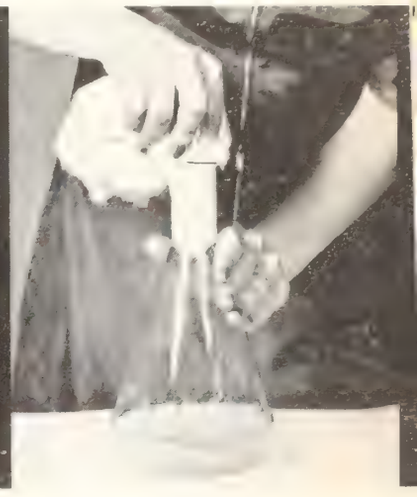
move seed from bag and pod, wn in this picture. Orchid seeds ble fine dust. Handle carefully. on a folded piece of paper— arette paper will do nicely. meantime, to the flask again—



6. Place flask in ordinary pressure cooker with 16 ounces of water. Stopper flask lightly with cotton. Leave flask in cooker for 25 minutes at pressure of 15 pounds. Then remove and allow to cool for period of two days



7. Sow collected seed carefully and gently by blowing it from the creased paper into the mouth of the flask. This will distribute it evenly over the surface of the growing medium and will also help even its germination



8. The seed blown in the flask should then be tightly stopped with a wad of cotton driven firmly into the mouth. The cotton is never removed during the growing period of these young orchid plants



n group pots for three or four ns, the tiny orchid plants are shifted to 1″ individual pots, with chopped osmundine moss. ds obtain their nutrient from the Keep the temperature at 60°-75°



14. A mature cattleya orchid plant grown from seed by the method illustrated here. The growing was done by an amateur. Cattleyas are the most satisfactory type for amateur growing and also the kind most used by florists



15. No elaborate greenhouse is required for growing orchids. They may be grown in any room of the house so long as the required temperature is maintained and the air kept from becoming too dry by daily sprayings



16. The cattleya orchids come in a great number of named varieties and in a range of tints sufficient to satisfy any aspiring amateur. Kept on the plant, the flower will last fresh and clear for several weeks

Soft caramel colors

This New York City apartment is a symphony of beige, brown and white

A MONOCHROME scheme of decoration is always a sophisticated one; but it is also one of the most difficult. Such a scheme, particularly when it is carried out in a neutral shade such as beige, certainly gives breadth and light to the room, but it must at all costs avoid being dull and spiritless.

Here, in this Hampshire House living room, a monochrome scheme in beige avoids all the pitfalls and reaches a peak of sophistication, seasoned successfully with beautifully detailed Sheraton and Regency furniture, and crisp accents of black and shiny brass and gold. Bertha Schaefer was the decorator of the entire apartment.



Built into a buffet are two antique Regency cabine in the dining room. Red and white chair seats, cryst and brass candelabra, relieve off-white walls, beige ru



Beige walls, beige rug create a sophisticated monochrome scheme in the living room. Darker in tone is the covering of the antique Chippendale armchair, in caramel textured material. A Sheraton pedestal table holds an antique alabaster lamp with a white tailored silk shade. A built-in bookcase adds a detail of elegance with its bright brass grille doors, matching the andirons



vide view of Central Park is framed by white organdy ains, printed in white. Pink quilted linen slipcovers bed, ir and chaise longue, and matches bedroom walls and rug

One of twin sofas (the other is shown in the bottom picture) is flanked by armchairs in beige, brown and white chintz. Black tole lamps have brass handles and tailored white and gold silk shades



NYHOLM



ıe card group features a table skirt in white velvet. Sheraton rd chairs are covered in caramel taffeta; a Regency commode lds carved wood figures with white tapers. Brass lamps with brass shades are at either end of the sofa, twin to and opposite the one shown at top. The white taffeta draperies illustrate a simple way of treating a picture window. For other ways see page 46

New uses for flower art

Flowers in shadow boxes—a new trend for exhibition and decoration



SHADOW BOXES IN AN 18TH CENTURY LIVING ROOM

DEMAREST



FLOWERS BECOME PART OF THE DECORATIVE SCHEME IN THIS DINING ROOM

HAVE you felt, as have many spectators of flower shows, that the arrangements exhibited were beautiful, yes, but too formal, too elaborate, for your home? These rooms show that they are not—if they are, as here, made an integral part, in color and proportion, of the decorative scheme of the room.

These two rooms were designed by W. & J. Sloane, to display the flower arrangements of the Glen Cove, Long Island, Flower Show of last Fall. In the living room, above, shadow boxes, well lighted and framed, held flower "pictures" which picked up the colors of the room. Arrangements also appear in the old cutlery table, and in both ends of the mirrored coffee table.

In the Regency dining room at left, shadow box arrangements echo the tones of the Aubusson rug; and the pedestal arrangement is a combination of all the colors in the room. For a more detailed account of the show, and of the rooms shown here, see page 67.

Needle pointers

New knitting and sewing accessories increase your skill and pleasure



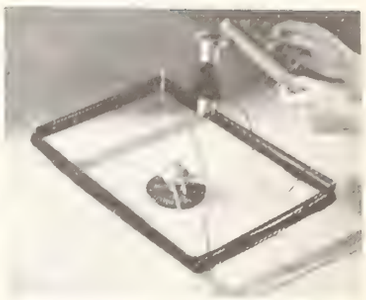
For needlepoint: A handsome silk workbag to carry and keep the "makings" in neat and orderly fashion. Deep pocket for tapestry. Zippered. $6.75. Hadley



Yarn caddy: Spun copper holder for $1.50. Markers to keep track of increases and decreases in circular needle knitting. 25c for set of 12. From Sara Hadley



Knitting bags: Roomy silk poplin with "facile" leather opening. $2.95, Lord & Taylor. For sweet charity: Bundles for Britain, $1.50; British War Relief, $1.75



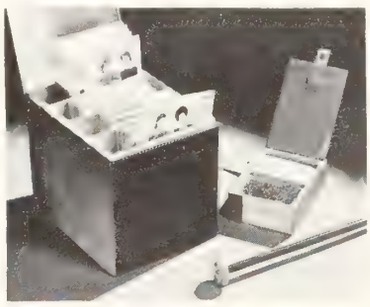
Yarn winding from this adjustable bracket is easier than from a chairback or willing hands. Winder rolls up professional ball. $1.00 each from Alice Maynard



All-inclusive knitting needle with set of changeable points, all sizes. Use circular or divide in half to make straight pair of needles. $10.75. Alice Maynard



Stitch picker-upper, 75c. Three needle guards: snakewood, $1.50; leather booties, 75c; metal tips 20c pr. Knitting Register counts stitches or rows, 75c. S. Hadley



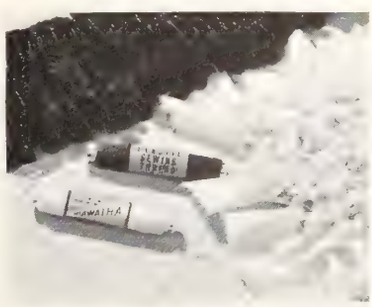
For neatness: Pattern box to file 36 favorites, $1.41. Leatherette pin box with cushion, 69c. Magnet to pick up steel pins without stooping, $1.17. Macy



Pincushions: To snap around machine arm, and wrist pincushion, 29c each. Tailor's apron with two large pockets and a cushion, priced 59c. From R. H. Macy



Sewing kit: English-type wicker basket fitted with American-made Wiss shears and most needed accessories. Calf cover and trim, $17.50. At Lewis & Conger



Elastic sewing thread: Hiawatha Elastic Thread of Lastex shirrs as you stitch. For hand or machine sewing or knitting. All colors, 10c. Alice Maynard



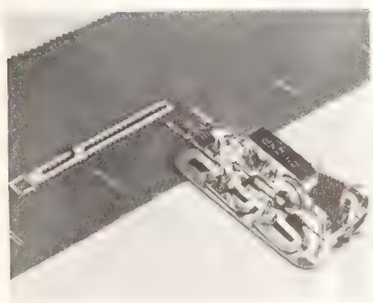
Sewing room helps: Spool rack holds 32 spools of thread neatly and within easy reach, 49c. Rule for making uniform scallops costs but 14c. From R. H. Macy



Darning aids: Rosebud chintz bag, $2.00, Lord & Taylor. Darners: "Darnlite" has light to show up dark socks, 94c; footform, 14c; glove mender, 23c. R. H. Macy



Tailor's tackmaster: Tacks pattern perforations through two pieces of material in one easy operation. Also bastes hems, seams, pleats, $2.98. R. H. Macy



Buttonhole making: Ingenious machine attachment for making fine buttonholes quickly. $7.20; Singer. Gauge for spacing them accurately, 23c. From R. H. Macy



Hand pinking finishes seams and makes attractive edges on silks, felt, oilcloth, leather. Machine clamps to table or ironing board. $5.00. Singer Sewing Co.



Speed up cutting time: These electric scissors are easy to use, leave smoother edges and make quick work of cutting. $7.50. The Singer Sewing Machine Co.

Garden Planning

Site, soil, design, lawns, beds and paths are a few of the elements to plan

By DOROTHY CLOUD

OF ALL the adventures that lure the garden lover there can scarcely be any more intriguing than that of making a new garden. Many are particularly fortunate in having natural surroundings which are a definite asset in providing an attractive setting for the garden; those who are less fortunate must depend upon their own ingenuity to supply this part of the picture.

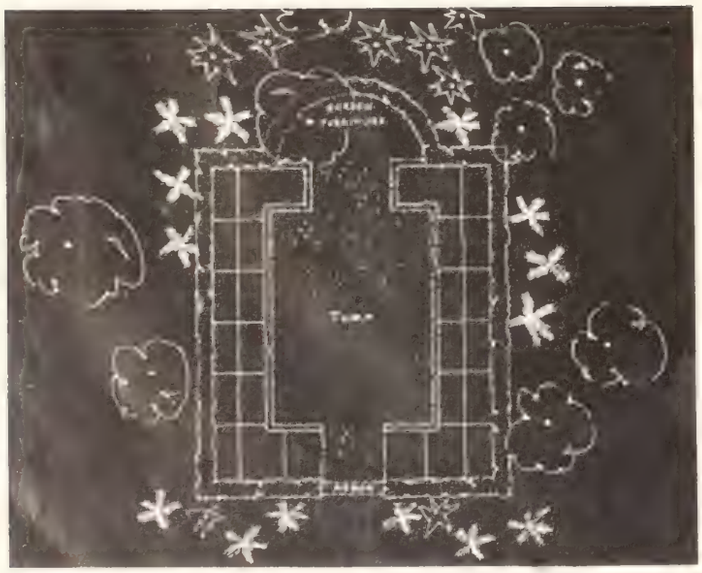
Exposure is the first consideration in selecting the situation for the garden. The most desirable spot is where the ground slopes slightly to the southeast or to the southwest. If a natural windbreak does not already exist along the northern side of the location, it is a decided advantage to plant some trees or flowering shrubs outside of the garden enclosure to temper the cold winds. Another way to provide this protection is by erecting a temporary support for the Winter months and banking it with corn stalks firmly tied to it.

Where there is a lovely view, whether it be the distant hills, a body of water, or a meadow with a group of trees, the garden may be so placed and planted as to make such an outlook a part of the whole effect. The main garden walks may lead toward the view, or it may be further accentuated by being framed in with clumps of trees planted on each side of the garden at the view end. If the surroundings leave much to be desired, groupings of trees or of flowering shrubs placed at intervals outside the garden enclosures will do much to provide the missing note.

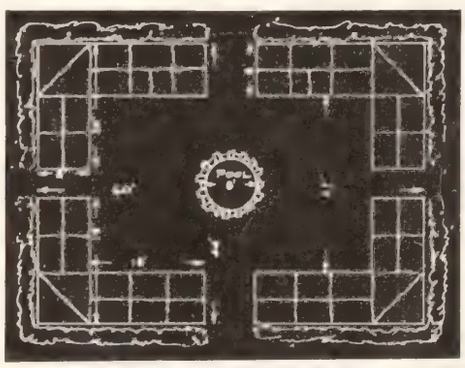
Frequently an intimate garden is desired, springing up beside the house, in which case any attractive architectural feature, as for example a doorway or a window of special beauty, may act as an axis for a garden path.

The walks should always lead to an object of interest. A fine old tree that has attained a distinctive character with age, or one that is of particular value because of its bloom, may serve as axis for the walks. A group of flowering shrubs, a garden seat, a tea house, or a wall fountain are other suggestions for this purpose.

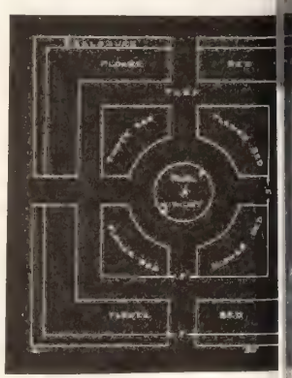
The garden should always be enclosed to bring together its component parts. If a wall is used, the style and the materials for its construction should be in keeping with the architecture of the house. When plants are to fill the need, a host of choices present themselves, in fact whatever is adaptable to being pruned will be suitable. The larger plant material is appropriate for the garden of greater dimensions, whereas the smaller garden should be surrounded with plants that will not be out of scale with its proportions, for this purpose ligustrum (privet), *Ilex crenata* (Japanese holly) and *Buxus sempervirens* (boxwood) make ideal hedges. For gardens that are of medium size *Tsuga canadensis* (hemlock), *Taxus cuspidata* (*Con't on page 77*)



An elaboration of the first plan provides an entrance arbor and a semicircular sitting place at the farther end. The lawn is unbroken. Outside planting gives background



The smaller the garden, the simpler should be its plan. Here an oblong pattern of beds is hedged for privacy and protection. The little pool is centered in the lawn



Alternating flower beds and t walks laid out around a cent pool in a formal pattern is desirable design for a small g den. Enclose with a hedge or fe



Planting a Circular Garden

Key to the Planting Chart

1. Peonies, Walter Faxon. Tulips, Clara Butt.
2. Delphinium hybrids. Tulips, Jubilee.
3. Aquilegia, Mrs. Scott Elliott hybrids. Tulips, Bleu Aimable.
4. *Dictamnus fraxinella alba.* Tulips, Aphrodite.
5. *Stokesia cyanea,* Iris Lord of June. Tulips, Velvet King.
6. Chrysanthemum, Old Homestead; Phlox, Salmon Glow. Tulips, Moonlight.
7. *Valeriana coccinea.* Tulips, Dresden China.
8. *Eupatorium coelestinum.* Tulips, Bacchus.
9. Peonies, Avalanche. Tulips, La Tristesse.
10. Delphinium hybrids. Tulips, Princess Mary.
11. *Stokesia cyanea,* Iris Crusader. Tulips, M. Bowen.
12. *Dictamnus fraxinella alba.* Tulips, Honeymoon.
13. Aquilegia, Mrs. Scott Elliott hybrids. Tulips, Bleu Aimable.
14. *Eupatorium coelestinum,* Phlox, Salmon Glow. Tulips, King George V.
15. Peonies, Walter Faxon. Tulips, Dresden China.
16. Delphinium hybrids. Tulips, Melicette.
17. Peonies, M. Jule Elie. Tulips, Afterglow.
18. Delphinium hybrids. Tulips, Melicette.
19. Aquilegia, Mrs. Scott Elliott Hybrids. *Dianthus barbatus,* Newport Pink. Tulips, La France.
20. Lupine, English hybrids. Tulips, Anton Mauve.
21. *Scabiosa caucasica,* Iris, Dream. Tulips, J. Ruskin.
22. Phlox, A. Mercier; Chrys., Boston. Tulips, Fawn.
23. Astilbe, Gloria. Tulips, Afterglow.
24. *Veronica spicata.* Tulips, Godet Parfait.
25. Peonies, Baroness Schroeder. Tulips, R. Gunn.
26. Delphinium hybrids. Tulips, Aphrodite.
27. *Scabiosa caucasica.* Tulips, C. Butt.
28. Phlox, A. Mercier; *Veronica spicata.* Tulips, Apricot.
29. Aquilegia, Mrs. Scott Elliott hybrids, *Dianthus barbatus.* Tulips, Princess Elizabeth.
30. Lupine, English hybrids. Tulips, Jubilee.
31. Peonies, M. Jule Elie. Tulips, La France.
32. Delphinium hybrids. Tulips, Lilac Wonder.

Soufflés are easy

Simple rules make this prima donna of desserts the life of your dinner party



By JUNE PLATT

WHO's afraid of—no, my dears, not the Big Bad Wolf! Who's afraid of making soufflés? I'm not, at least not any more. Once upon a time, the very idea of having to make a soufflé sent me into a state of absolute panic. In fact, whenever I planned a soufflé for dessert, I invariably made another dessert besides, just in case! But having just made my eleventh on a seventh day of testing, without a single collapse of nerves or soufflés, I feel justified in saying that there is nothing to it.

Just throw away your panic, take out the egg-beater, butter your baking dish, sugar it if it's to be a sweet soufflé, make a smooth cream sauce, remove from fire. Add your jam, or chocolate, or whatever you like, add the required egg yolks well beaten, fold in carefully, then or later, the stiffly beaten egg whites. Place in baking dish, place dish in pan of hot water and bake in moderate, preheated, 350° to 375°F. oven for 40 to 45 minutes or until well risen and brown on top and set through, and serve at once.

But don't forget, please, that no matter how glamorous a soufflé may be, it will be just ten times more glamorous if you serve with it a glamorous sauce. I wish you luck with the following recipes, and remember, "If at first you don't succeed, try, try again." Or in other words, "Practice makes perfect."

Cheese soufflé. Make a thick cream sauce, using 2 tablespoons of butter, 3 level tablespoons of flour and 1⅓ cups of hot milk. When thick and smooth stir in 1¼ cups of freshly grated Parmesan cheese, remove from fire and stir in 4 well-beaten egg yolks. Season to taste with about 1 teaspoon of salt, a pinch of nutmeg and the same of coarsely ground black pepper. Fold in the stiffly beaten whites of 4 eggs, pour into a well-buttered, one-and-a-half-quart-size baking dish, place dish in a pan of hot water and bake in a preheated moderate 350° to 375° F. oven for about 40 to 45 minutes. Serve at once accompanied by the following tomato and green pepper sauce.

Tomato and green pepper sauce. Chop fine 1 onion and 1 green pepper, minus all seeds. Cook slowly five minutes in 2 tablespoons of butter. Add 2 cups of canned tomatoes (1 pound 3 oz. can) cut in small pieces. Simmer half an hour, then season to taste with about ½ teaspoon of salt, 1 teaspoon of Worcestershire sauce, a pinch of sugar, some freshly ground pepper, and ¼ teaspoon of celery salt. Just before serving, add the pulp only of 1 small lemon, all rind and white part cut off with a sharp knife, the pulp cut in tissue-paper-thin slices, cut in half.

Tuna fish soufflé. Make a thick cream sauce of 2 tablespoons of butter, 3 level tablespoons of flour and 1 cup of hot milk. When thick and smooth, remove from fire and stir in ½ cup of freshly grated Parmesan cheese and ¾ cup of well drained and flaked, first quality, white-meat canned tuna fish. Then add the well-beaten yolks of 4 eggs and season to taste with salt and pepper.

Fold in the stiffly beaten whites of 4 eggs, pour into well-buttered one-and-a-half-quart-size baking dish, place dish in a pan of hot water and bake in a preheated moderate 350° to 375° F. oven for about 40 to 45 minutes. Serve at once with butter, lemon and chive sauce made in the following manner:

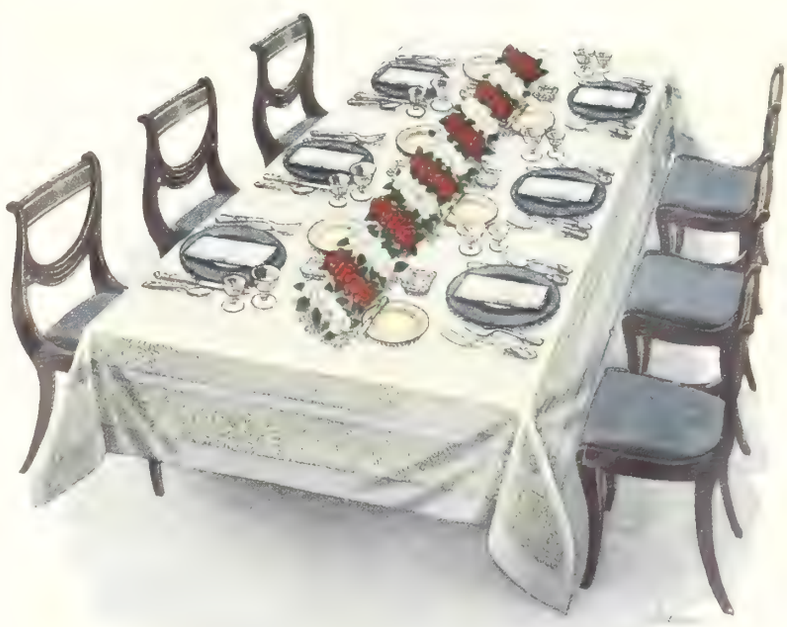
Butter, lemon and chive sauce. First grate the yellow part only of 1 small lemon, being careful not to include any of the white bitter part. Also wash a few chives and cut them with scissors in small pieces. Now clarify ¼ pound of butter by letting it melt slowly over a low flame and skimming off the white foamy part that rises to the surface. Pour off the clear part, being careful not to include the milky sediment in the bottom of the pan. Heat again, but do not let the butter cook, add the lemon rind, the juice of 1 lemon, and the chives, and serve at once.

Ham and spinach soufflé. Make a thick cream sauce of 2 tablespoons of butter, 3 level tablespoons of flour and 1 cup of hot milk. Remove from fire when thick and smooth, and stir in ½ cup of ground lean boiled ham and ½ cup of spinach which has been cooked and well drained and also put through the meat grinder. (I use Birdseye spinach for this, following directions for cooking given on the box.) Now season to taste with about 1 teaspoon of salt and ½ teaspoon of coarsely ground black pepper.

Beat the yolks of 3 eggs well and stir them in and mix well. Beat the whites of 3 eggs until stiff, fold them into the mixture carefully and put it into a well-buttered one-and-a-half-qt.-size baking dish. Place dish in a pan of hot water and bake in a preheated moderate oven, 350°-375° F., for about 40 to 45 (*Continued on page 64*)

ANTON BRUEHL · CONDÉ NAST ENGRAV

Salute to February



FOR February, birthday month of Presidents, plan a luncheon table gay with patriotic colors. And for February, 1941, add a centerpiece of camellias—rosy-red and purest white—banked into stripes as broad as the flag (see sketch at right).

Choose a cloth of soft green-blue, the coming shade to watch for tables; this one, with all-over pattern of tiny swirls, has a striking textured effect; in rayon and cotton damask from Grande Maison de Blanc. The shade is repeated again in the wide gold-ringed border of the service plates which, like the plain modern butter plates, are Lenox china from Ovington's. The silver, Alvin's new sterling pattern, "Chateau Rose," is a romantic design of roses and scrolls chosen to soften the severe simplicity of our table. Fostoria's swirled "Colony" goblets, Macy's. Centerpiece, Pitt Petri. Chairs from Lord & Taylor

"HOW-TO" HANDBOOK
On The Next 8 Pages
A new feature showing
how to bring practical good taste
into your home

Four decorator's trick

Finished pieces and fabrics to make them

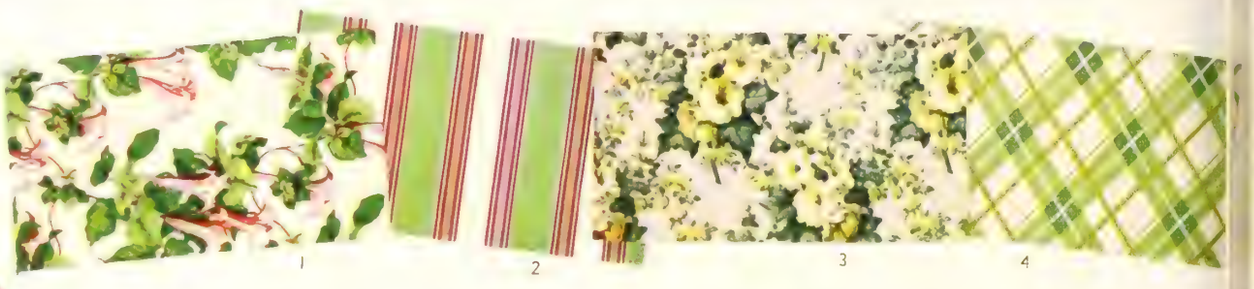




Slipcover materials: On this page is a selection of new materials which can be used for the sketches at left. In each sketch we have shown one material (and sometimes two, designed as twins), made up. Fabrics above, Desley.

1. Posy-printed sailcloth with scallop borders.
2. And its twin, with latticed design (see sketch, le
3. Spun rayon, lustrous and durable, garlanded with ro
4. And, good foil for the larger patterns, this simple stri

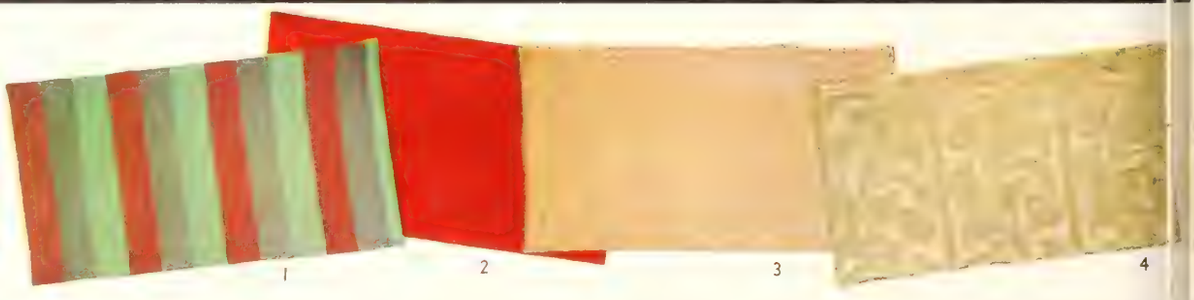




Sister prints for your powder table: This is the year, this the place where two fabrics are better than one. As proof: Waverly's brilliant florals, jaunty stripes, blazing plaids, all printed on "clipper cloth"; all are planned to team.

1. Bright jungle of flowers, fresh on a white ground.
2. Companion stripes (see powder table, mirror, far le
3. Crocus-yellow blossoms on a news-making beige grou
4. And to match—bold plaids on the same warm bei

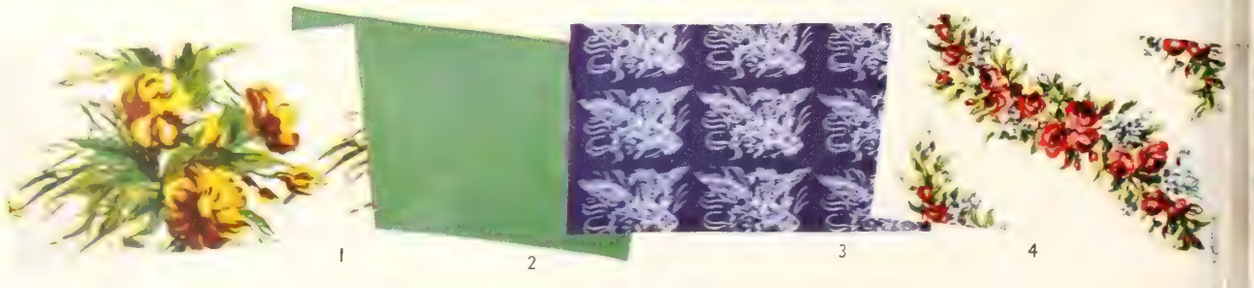




For a tailored bedspread: Soft fabrics, not too heavy—so that the corners will be neat, the effect geometrically precise. For drama, choose bold stripes; for a quieter effect, simple designs like these. Spun rayon by Riverdale.

1. Flamboyant stripes, gay and exciting (on bed far le
2. A plain rose-toned fabric to harmonize with stripe.
3. Or a simple textured surface of gleaming solid colo
4. Leaf-striped pattern in damask of Crown-tested ray



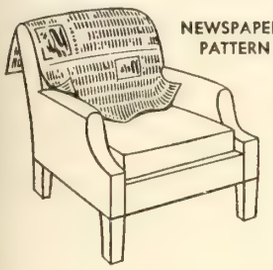


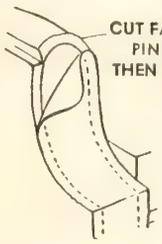
At your windows: Bright chintzes boldly patterned, boldly colored as evidence of Spring. Choose from the four patterns here, all Everglaze chintz by Cyrus Clark—and drape your own. Finish with ruffles of plain chintz or organdie.

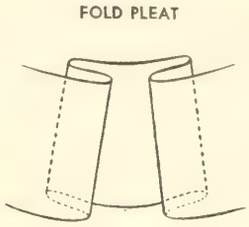
1. Extravagant floral bouquets on clear white (see sket
2. Or plain unpatterned chintz in soft hunter's green
3. Federal eagles finely drawn in a formal stylized patt
4. Or sprays of roses branching across a white grou

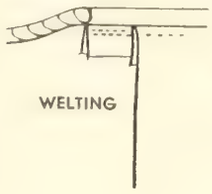
nd how to do them yourself

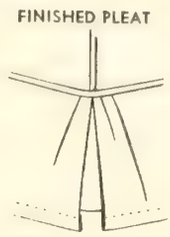
These simple diagrams show you how to make the attractive designs opposite

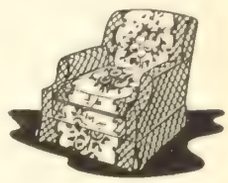




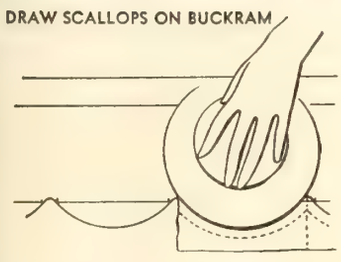


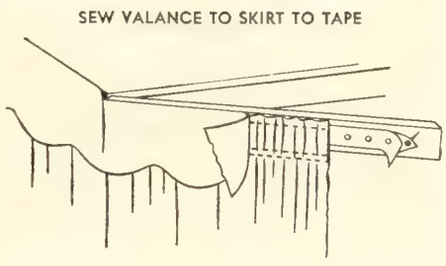


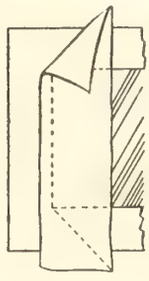


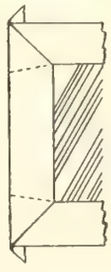


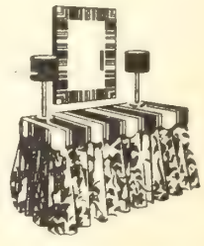
Slipcover, start to finish: Cut, pin rough newspaper pattern on chair; then fabric pattern, centering repeats on back and seat. Apply welting to bottom of slipcover and to all seams, leaving open the two outer back seams. To make welting, cut fabric on bias in 1″ wide strips and stitch around cord. Cut and hem separate flounce, one short section to fit across chair-back, one long section for front and sides. Allow about 10″ for inverted pleat at each corner. Pin, sew valance to cover. Attach zipper to two back seams. Welt seams above



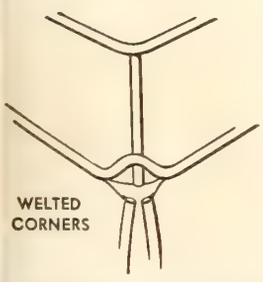


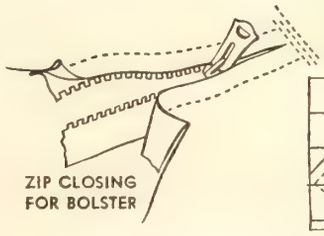


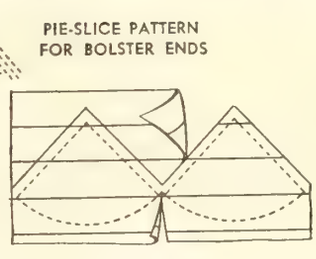


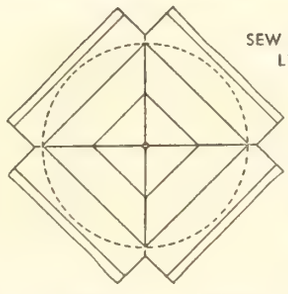


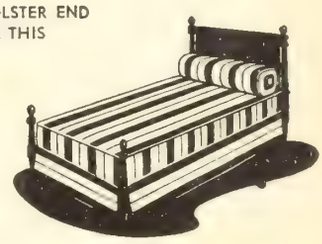
Dressing table and mirror: Cover table top with fabric, tack underneath. Make skirt in 2 sections, allowing double width for shirring. Sew together as many fabric widths as you need, cut to right length; allow 2″ hem. Shir top; 2″ lower, shir again. Cut 6″ buckram valance using saucer to make scallops; face with flannel; cover. Sew valance to skirt to tape by which you tack finished skirt to table. Cut strip of fabric for each side of mirror. Lay face down on mirror, tack inside edge. Fold diagonal corners, draw over frame; tack



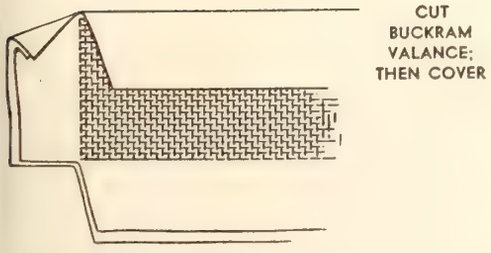


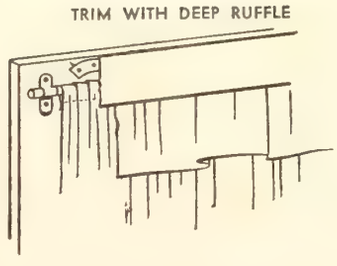


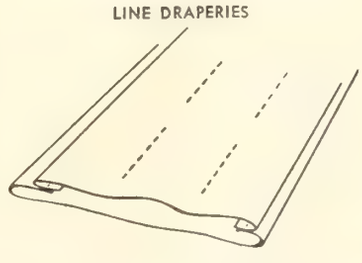




Tailored spread and bolster: Center material lengthwise on bed, cut to fit; hem top, welt along sides and foot. (If bed is wider than fabric, piece panel at each side to proper dimensions, matching with care; welt again to finish.) Make wide band to depth of mattress; welt end-corners to fit smooth and flat. Add straight valance to floor on all 3 sides. For bolster, make fat sausage tube of fabric to length of your bed pillow; add zip closing along seam. Cut round buckram ends, face with flannel, cover with fabric as above. Welt





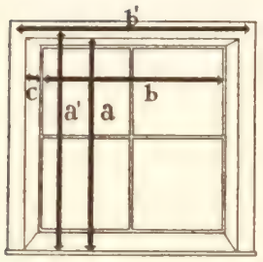




Draperies: Measure draperies to hang from top of window frame to floor. Cut fabric, put in 2″ hem at bottom. Cut sateen lining about 4″ narrower than drapery; hem. Lay drapery face down on floor; place lining across it. Sew left edge of both fabrics together. Now pull lining over and sew right edges of the two together. Slipstitch along sides. Smooth out flat, with lining up, borders of drapery showing at edges. Now tack in parallel rows about every 16″. (Do not tack at bottom.) Pleat top; stitch. Add hooks or rings. Trim with organdie ruffle

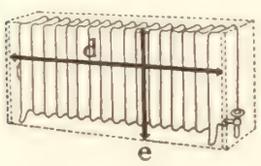
How to measure for home furnishings

Directions for 11 of these most common decorating problems



Venetian blinds. For a blind to be set inside the window reveal, depth **c** must be at least 1½ in. Otherwise blind must be on outside trim. For width, measure **b** not from the reveal but from inside the narrow fillet in the corner between reveal and window frame. Height **a** is from inside of reveal to sill. For blinds set on outside trim, take not **a** and **b** but **a'** and **b'**.

Wallpaper. Add the length of your room to the width and multiply the result by two. Divide this by 1½ ft. (the width of wallpaper), and multiply the result by the height of your wall from the top of the baseboard to the ceiling. You now know the total length of wallpaper needed. Divide this figure by 24 ft. to find the number of rolls.

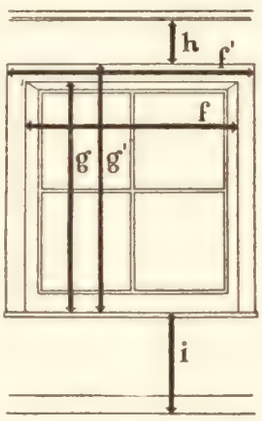


Radiator covers. Take **d**, the overall width (remember to include the control valve), plus 3 in. Then take **e**, height from floor to top of radiator, plus 1½ in. If radiator is to be free-standing with back, take measure from front to back plus 3 in. If radiator is standing against wall, take measure from front of radiator to wall and add 1½ in. These will be the *inside* measurements of cover.

Carpet and linoleum. The traditional method is to measure the length and width, in feet, of the floor which you want to cover. Multiply these two figures and divide the result by 9. This gives the number of square yards required. Modern carpets, however, are made in such a very wide variety of sizes that it is seldom necessary to have more than the length and width measurements.

Curtains. All curtains, to draw, need material twice as wide as the finished curtain width.

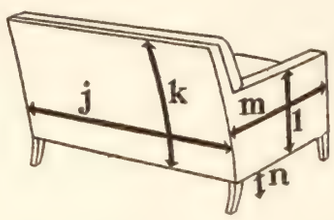
Glass curtains. Measure **g** and **f** for curtains to be hung within the window reveal, **f'** and **g'** for those on the outside trim. Add 15 in. to the height. This allows for a 3½-in. double hem at the bottom, a 4-in. double hem at the top. If you want curtains to the floor add **i** to height.



Lined overdraperies. Measure as for glass curtains but add 10 in. instead of 15. This is sufficient for top and bottom facings. For patterned materials, first measure the repeat. Suppose this comes to 30 in. and you want the finished curtain to be 100 in. high. With allowance for facings you would normally need 110 in. of material. But in order to have the repeats matching on the two curtains you will have to buy 120 in. of material (4 times 30) for each. The 10-in. remnant might be used up in a valance.

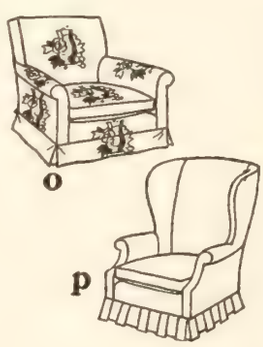
Unlined overdraperies. Same as lined, except allow 12 in. instead of 10 (6 in. extra at top, 3-in. double hem at bottom).

Valances. For a 90-in. curtain, the valance should not be deeper than 14 in. Most becoming depth can usually be best determined by cutting newspaper patterns and pinning in position. Low windows may be made to look taller and more elegant by setting the valance between the top of window and ceiling. Take **h**, from top of window trim to ceiling, also width of outside trim and projection from wall, for guidance of valance-board maker. If there are no glass curtains, valance must be made deep enough to cover trim at top of window.

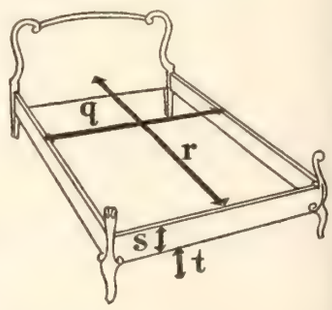


Slipcovers. Measure outside back **j** and **k**, and double. Then take **m** and **l**, and quadruple. Next measure one seat-cushion, length, width and depth, and double or triple according to the number of cushions. Take the length and width of front panel between seat cushions and valance. For the valance depth take **n** plus 2½ in. to allow for bottom hem and top seam. For a valance with box-pleated corners (as shown on chair **o**), allow 40 in. extra width. For a normal box-pleated valance (shown on chair **p**), multiply the width by two.

These measurements by themselves mean very little. They must be related to the width of the material being used (either 36 or 50 in.), so that seams do not come in conspicuous places. If the material has a large design, it must be cut so that this is symmetrically placed on the slipcover (cf. chair **o**). A professional slipcoverer usually takes this as his rule of thumb when estimating. For an average-sized sofa: 12 yd. of 50-in. material, or 16 yd. of 36-in. material. For a club chair (shown in **o**): 7 yd. of 50-in. material, or 9½ yd. of 36-in. material. For a wing chair (shown in **p**): 6 yd. of 50-in. material, or 8 yd. of 36-in. material. Any loose cushions will need extra material.



Bed springs. For rabbit edge box springs measure **q** from the *outside* edge of the side rails. Take depth of rail **s**, and from rail to floor **t**. For other type springs measure *inside* side rails and subtract 1½ in. In all cases take length **r** inside head- and foot-boards and subtract 1½ in. Bedding should be 21 to 23 in. from floor.



Bedspreads. To allow for tuck-in under pillow, add 26 in. to length **r**. Width should be measured over bedding and blankets. At sides, measure from top of bedding to floor. Add 2½ in. for hem and seam. For bed with footboard, measure at foot from top of bedding to top of rail, and add 4½ in. For bed without footboard (as shown) measure from top of bedding to floor.

Have you ever hesitated to purchase a fine antique because you were not sure of its design? Can you spot the amusing errors in style that identify "borax" furniture? Check your knowledge against the "Dictionary of Period Decoration," the first instalment of which appears in our March issue. Essentials of the 18th Century American style will be graphically pictured in the March instalment.

Tips for practical gardeners

You will want to cut these out and paste in a well-indexed scrapbook for quick reference

Care of potted plants

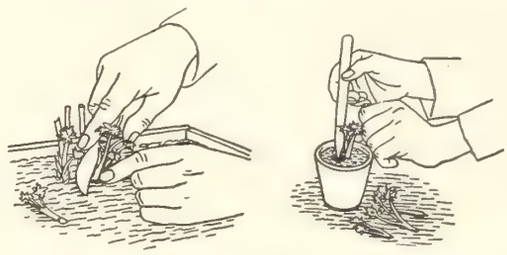
If potted begonia flowers start to drop the minute they've opened and the flower stem breaks away at the slightest touch, then you can blame the trouble on faulty watering. Flower-dropping invariably follows if the soil is soaked one day and then allowed to go bone dry. Water regularly. Or when flowers drop, give plants a dose of iron sulphate—1 teaspoon to a gallon of water. Sudden collapse, among apparently healthy cinerarias, primulas and such, is due to rotting of the "collar" close to the soil, where dampness collects. Such plants should never be watered in the center, only around their sides.



TIME FOR IRON SULPHATE WATER ONLY AROUND EDGES

To take delphinium cuttings

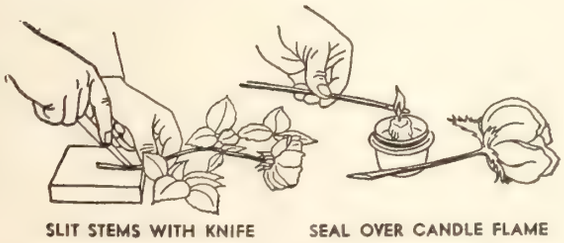
There are but two ways to increase delphiniums—by seed and by cuttings. Even hand-pollinization of seed will not guarantee that the offspring will be identical with the parent as to color and form. Consequently, vegetative increase, by cuttings, is the only certain method. Dig up roots in late March, plant them in boxes and start them into growth. Cut off shoots low down with a piece of the root stock. The ideal length is 3½" to 4". Plant these cuttings in 3" pots and root them in a temperature of about 55°. This can be done in a hotbed. Keep cuttings shaded for the first few days.



INCLUDE ROOT IN CUTTING PLANT IN 3-INCH POTS

Preserving cut flowers

Always cut flowers first thing in the morning, before hot sun strikes them. Place them loosely in a basket; don't bunch them in the hand. Stand them loosely in vases or buckets up to their necks in water, removing leaves from that part of the stem which will be in water. Woody-stemmed flowers—rhododendrons, lilacs and even roses—will last longer if you slit the stems with a knife. Poppies, geums, pentstemons will not be so apt to droop or drop their petals if the end of the stem is dipped in boiling water or hot wax or sealed by burning over a candle flame. Cut poppies in bud.



SLIT STEMS WITH KNIFE SEAL OVER CANDLE FLAME

Removing rose suckers

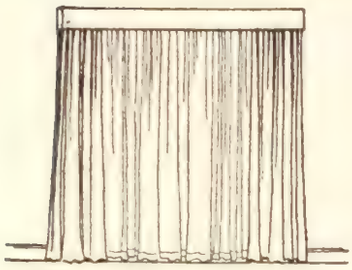
Inasmuch as practically all climbing and bush roses are budded on vigorous stock, it is necessary, if we are to preserve the rose, to cut off all suckers that spring from below the budding point. You can tell these by their leaves. Most roses have five leaves, the suckers will have seven to nine and the leaves will be smaller, rougher and the shoots covered with longer and sharper spines. Brush away the soil and cut off these suckers as close to the root as possible, using a sharp knife. Suckers on the stems of tree roses should also be removed with a knife, gouging them right out of their sockets.



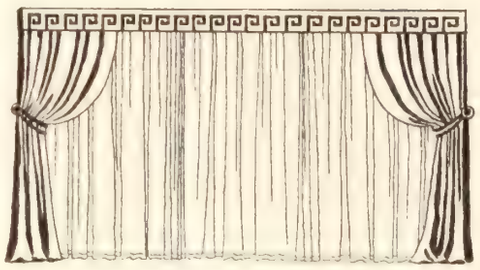
CUT SUCKERS CLOSE TO ROOT SUCKER TRUE GROWTH

Sixteen ways to drap

Double-hung windows, flush, with radiator

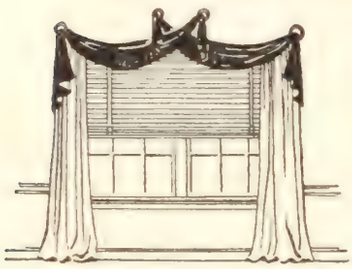


1. Radiator under a double window. If the view is nothing special, cover with floor-length glass curtains set out several inches; straight draperies; valance

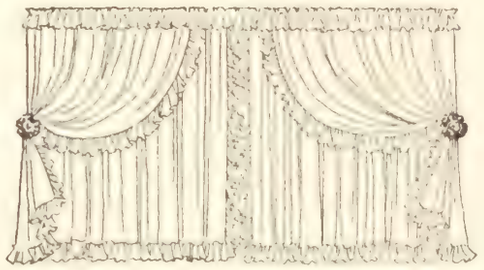


2. Triple window. Cover as at left with sheer curtains to floor. Width of window group is accentuated by plain center and looped back overdraperies at the sides

Double-hung windows, flush, without radiator

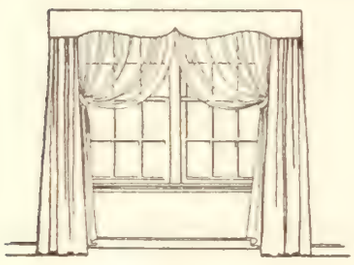


3. Double window without radiator. Treat as unit, with Venetian blind clear across; cross pair of draped swags through rings raised in center for height

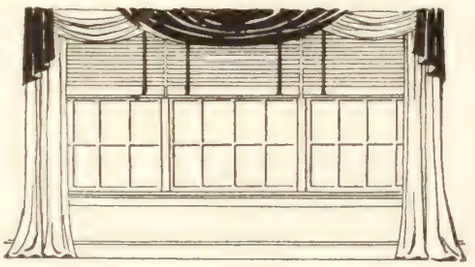


4. Triple window, no radiator. Use two pairs of wide ruffled sheer curtains, top pair looped back over under pair which hangs straight. Fine bedroom treatment

Double-hung windows, recessed, without radiator

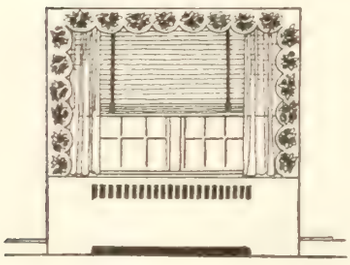


5. Double recessed windows. May have shaped valance fitted into recess; straight draperies hung behind; glass curtains looped back or allowed to hang straight

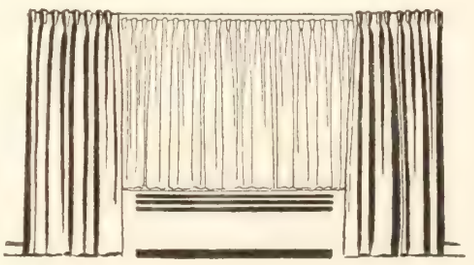


6. Triple recessed windows, without radiators, equipped with Venetian blinds, framed by straight draperies; triple swag in two colors breaks long line

Double-hung windows, recessed, with radiator



7. Double windows, recessed with radiator. A chance for setting provincial shaped frame in recess; covering radiator with boxed shelf. Use rolled slat blind



8. Triple windows recessed, with radiator. Sash-length casement curtains set close to windows; overdraperies at edge of recess produce a modern solution

These diagrams sho



Tailored swag. Draw on blackboard paper pinned to board shape desi for swag. Cut material and lining above, on straight of goods, piec sides if necessary. Pleat up ends til shaped to outline, then sew. Pl festoons separately. *Used on windou*



Draped swag. Hangs more casually th above. Cut goods in parallelogram required length; line, weight en Pleat ends in festoon, drape on rin Sew lightly in place. *For window*



Weighting a drapery. Small me weights covered with muslin should placed in hem of drapery, as above. A ply to all problems involving draper



Attaching a ruffle with a bias ba for a trim effect. Ruffles are eas made with sewing machine attachme After band has been sewn to curta another attachment will turn and s down with ruffle. Bias band may be same or contrasting color. *For 4*

·oad window spaces

ke these draperies



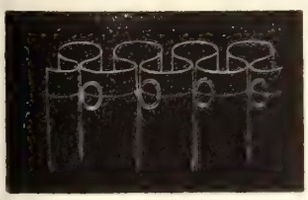
king shaped valance. Draw pattern of ired curves and have cut from ply- od. Cut sides to fit and attach both sturdy top board with angle irons; nt or fabric cover. *For 1, 2, 5, 13*



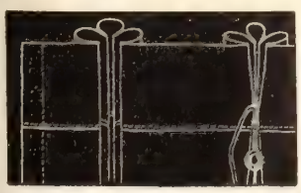
d for corner windows. Bent at right gles; has sliding rings. *For 13, 14, 16*



aw cords. By knotting drawcords cor- tly on inside rings, curtains may be wn in both directions. *For 13, 16*

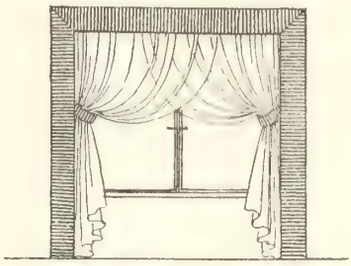


rtridge heading. Material should be ice width of finished job. Subtract in. from width for seams and inner m; divide remainder by number of ats you want. This will give amount material for each pleat plus space tween. Now divide width of finished rtain by the chosen number of pleats. is will give space between each pleat, us govern pleat size. *For window 8*

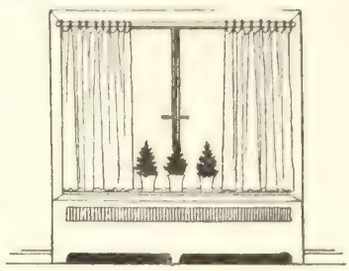


nch pleat heading. Used most often; rked out like a cartridge heading

Two-casement windows, flush and recessed

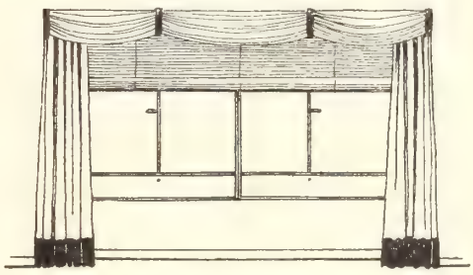


9. Casements set flush, without radiator. Frame opening with mitred board covered in fabric to suit room, over sheer criss-cross curtains looped back loosely

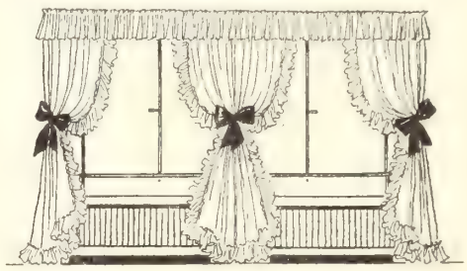


10. Recessed casement with radiator. Cover radiator to form window ledge. Hang windows with sill-length casement curtains on exposed rings; brass rod

Four-casement windows, flush and recessed

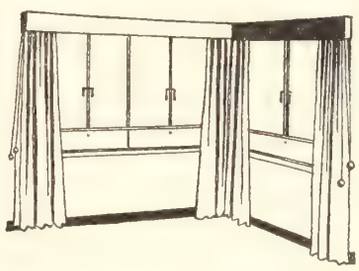


11. Four-casement window, recessed, without radiator. Draperies hung with great simplicity over stick reed shade give both a modern and traditional effect

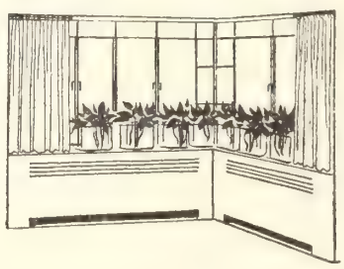


12. Four-casement windows, flush, with narrow radiator. For a bedroom, floor length curtains, with pleated flounces and valance, tied back with big bows

Corner casements, with and without radiator

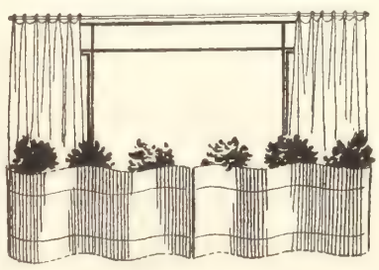


13. Corner casement, horizontal ventilators; no radiator. Straight-hung draperies which draw across under narrow box valance. Use no glass curtain

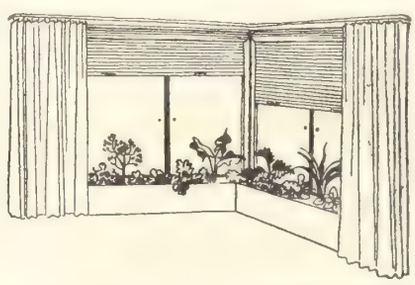


14. Corner casement, recessed with radiator. Place glass tanks full of greens on sill; arrange short sheer curtains to draw across patented bent corner track

Modern picture windows present new problems



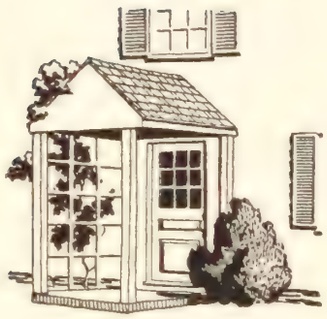
15. Wide picture window with horizontal panel, casements on sides. Curtains should be easily pushed back on rings. Roll stick screen is a novel touch



16. Corner window of glass floor-length panels. Here the view is the thing. Woodweb shades on sash-like tracks cut glare; draperies draw around corner on track

We design a multi-purpose shelter

Complete directions for building a simple unit of floor, posts and roof, adaptable to many uses

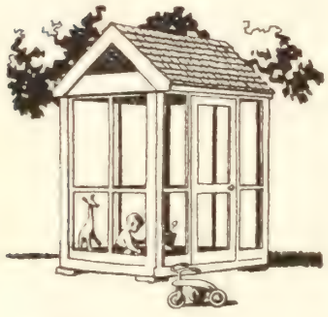


A single unit as entrance porch

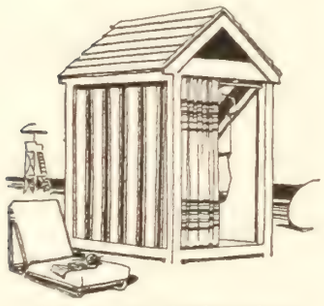
HAVE you ever wanted a small garden shed, or an entrance porch over the side door, or maybe a covered passage between house and garage? We have designed this basic unit for just such needs. The design, which we have made detailed enough for use by a semi-skilled handyman, can be easily modified to fit your particular problem. The side walls may be of any material you choose. The dimensions were chosen with economical use of standard lumber lengths as well as convenience in mind. Your local building materials dealer can quickly estimate for any special extras you need.



A double unit as tool-shed

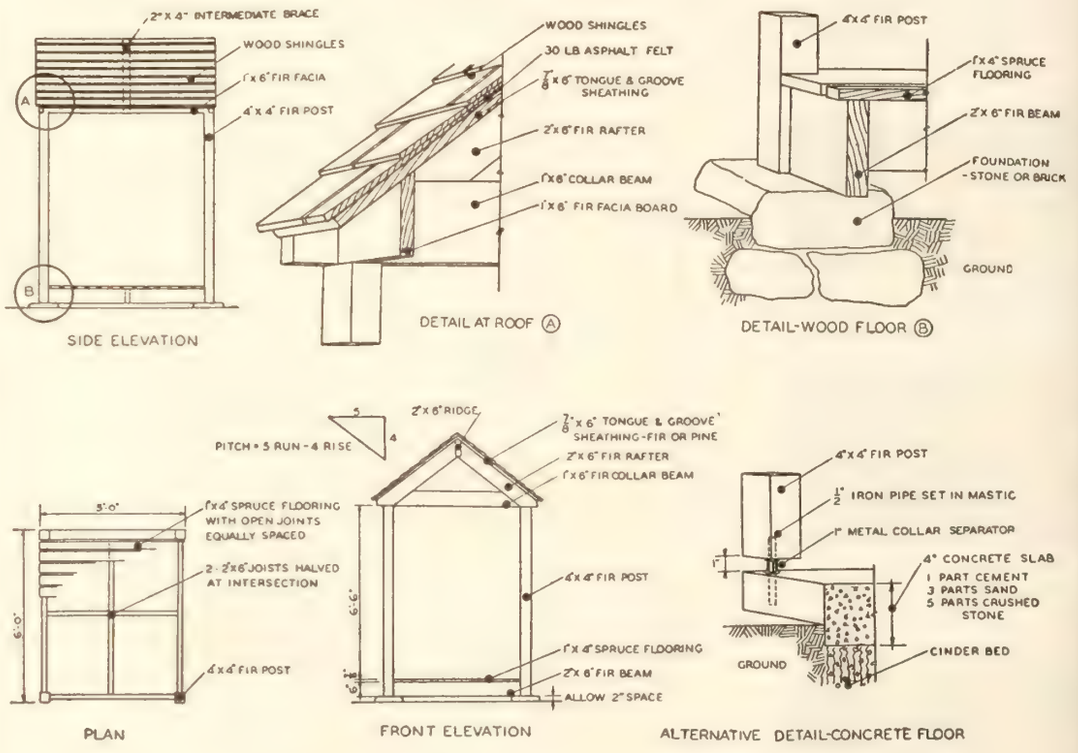


Screen sides for a play-pen



Canvas for a bathing hut

This shows how to make a multi-purpose shelter



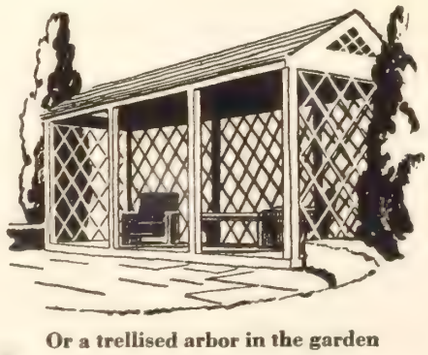
Here is a list of the materials you will need

TAKE this list of materials needed for a single unit to your local building materials dealer. He will price them. Larger units will, of course, be less expensive proportionately.

Framing: 135 bd. ft.
Flooring: 15 bd. ft.
Shingles: red cedar, 60 sq. ft.
Roofing felt: 50 sq. ft.
Nails
Paint: ±200 sq. ft., 3 coats
Stain for shingles
For the concrete floor illustrated you will need in addition:
Concrete: 10 cu. ft.
Cinders: ±½ cu. yd.
4 pipes and collars



Three units by the tennis court



Or a trellised arbor in the garden



As a breezeway between house and garage

To keep your house in good shape

Directions for curing common ailments that afflict many houses, whether old or new

In July, House & Garden *will be 40 years old. As we look back, it seems that much of our life has been spent answering questions. On this page we have collected the answers to some of the questions that have recurred many times in our lifetime. Possibly you will want to keep this page in some convenient place for future reference.*



Replacing a broken window. Remove all the old putty and the triangular glazier's points. Scrape thoroughly the wood on which the glass will rest. Measure the length and breadth of the recess. Deduct 1/16 in. from each and have a glazier cut the glass to these measurements. Spread a layer of putty 1/16 in. thick on the surfaces that will support the glass, then press the new pane firmly into place.

Lay the glazier's points on the pane and press them into position, or tap them in with a light tool. Take a piece of putty the size of a golf ball, roll it to pencil shape and lay it along the edge of the pane. Pull the putty knife over this to make it level. After putty has set, paint to match sash.

Putty must be soft and pliable. If it is hard to work add a few drops of raw linseed oil and knead thoroughly. Clean excess putty from glass with a rag moistened with turpentine or gasoline. Bedding the glass in putty as directed makes a waterproof pane.

Sticking doors. Sometimes the screws holding the door hinges loosen up and cause sticking. So, before starting to plane down the edge of the door, try tightening these hinge screws. You might give the hinges a drop of oil too.



To clean a brick fireplace. For restoring discolored brick-work use a solution of one part muriatic acid to eight or ten parts of water. Use an ordinary scrubbing brush and rinse off with clear water. Repeat if necessary. In stubborn cases first scrubbing with a wire brush may give better results.

Spread newspapers over the hearth and surrounding floor before you start, and have a wet cloth at hand to wash adjacent woodwork if it is spattered.



Hot water saver. If your hot water storage tank is uninsulated, the heat that should be retained by the water passes out through the metal tank. Then extra fuel must be burned to replace this heat. For economy buy a ready made insulating jacket for your tank. It will come complete with strip metal bands ready for easy fixing. Cover the top of the tank with asbestos cement. And then notice how small your fuel bill is now.



Cure for peeling wallpaper. Stop this trouble before it gets a hold, otherwise it may be impossible to cure. Blow out all dust from behind the loose paper, cover the wall with a thin coating of paste, and then press the paper back into place. Use prepared paste obtainable at your paint store. Be careful to apply it to the wall, not the back of the paper. Handle the paper carefully to avoid tearing.



Around the bath tub. Is there a crack between the edge of your bath and the wall? There is only one permanent cure for this: quarter-round moldings of metal. They can be bought ready cut in sizes to fit all tubs. Filling the crack with plaster is only a temporary cure.

Fuses. There should always be three or four spares in or on top of the fuse box. Before replacing a fuse pull the main switch. Never use pennies.



Ornamental ironwork streaks. Outdoor light fittings, wrought iron brackets, railings, etc., usually begin to look run-down before the rest of the house exterior. Sandpaper the bad spots and then give them a coat of black varnish.

If the worn spots have already made rust streaks on the surrounding wall, you will want to clean these off. If they are not of too long standing a stiff brush with hot water and some scouring powder should be enough to remove them without harm to the paint. If they are too stubborn for this, repainting is the only cure.

Everyone who has a home will want our March issue. It contains 275 ideas for home improvement—from minor repairs to major remodeling.

More hot air. A small electric blower will give a great increase in the efficiency of a gravity warm air furnace. Easy to install and cheap to run.

Don't drive nails into a plastered wall before you find where the studs are. Better use those patent angle hooks.

Creaking floors. Mark the spot that creaks, take up the rug, and toe in (i.e., drive in at an angle) two small-head 2-in. finishing nails at opposite angles. Sink the heads with a nail set.

This will draw together the sub and finished floors. The separation of these two, due to insufficient nailing or warping of one floor, causes almost all floor creaks.



No more brass polishing. You can now buy good clear lacquers which are excellent for keeping polished brass polished. Paint it on after polishing. After some months, when it begins to cloud, take it off with a solvent and start again.

Never use a hammer or axe with a loose head. Try soaking it tight in a bucket of water. Or you can buy a steel wedge to tighten it.

Sticking windows. If careless painting has gummed up your windows, they can usually be cured by scraping with a knife and some sandpaper. If the sash is stuck so tightly that it cannot be opened, try putting a block of wood against the edge of the frame and giving it a few sharp raps with a heavy hammer. Once you have the window open prevent any further trouble by running a piece of soap or a stick of wax along the grooves for lubrication.

It's no good trying to work on something far above your head. A step-ladder will make it much easier. And a good deal safer too. But not a rickety step-ladder.

The gardener's calendar for February

Flowering trees and shrubs to plant in Spring —Dormant spray—Growing a whole family



The daphnes, that fascinating family of plants, often prove rebellious. Especially does *D. cneorum* often act up. It should be set on a slope with protection from northwest winds.

Mix peatmoss with the soil to produce acid reaction. It needs protection from sun scalding. Even now you can protect it by mulching with straw or oak leaves, or shade with pine boughs. To keep the plant compact, trim off faded blooms. Both *D. cneorum* and *D. mezereum* are among the most fragrant of our flowering shrubs.



The halesia, or snowdrop tree, is a flowering tree often overlooked by amateur gardeners. Two varieties are available, *H. carolina,* with pure white tiny bells, and *H. monticola,* which bears pinkish-white bells an inch across, with little green clappers.

You have to stand under the tree to see clappers—children delight in them. *H. monticola* is not so well known nor so widely distributed as *H. carolina,* and it requires time to mature before it flowers, but the flowering is worth the waiting. Both varieties hail from this country.



Use of miscible oil for dormant spraying is surely one of the benefits a garden can be thankful for. Heretofore we used lime-sulphur and endured that rotten-egg stench. This dormant spray, used now, is directed against all forms of scale—on apples, lilacs, euonymus, in fact, against anything that shows scale. Always follow the directions on the container.



Shrubs that bloom in late Summer and Autumn should be planted in the Spring. These include the abelias, indigoferas, buddleias, hydrangeas, *Hibiscus syriacus* or rose of Sharon, and the clethras. Prepare the soil for them early and plant as soon as the bushes arrive.

With such late bloomers available, and with a selection of the early, late Spring and Summer flowering types, a well-planted garden need never be out of shrub bloom or fruit. Indeed, a succession of bloom in shrubs and trees can be as easily calculated as a succession of various types of border perennials.



Primroses. The gardener with time and space available will find it amusing to grow from seed as many members of a plant family as he can find. Take the sundrops or evening primroses. Oenothera is their botanical name.

O. fruticosa major or bush sundrop grows to 2′, bearing its profusion of deep yellow flowers from June to September, *O. f. youngi,* the same height, has lemon yellow flowers; *O. missouriensis,* low and bending to about 10″, bears solitary flowers which are 5″ across.

Seeds of eleven species are now available, and their colors run from pure white to deep pinks and rose and various tints of yellow. Several are fragrant. *O. tetraptera childsi,* a pure pink striped white, blooms twice in the course of one year.

A check list for working

1. There are fruit trees still to prune and late-flowering shrubs. Don't touch early-flowering shrubs.
2. Protect boxwood and rhododendron foliage with evergreen boughs, boards or burlap to prevent sun-scald.
3. Keep bird-feeding stations well supplied. Large trees, with frozen balls of earth, can be moved this month.
4. When freesias cease blooming, stop watering them and store in their pots to be replanted next August.
5. When house ferns get scaly wash them with whale oil soap-suds. Or dust with powdered tobacco.
6. As gardenia buds appear, feed the bushes. Water rubber plants each day. Pick faded cyclamen leaves.
7. If you find trees girdled by rabbits, wrap them with burlap to prevent drying. Inspect roses for canker.
8. Sow seed of Jerusalem cherry this month to produce Christmas plants. Try forcing rhubarb in the cellar.
9. Now is the time to make a hot-bed. Electricity is simpler and cleaner than manure and just as effective.
10. Has your seed order been sent off? If you live in a dusty section, wash soot off evergreens on warm days.
11. Prevent damping off of seedlings by sterilizing soil with 40 percent formaldehyde or a dust mixed in.
12. Plan this year to try some of the vegetable novelties. Give cactus and other succulents a sunny window.
13. Start painting garden furniture. Wipe leaves of rubber plant, pandanus and dracaena with a damp cloth.
14. If you are exhibiting at any of the Spring flower shows, check up on your classes and their rules.
15. The shrubs to force indoors this month include forsythia, Japanese quince, cherries, almond and apples.
16. Send all lawn mowers to be sharpened and conditioned. Turn over the compost heap on a mild day.
17. When daffodils, freesias and hyacinths have flowered, feed lightly, spray with nicotine until leaves yellow.
18. For early sowing you will want seeds of asters, pinks, coleus, begonias, petunias, salvias and verbenas.
19. You can start pandanus cuttings now. Throw away paper-white narcissus bulbs after they have flowered.
20. Paint the handles of your tools a bright color. You'll recognize them when neighbors borrow.
21. Winter is a season to create vistas. Prune trees and shrubs so that desirable views are opened and framed.
22. Burn egg masses of tent caterpillars on wild cherries and fruit trees or paint them heavily with creosote.
23. To prevent their shriveling, sprinkle stored dahlia tubers. Plant seeds of *cobea scandens* edgewise.
24. Besides imagination you need section paper, ruler, art gum, knowledge of plants, to plan a border.
25. Sharpen all hoes and spades and grease metal parts of all tools. Look for earliest crocus.
26. Watch for flowers of aspidistra at the bottom of the leaf, purple and stemless. Trees can be fed now.
27. Lay in a good store of wooden labels of all sizes. Check over your shelf of spray materials.
28. If you own a small greenhouse, save time by procuring seedling plants and growing them on to maturity.

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COLONIAL COUNTERPARTS

Six accurate reproductions of originals in the Edison Institute at Dearborn, Michigan (page 25)



Walter Cornell clock, a copy of an original by this gifted early American clock craftsman. Cornell was a member of the Clock Makers Guild, an organization which included all the famous clock makers of the day. The reproduction is in solid mahogany with finials and fluted columns of brass



From a mansion in old Charleston came the original of this English swell-front chest, with drawers, which was originally used as a gentleman's shaving stand. It dated from 1790-95. The toilet mirror, dating from about the same period, is a lovely example of the Hepplewhite style in America



"Beau Brummel" was the title given such an exquisite piece as the one above. Duncan Phyfe designed the original in New York about 1800; the ingenuity of this famous craftsman originated the clever folding mirror and side panels. The original was formerly in Louis G. Myers' collection



Masterly carving distinguishes this card table designed after a Duncan Phyfe original. The quality of the turning on the legs and columned pedestal is almost sculptural, and the piece is further notable for the fine finish and graining of the mahogany top, all of which is typical of the best Phyfe work



Showing Phyfe influence, this armchair originated in the early Nineteenth Century, and has been copied in mahogany in the side chair also. Notable for its graceful curves, its carved back splats. Like all pieces on this page, it is copied by the Colonial Mfg. Co. from originals in the Edison Institute



Usefulness, strength and beauty were Duncan Phyfe's first considerations and this Sheraton-style chair speaks eloquently of all three. It is a mahogany reproduction of the original on page 25 and is distinguished by unusual rosettes, and carved thunderbolts in the back, tied by ribbon

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

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The George Washington — [illegible] for her husband's bedroom at Mount Vernon.

The Jumel Mansion — from New York City's famous Colonial home.

The Livingston — from the Livingston Manor House at Catskill.

The Louisiana — an exquisite delicate rose and lace design.

The Longfellow — from the stairway of the poet's home in Portland, Maine.

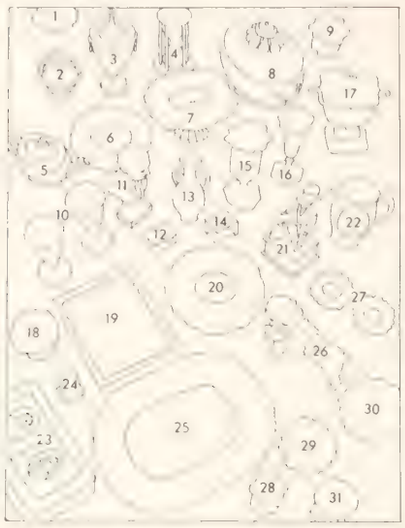
The Abraham Lincoln — from a room occupied by Lincoln when President.

THE Birge COMPANY, INC.
ESTABLISHED 1834

BUFFALO NEW YORK CHICAGO

FAMILY TREE OF AMERICANA

At the Edison Institute Museum—a key to the early glass and china shown in color on page 27



1. Peacock eye and sunflower motif. Sandwich glass dish of cobalt blue.

2. Molded sugar basket, clear glass with handle and border of deep red.

3. Tôle covered urn in deep wine-red with decoration in gilt. Tôle ware, made first in Wales about 1670, was a favorite of the Colonists in the late 18th and 19th centuries.

4. Hourglass mounted in a metal holder. In the Colonies, clocks were a rare commodity. At first each township told time from the central clock which was mounted in the face of the most centrally located building of the community. But the housewife, weaving or baking indoors, depended upon the hourglass to mark the time.

5. Blue and white china teapot ornamented with roses and forget-me-nots, and, on its side a picture of the Boston State House. Made in England, as so much of the Colonists' china was, it is signed by J. Rogers.

6. The "Arms of New York" forms the central motif of this blue Staffordshire plate which has a wide border of trumpet flowers and roses. It is one of a series bearing the Arms of the Colonial states which were made in England by the potter, T. Mayer.

7. Compote of pressed Sandwich glass in a rare shade of canary yellow. Predominating in its design are the Prince's feather and flower basket motifs which recur again and again in this delicate, lacelike ware.

8. John Hancock's soup tureen, made of white Oriental ware and decorated with blue and gold. The initials JH (not seen) appear in a decorative medallion on one side of the cover. Much ware of this type (often confused with Lowestoft) was brought from China on the Clipper ships.

9. Cobalt blue sugar bowl of Sandwich glass in tulip shape, covered.

10. Two trumpet vases of Sandwich glass decorated in unusual swag overlay in red-white-and-blue.

11. George Washington Staffordshire bust made in English potteries.

12. Footed salt cellar of amber Sandwich glass. Note scrolled ends.

13. Parian ware vase from Bennington Potteries. Typical is blue sculptural decoration.

14. Open salt made in pressed gl by the Jersey Glass Co.

15. Sandwich glass vase molded graceful characteristic tulip shape.

16. Blown Sandwich vase in ol green with molded swag motif.

17. Covered tôle urn, black w gold decoration in Oriental feeling.

18. Octagonal Sandwich gl sugar bowl in unusual blue-green.

19. Early Valentine, of linen a lace exquisitely embroidered.

20. Made in England, especia for the American trade, this Staffor shire "States" plate depicts in cent an American University. Its border i cludes the names of fifteen states, portrait of Washington, America blin folded, and Independence kneelin

21. Uncle Sam penny bank. T weight of the coin, placed in the han brings down the arm which opens th carpet bag below to receive it.

22. Patriotic pitcher of Engli earthenware depicting a projecte Washington Monument with soldi and sailor beside it.

23. Ivory curio box with delicate hand-colored miniatures of Martl and George Washington set in cove

24. Companion salt to Number 1

25. "Arms of Delaware" platter i Staffordshire china, one of the seri designed by the illustrious Englis craftsman, Thomas Mayer, about 183

26. Flint enamel ware poodle. Bot the subject and the brown mottled fi ish are typical of Fenton's work at th Bennington Potteries in Vermont.

27. A pair of lacy saucers in soft amethyst of pressed Sandwic glass.

28. Tulip shaped vase in molde Sandwich glass with hexagonal base.

29. Lacy pressed Sandwich glas saucer in a deep clear shade of brown

30. Opalescent saucer showing th range of effects in Sandwich glass.

31. Cobalt vase, molded Sandwich

TAKE A LETTER

Reader comment helps shape editorial policy—
Won't you give us your reaction?

Margin for Error

ır Sir:
. . you had a very beautiful picture the S. F. Bay Bridge . . . under the ture you have the "Golden Gate dge". This is an error. We are very ud of both of our bridges, and do like to have them mixed.

ANGELA V. BURRONI,
San Francisco, Cal.

Our apologies to San Francisco an l ss Burroni. ED.

The Southwest

ar Sir:
Your regional HOUSE & GARDENS ve been superb . . . but do you think fair to devote only three pages to w Mexico, none to Arizona, and just few, which are not indigenous, to xas?

MRS. P. J. ZOOK,
Hoopeston, Ill.

It really is not the fault of the Southst. We hope to devote more space to is interesting section in the future. —ED.

Bombs Over Kew

ar Sir:
I know you will be very grieved to ar how greatly Kew has suffered from iemy action.

Several high-explosive bombs have opped in the Gardens. One fell at the rth end of the Rhododendron Dell, here it only rooted up a few ordinary ododendrons and, of course, made aters some 25 feet across, but did no mage otherwise, and the oil and inndiary bombs fell on lawns in various laces and did no particular harm. A w days later some 6 smaller bombs ere dropped near the Isleworth Gate nd some were also dropped in the Sion louse Meadows across the river. These amaged a good many trees. Some three eeks ago, however, a bomb fell on a ouse in the Kew Road, close to the umberland Gate, and very much glass as broken in Museum No. 1 and in ie Orchid Houses, the Sherman-Hoyt louse, and other places. A bomb which ell on the other side of the river, at Brentford, caused a good deal of damge to the Herbarium, as the blast roke about 100 panes of glass in the niddle wing, and a bomb which fell at he foot of Kew Bridge, on our side, roke much glass in No. 4 Museum and n most of our houses along the Kew Road.

Our worst damage unfortunately took place about a week ago when a bomb fell in the early morning in front of a house in the Kew Road, near the North Gallery. The blast from this blew down some 60 yards of our boundary wall and did much damage to the North Gallery and the two adjoining houses in the Gardens. The pictures in the North Gallery, however, had all been removed some time previously to a place of safety. The blast from this bomb also smashed thousands of panes of glass on the east side of the Temperate House, and I fear it will be impossible to repair the damage and should there be a bad winter, no doubt many of the fine specimens will perish. About the same time another bomb fell between the Palm House and the Azalea Garden and destroyed a number of interesting trees in the ash collection and the blast smashed many hundred panes of glass in the Palm House itself and in the Water Lily House. Here again it will be very difficult to effect repairs and save some of our unique plants, but I am hoping that we shall be able to make sound the southern end of the Palm House, where magnificent Cycad specimens are housed. On the evening of the same day, three bombs fell again near the Temperate House, one in the Heath Garden to the west of King William's Temple, where many interesting Chinese rhododendrons, arbutus, and other plants were smashed to atoms, and the blast from this bomb broke much more glass in the northern end of the Temperate House. An oil bomb fell close to the Temperate House, but as this smashed a water main, no particular damage was done. The third bomb was a delayed action one, and this I am glad to say has been safely removed before it exploded. It was found to be some 16 ft. down and was about 500 lbs. in weight. Since then I am glad to say we have not suffered, though several bombs have fallen to the south of us in the Old Deer Park.

I am hoping it may be possible to find accommodation for some of our rarer plants from the Palm House and Temperate House in some place of safety. We are also taking steps to move some of the herbarium specimens, but with the indiscriminate bombing which is taking place, it is very difficult to find any place which may be safe from enemy attack.

I know that you and other kind friends in America will be very much distressed to hear how Kew has suffered from enemy action, and I much hope that we may be left in peace and that we shall suffer no further damage, as there is no sort of military objective anywhere in this particular part of the world.

Your sympathy and help are very much appreciated by all of us.

ARTHUR W. HILL,
Royal Botanical Gardens,
Kew, Surrey

• HOUSE & GARDEN *has just received this report of the destruction at Kew Gardens, England, by German bombs. It is scarcely a military objective.—ED.*

For Better Living

Dear Sir:
The writer wishes to compliment you very highly on the house plans shown in the last issue of HOUSE & GARDEN, as well as the very informative story on financing.

G. F. SHARON,
Midwest Lumber Co.,
Dubuque, Iowa

(Continued on page 65)



IN recent years an ever-increasing number of American homemakers have been taking the American way in home decoration. Using faithful reproductions of the finest designs of early American cabinetmakers, they—and WHITNEY—are bringing back to homes of today the graciousness and beauty of the time when this country was founded.

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151 Fifth Ave.
New York

AMENITIES FOR GARDENERS

Well equipped tool shed and flower arranging rooms speed the work indoors and out

By their tool sheds shall ye know them. That's a good rule for gardeners. And for flower arrangers, by their orderly and varied collection of containers shall they be known.

It is not the quantity of tools one has in the shed, but their condition and care that makes for easy gardening. Have a place for every tool. Paint its silhouette on the wall so you'll know when one is missing and where it should go when returned.

Here, too, can be stored bins of special soils, peat moss and not too odoriferous fertilizers. A hank of tarred twine will sweeten the air. And if there is space, besides a potting bench, have a desk at which gardening accounts can be kept and work planned. Provide a good strong light in this tool shed. And keep it as orderly and clean as any room in the house. Spraying poisons should be stored on a h[igh] shelf out of reach of children. A[nother] other shelf should hold practical g[ar]dening books, within easy reach [for] quick reference.

The number of tools to hang h[ere] will depend on the size of the gard[en]. Each of us has his or her pet tools a[nd] these should be untouchables for [all] other people, children as well [as] grown ups.

So much has the flower arranging [art] become one of the pleasant chores [of] American housewives that an adequ[ate] supply of containers is an essen[tial] part of household equipment. A par[t] shelf will do or, in some larger hou[se], an entire room to give over to t[he]. A deep sink, tall vases to store [the] flowers, scissors, wire, string, a ger[er]ous waste basket—and the contain[ers] themselves will be needed.



In the tool shed and garden office, orderliness is the first law as demonstrated in this example shown at the World's Fair last year. Note the storage bins, potting counters and work desk.



A super flower arranging room has its shelves for containers, deep sink and working shelf. Here, too, order should prevail. Lacking a special room, use the pantry for storing vases.

LOOKING AROUND

A brief guide to current events that are taking place in the House and Garden fields

When you find yourself in the midst of Manhattan with an hour or two blissfully free time you might do a t of that wandering you're always lking about. These days there are so any goings-on that it's practically im-ssible to keep track of them all, so e thought we'd do it for you. Each onth we hope to give you a list of urrent events and exhibits that we ve personally checked, and feel are orthy of your attention.

Model Rooms

Lord & Taylor, 38th Street & 5th venue, New York City. If you haven't en William Pahlmann's six rooms on ie seventh floor, put it down as an mmediate-must" for they'll be no ore on or about the 15th of February. ote: the use of papier mâché furni-ire, and plaids in the Balmoral man-r; the open-air living room with dis-ppearing glass "garage door" wall; lit cedar shingles, lacquered barn-d, on walls inside the house; and, of ourse, the use of that new photo-raphic finish called "Di-Noc".

B. Altman, 34th Street & 5th Ave-ue, New York City. Five furnished ooms which feature "Classic Counter-oint", a combination of antiques with odern decoration. The period themes re: Federal American, 18th Century rench, Pompeiian, Venetian and also hinese.

The contemporary bedroom for a dy, which combines Venetian with odern, has mother-of-pearl candy-box-apered walls with a dado of pink and ilt marbleized paper, and a magnifi-ent chandelier of crystal with Vene-an blue and pink glass. The bed-itting-room, done for a man, with mili-ary blue walls and a turkey red carpet, ill be sure to send you home with an lea or two.

R. H. Macy, 34th Street and Broad-ay, New York City. You will find that orward House has been completely edecorated, and is now showing many ew pieces designed by Macy. All of ts 29 model rooms feature modern urniture.

Shops

Orrefors Galleries, 5 East 57th Street, New York City. Vicke Lind-trand, Edwin Ohrstrom, Edvard Hald, nd Simon Gate have designed some of he finest pieces of glass in existence oday. You will see their work at Orre-ors. Plan it so that when you go, you an take in the movie at 3 P. M., which hows how the Orrefors glass is made. The smart cinema room, in fact the whole gallery, was decorated by Hans Foy.

Artek-Pascoe, 640 Madison Avenue, New York City. Here you may see mod-rn furniture by Alvar and Aino Aalto, Finland's internationally famous archi-ects, smartly displayed in a modern etting. Also textiles, fabrics and rugs both American and Aalto designed. Alexander Calder's mobiles and jewel-ry are there to strike and hold your interested eye.

Parzinger, 54 East 57th Street, New York City. Tommi Parzinger, formerly of Vienna, is now doing work that should not be missed. Smoking acces-sories in enamel, table service in silver, and furniture made from golden-hued oak. You will be delighted with the gallery's off-white walls, recessed shelves, and antique mirror glass wall.

Museums and Miscellany

Brooklyn Museum, Eastern Park-way, Brooklyn, New York. Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 6 P. M. Free except Monday and Friday, 25¢. A very unusual collec-tion of 137 pieces of pressed glass. The oldest, circa 1830, is a salt dish in the form of a ship with "Lafayet" written on the hull, made by the Boston and Sandwich Glass Company in com-memoration of Lafayette's second visit to the United States. The most recent piece is a pressed glass water tumbler with a photographic likeness of Wen-dell Willkie on the side. The collection is composed mostly of American-made pieces, with only a few from Europe included.

Metropolitan Museum of Art, 5th Avenue at 82nd Street, New York City. Daily 10-5, Sundays 1-6. Free, except Mondays and Fridays, 25¢. Several rooms on the second and third floors of the American Wing have been rear-ranged with 63 pieces of rare Early American furniture and decorative arts, which have been lent for an indefinite period to the Museum by Mrs. J. Insley Blair. Nearly every piece is without re-storation and has its original finish. In-cluded are some painted chests from Massachusetts and Connecticut, as col-orful as any you'll see in American decoration.

Cooper Union, Cooper Square and 7th Streets, New York City. Daily 9-5, except Sundays. Evenings, Monday through Friday, 6:30-9:30. From Febru-ary 3rd until March 22nd there will be an exhibition of malleable and ductile metals. All kinds of objects made from iron, copper, silver, gold, pewter, brass and tin will be shown. There is a par-ticularly interesting group of copper gelatin moulds from Normandy, made during the early 19th Century. The work in iron forms the bulk of the show. You will see gates, hinges, and-irons, candlesticks, nail heads, locks and keys. This is a show that is of par-ticular interest to the craftsman.

Gardens

The Cloisters, Fort Tryon Park, New York City. Daily 10-5, Sundays, 1-6. Free, except Mondays and Fridays, 25¢. Just because it's snowing don't cross The Cloisters off your list. In the Winter time its Romanesque and Gothic sculpture stand out in brilliant relief. And of course, the intricate plantings, which are based on mediae-val precedents, are most easily studied and analyzed at this time of year.

Brooklyn Botanic Garden, 1000 Washington Avenue, Brooklyn, New York. Garden hours: daily, 8 to dusk; Sundays and holidays 10 to dusk. Li-brary hours: Mondays to Fridays, 9-5,

(Continued on page 78)

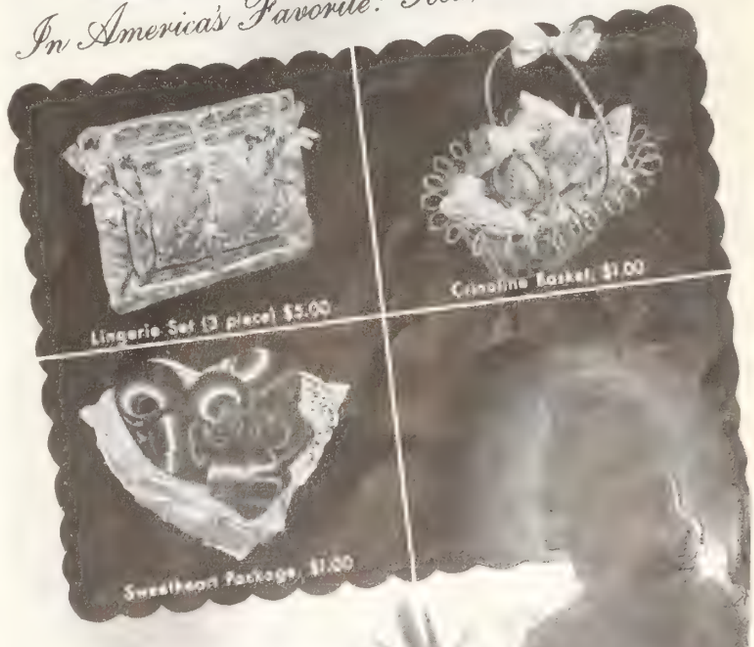
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AMERICAN HERITAGE

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FEDERAL SUNBURST: Tone-on-tone adaptation of a Classic design, combining punchwork, rippletuft and candlewick. Wide choice of colors. About $10.00

Needletuft Bedspreads and Rugs are as deeply American as the tufting art itself, yet their freshness and adaptability make them right for American homes of today.

The bedspread and rug shown are perfectly coordinated as to pattern, texture and colors, and this ensemble idea characterizes the whole Needletuft collection: every Needletuft Bedspread has a perfect companion in a Needletuft Rug.

You can shop easily, confidently, and give your bedroom a professional decorator's touch with Needletuft designs by the nation's foremost decorator, Joseph Platt.

Needletuft Bedspreads and Rugs are genuine craft products, individually made of the finest materials: all are washable, preshrunk, thoroughly color-fast. Modestly priced at the country's leading stores. *Cabin Crafts, Dalton, Georgia*



FEDERAL ROSE: Companion for bedspread. Clipped tuft roses are sculptured against a loop-tuft background. From $8.00 to $19.50, according to size.

Needletuft Rugs

Designed by Joseph Platt

TREASURE TROVE

The closing of the Arthur S. Vernay Galleries

CONNOISSEURS and collectors of early 17th and 18th Century furniture, of rare clocks and candelabra, silver and porcelains regard April 30th, 1941, with mixed feelings of dismay and delight. Of dismay because on that date the entire antique collections amassed through thirty years of the Arthur S. Vernay Galleries will be dispersed. Of delight as an opportunity to acquire the priceless treasures of this brilliant collection at a less-than-could-be-expected price.

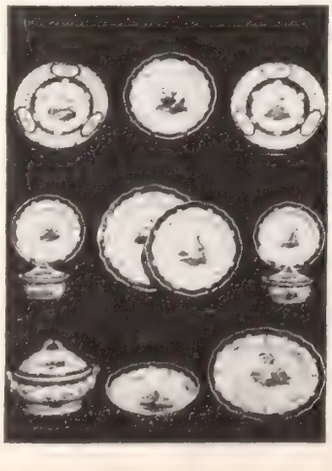
Illustrious names stud the list: rare Lowestoft, Derby, Rockingham, and Worcester porcelains. Old silver from the period of Queen Anne through George II; fine Sheffield. Clocks and watches, many from the famed Wetherfield collection. And furniture originals by the master craftsmen and cabinetmakers



Chippendale at his best (above). Two pieces designed and built by the dean of English cabinetmakers, Thomas Chippendale, about 1760-65. Characteristic of his style are the molded piecrust edge and cabriole tripod of the tilt-top table, and the rich carving and design of the corner chair with needlepoint seat



English sporting scenes (right) distinguish this group of rare early porcelains and pottery. Top to bottom: Spode jugs beside a hunting plate. Crown Derby plates with fox-hunt scenes; rare Chamberlains Worcester pitcher. Pair of old Staffordshire horses



Fit for a king (left) or a connoisseur is this Porcelaine de la Haye dinner service which goes back to the period 1775-86. The set comprises ninety-eight pieces, decorated with beautifully drawn birds and landscapes on a white ground with *bleu de roi* touches and gilded borders. Of museum importance, this is one of Europe's finest porcelains

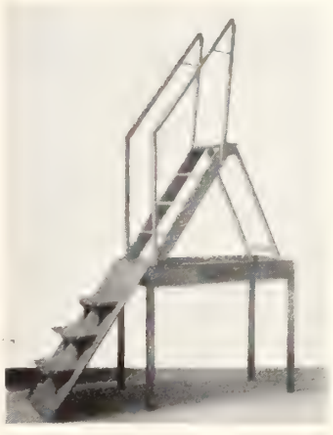
'OR COLLECTORS

ovides a rare opportunity for connoisseurs



Sheraton dumb-waiter (left) in rich mahogany with the mellow patina of age. The companion chair is in soft red-brown modern leather. Either would be a charming addition to traditional living room or library. The dumb-waiter has two revolving tiers, useful for books and bibelots; the chair boasts comfortable arched back and sloped seat

Library steps (right) as Thomas Chippendale conceived them. Unfolded as shown they provide access to the ceiling-high shelves; when closed, the entire mechanism —two flights of steps, handrails *et al* disappear behind the apron of a simple rectangular table. Made in the Chippendale workshops between 1760-70, they are still sturdy





Queen Anne secretary and bookcase (left) representative of the earliest 18th Century designs, c. 1710-14. Made of walnut, imprinted with the timeless beauty of old wood, its height of almost seven feet gives it an appearance of slenderness and grace suitable for today's interiors. The mirror doors and candle-slides just beneath are original. Note double hooded top

Roundabout armchair (right) of the type which flourished in the days of George II. This is one of a set of three carved from solid walnut, with an Earl's coronet and monogram worked into the design of the backs. Incurved arms provide an interesting feature; these, like the knees of the cabriole legs, are carved with great skill





Style for Americans

From the days when furniture for the fine Colonial Mansions was first brought from England, the styles established by the 18th Century craftsmen have been the choice for Americans of discriminative taste. In Baker furniture, these styles and traditions are recreated for those who know and want fine things.



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- Special Hardware—copied from imported original pulls.
- Crown Glass—which is available on custom-finish models.
- Careful adherence to the tradition and "spirit" of the finest old pieces, in design, materials and execution . . . . . *and many other fine features.*

Baker Furniture, Inc.

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WINTER WEEKENDS

Over the hills and not too far away, snow spots and sun spots suggested by Dorothy C. Kelly

Are you getting away weekends this Winter? It's a sound idea, and one that is growing more and more popular. Here are some suggestions:

Sun Valley, Idaho

Fond of tobogganing? There's a toboggan run now at Sun Valley and, like everything else there, it's a dandy. A mile and a half long, it's built to provide plenty of thrills with a minimum of spills.

New, too, this year, is a three-mile-long ski slope called the Broadway Run. It starts from the top of Baldy Mountain, 9,200 feet up, and is guaranteed, if not to stump the experts, at least to give them a run for their money. On the summit of Baldy there is a new look-out station, built by the United States Forest Service, where you can warm up in front of a roaring stove or rest in a comfortable lounge between trips. Non-skiers go up to see the view. Other ski runs have been widened and improved so as to provide even better sport than before.

Sun Valley is unique. Lying more than 6,000 feet above sea level, surrounded by majestic mountain peaks, it's a natural all-year-round sports paradise. In Winter, when the air is keen and cold and the sun sparkles on mile after countless mile of unbroken snow, it's a place to put new life into anybody.

And the nice part is that there's something for everybody to enjoy. Ever try bob-sledding? Well, why not try it here? Or see how different the countryside looks as you whizz over the snow behind a team of Eskimo huskies. Not just a ride up and down one stretch, either, but a real exploration of ravines and mountain slopes, with a hot lunch at one of the outlying shelter cabins. Drive in a cutter behind a pair of reindeer. Swim in one of the heated, open-air pools and get a sun-tan every bit as good as you'd get in the South.

Sun Valley is a fine place to learn new sports. Skilled instructors teach skiing, skating, horseback riding, skeet—and if you don't want to buy a lot of equipment before trying out the sport you can rent skis, skates and guns.

Every year skiers and skaters from all over the country come to Sun Valley in a series of sports events. Here is the 1941 schedule, in case you want to be either a contestant or a spectator:

Feb. 22: Sun Valley Ski Club Meet and Ice Carnival.
Mar. 15: Sun Valley Skating Club Carnival.
Mar. 20-23: Open Ski Meet for men and women, including the national four-event combined championships and the fifth annual race for the Harriman Trophy.
Apr. 12-13: Idaho American Legion Junior Ski Championship.
Apr. 17-20: Snow and Spring Sports Meet.

Eastern Snow Trails

You don't have to be a ski expert to enjoy the snow. You don't even have to risk arms and legs sliding down slopes that look terrifying to a beginner. Make up a party for a cross-country walk on either skis or snowshoes. Take pictures of fantastic, snow-laden trees, of the long shadows cast by the Winter sun. Follow animal tracks—the big one with the long intervals between was made by a snowshoe rabbit, and here a fox stole silently by. Cross-country work is grand sport and fine practice for more ambitious efforts later on. And what an appetite you develop for lunch around a bonfire in the snow, or a more conventional supper back at the lodge.

Nor is it necessary to travel great distances to find good Winter sport and accommodation. Snow trains this year are more numerous and make more stops than ever before.

Large resorts such as Lake Placid and Lake George offer a variety of sports—skiing, skating, tobogganing, ski-joring, ice-boating, horse-racing on the ice, skate sailing—together with a wide variety of accommodations from the simplest to the most luxurious.

Smaller places in the Catskills, the Berkshires, the Green and the White Mountains offer less variety but just as much fun. Special-fare weekend trains leave New York City every Friday for old and new centers in Vermont and New Hampshire. One-day trains to the Berkshires run every Sunday. So how about a weekend at Franconia Notch or Burlington—or a day at Pittsfield or Great Barrington or on the new ski run up at South Egremont? Now's the time!

Sea Island, Georgia

Down at Sea Island last Summer a new sport was introduced—beach sailing. It's like ice-boating, only the boat "sails" on wheels instead of on runners or skates. Given a favoring wind you can do forty miles an hour on the hard-packed sand. Just the thing to whip up an appetite for a quick dip and then lunch on the beach under an umbrella.

Or what about eighteen holes of golf—the first nine over tree-shaded fairways, the second nine over fairways bordered mostly by water, with a good smart sea breeze filling your lungs and slicing your ball. And be sure to have plenty of old balls for the thirteenth hole—unless you're better than I was!

Horseback and bicycle riders can get a fine workout on the beach or explore innumerable trails beneath pines and moss-hung oaks.

There's fishing—inland water and deep sea—sailing, bathing (pretty chilly at times, but the sun bathing makes up for it), hunting for quail or turkey on a 65,000-acre mainland preserve, skeet shooting and of course milder pleasures for the less strenuously inclined.

The southern part of the Georgia coast is fringed with islands but St. Simon's Island, of which Sea Island is a part, is the only one not privately

(*Continued on page 61*)

WINTER WEEKENDS

(Continued from page 60)

vned. No sign is left of the Indians ho once roamed its swamps and sandy astes, but ruined forts half buried id all but forgotten—tell of conquis- dor and pirate occupation. Here an enue of giant oaks marks where a ately plantation house once stood. he house is gone. Only the slave quar- rs remain.

Midway between Savannah and acksonville, Sea Island is a little off ie beaten track. For that very reason is still unspoiled—a gem not to be verlooked by the discriminating Win- r vacationist.

Williamsburg, Virginia

Winter is a pleasant time to visit Williamsburg. For one thing, the rowds are not as great as at other easons. Moreover the pastel blue of a Vinter sky, and the delicate tracery of eafless boughs, lend a special charm o rose brick and slender white col- mns.

The handsome Williamsburg Inn and he smaller but utterly charming Lodge re open throughout the year. Both rovide the kind of hospitality for hich Virginia is justly famous.

Restoration is still going on, so even f you have been there before you will robably find something new to see and will have a chance to explore places ou may have missed. Visit the gaol in Winter and you will understand how risoners in Colonial times often had o be treated for frostbite. And did you know that Colonial creditors who put lebtors in gaol had to pay their ex- penses? Consequently few debtors stayed there long!

Visit the old Ludwell-Paradise house where eccentric Lucy Paradise lived and, so the story goes, received her visitors in her coach, rolled into the main hall. The place is well worth see- ing on its own account as well as for the collection of American folk art which is housed there (and which may provide a welcome contrast if too much Colonial atmosphere gets you down!).

Incidentally, most of the buildings close at five o'clock during the Win- ter, unless something special is planned —such as chamber music at the Gov- ernor's Palace.

Drive over to Jamestown, birthplace of Anglo-America. There, on the little green island, is no ghostly rustle of brocade or clink of festive glasses— only the graves, and the ruined church tower pierced with loopholes against Indian attack. It's a solemn little spot —more touching in its present state than any amount of restoration could ever make it. And as a foil for the mag- nificent Williamsburg achievement it is perfect.

Rest and Relax

For a weekend of rest and relaxation try Atlantic City or one of the spas that keep open through the Winter. In Atlantic City sleep late, have break- fast in bed, enjoy the keen salt air from a sun deck or a rolling chair on the boardwalk, have a nap in the after- noon, a rub-down at the hotel's health center—maybe a plunge in the indoor pool—and you'll feel refreshed and ready for either work or play.

Saratoga and some of the Virginia spas offer attractive rates during the Winter—and a chance to increase health and vitality in pleasant sur- roundings.

So, whether you want a lazy or an active time, make the most of Winter weekends.

THROUGH THE GRAPE BELT

The story of New York's vineyard country, which produces many of America's well-known wines

Drive east from Erie, Pa., on U. S. Route 20 toward Buffalo, and you travel through one of the most attrac- tive and interesting specialized agri- cultural regions in the United States. It is the Grape Belt. Off to the left, at a distance varying from one mile to three, lies the blue water of Lake Erie. A plain of coarse gravel slopes upward from the shore of the Lake to the high- way. And for mile on mile this narrow plain is covered with trellised vine- yards, the bright foliage of the vines riffling in a strong breeze that never stops blowing. To the right of the road there are no vines, save a few scattered blocks of them; and the land rises steeply to the top of an escarpment which was once, ages ago, the shore of the lake. Farmers beyond the es- carpment know nothing of the vine: theirs is the traditional "poverty farm- ing" of a beautiful, rugged, stony and none too productive region. Grape- growing as an occupation, as a way of life, is strictly held by nature to that narrow belt along the lake.

And in that long narrow belt there was no man more respected, or better liked, than a slow-talking, stocky fel- low named Fred Gladwin.

Mr. Gladwin presided over a modest institution known as the New York State Vineyard Laboratory, lying be- tween the grape village of Brocton and the grape village of Fredonia, not far from the grape village of Dunkirk. Tourists whiz by it without even notic- ing it, and well they may; for the "lab- oratory" is only a tiny one-story shack containing two small rooms. And be- sides, the "laboratory" isn't really the shack, but the parcel of vineyard that lies behind it, stretching down the

(Continued on page 66)



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DUNBAR'S
NEW WORLD GROUP
IS *Enduring* AMERICAN MODERN



"Different from the ordinary traditional reproduction" describes Dunbar's BALTIMORE GROUP for the bedroom, living room and dining room. De- rived from early 19th century pieces in private collections in Natchez, Baltimore, Richmond and Philadelphia, the Baltimore Group has a fresh- ness and character rarely found in the usual reproduction.

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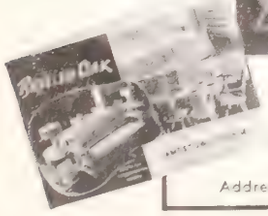
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MORE NOVELTIES TO TRY

Five perennials which offer variations from older sorts or improvements on them



Daphne Somerset has blush white flowers and blooms at the same time as *D. coreorum.* Fragrance of *Viburnum carlesi*



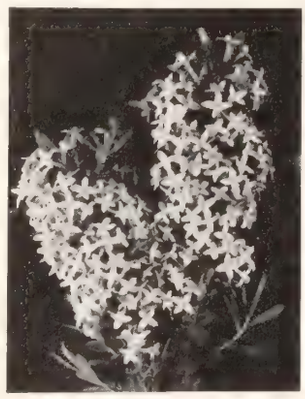
The newest sundrop is Clenothera Illumination, vivid yellow and it will stay open all day



Geum Wilton Ruby bears larger flowers than others of its variety and of a deep orange red



Helerium Brown Gold, a shot silk variation of these two tones, with a great profusion of flowers



Individual flower heads of Daphne Somerset which is shown in the top picture in plant form



Gaillardia The Imp—grows 6" high and 1' across. This aptly named plant is fine for edgings or where low color is desired

HENRY FORD, HISTORIAN

(Continued from page 24)

duets of the old craftsmen, shows evolution of modern life from the ndicraft era to our super-machine .

Here he has collected the work of the cabinet makers, the American sil- smiths, of the makers of glass, nos, clocks. He has seen, too, the nificance of homely bits in the Amer- n scene—from the cigar store Indian l the penny bank to the old machines agriculture and industry.

The museum proper, whose seeming- endless corridors and exhibition halls ver eleven acres, houses only a part the complete collection, which in- ides even old railway engines of vari- s vintages. Old threshing machines, ecursors of the giant harvesters of lay, stand by the score in the great hibition hall, all different and each presenting some new development in e process of their evolution. Bicycles d carriages, those forerunners of the tomobile—and the early automobiles emselves—present a pageant of trans- rtation from horse and buggy times.

Inside the great exhibition hall of e museum, Mr. Ford has set up a row early craftsmen's shops, reproduc- ns of actual buildings with their an- cient tradesmen's signs and the tools of their craft. In the carpentry and cabinet maker's shop, men work on museum jobs with the old tools, demonstrating to visitors how it was done in times past. Peering through the small, quaint- ly-paned shop windows you can see, too, the old violin-maker at work; the cauldron and dipping apparatus of the old candle shop, the pewterer's furnace, the tinsmith's work-bench; the iron- monger's with its H-shaped wrought- iron hinges, latches and other Colonial hardware.

It was in shops like these that much of the furniture shown on page 25 was made. Some of the establishments, such as that of Duncan Phyfe, were larger and more pretentious, but the methods and tools were the same.

Every year more and more people come to Greenfield Village and to Edi- son Institute Museum for this back- ward glimpse into an earlier and dif- ferent America. We, who have come to accept our machine age without thought or question, here perceive the workings of the handicraft era, and the steps of transition between the two; here we perceive history as it unfolded in street and shop and village.

QUESTIONS & ANSWERS

ow To Repair Scratched Furniture

QUESTION: *I have been given a ma- ogany chair which is in fairly good ondition with the exception of a few ght scratches and one bad one. How un I disguise these?*

ANSWER: Light scratches may be oncealed by rubbing them with a reparation of boiled linseed oil, tur- entine and white vinegar mixed in qual proportions. If they are not very eep, any of the good furniture polishes hould do the trick. For deeper scratch- s, try a paste made of thick mucilage ixed with coloring matter such as enetian red, to blend in with the ma- ogany.

Sheet and Blanket Sizes

QUESTION: *I am about to purchase heets and blankets which could be sed on a ¾ or a full-sized bed. Is there ny size which would fit either of these eds?*

ANSWER: Yes. Most of the reliable manufacturers make a standard size of heet measuring 90 x 108 which will fit ither of these beds. The 108-inch ength allows for generous tucking in. Likewise blankets should be long nough so that they may be tucked in ecurely at the bottom and yet come well up over the shoulders. A blanket 72 x 84 or 90, will be more than ade- quate for either size.

Crushed Bluestone for Driveway

QUESTION: *I am planning to cover my driveway with ¾" crushed blue- stone, but before going to the expense of buying this material, I would like to know if it is possible to drive up an inclined section of a road covered with bluestone when there is either a coat- ing of sleet or a thin coating of snow on it.*

Wouldn't the combined action of sliding on the sleet and rolling of the stone make it impossible to secure ade- quate traction? How long would it take for a good bluestone top dressing to pack hard?

ANSWER: It is possible to drive up an inclined road with a top dressing of bluestone even in the sleety or snowy weather you describe.

Bluestone presents a good gripping surface and gives excellent traction. It won't roll as smooth stones or pebbles might. The length of time it would take for packing would depend entirely up- on the traffic over it. In an average resi- dence, as the road weathers and the stones pack down, it would take sev- eral months.

Rotary or Gun-Type Burner

QUESTION: *Is it cheaper to operate a rotary or a gun-type burner in a hot water system, using the boiler recom- mended for each type?*

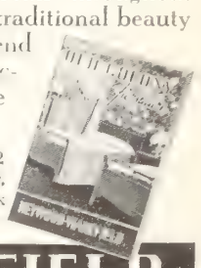
ANSWER: There is comparatively no difference in the cost of operation of a rotary or a gun-type burner in a hot water system. You will have to use just so many units of heating energy and any of the well-known burners will op- erate efficiently with this system.





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...this "true" china
Fruit and Salad Set

Romantic in the style of the early 19th century, this Syracuse True China set of eight Fruit, Salad or Dessert plates recap- tures the leisured graciousness of America's golden age. Serene and stately—each plate bearing a different hand-painted design of simple beauty—the set still manages to blend the classic with modern decor by wide bands of exquisite pastel shades.

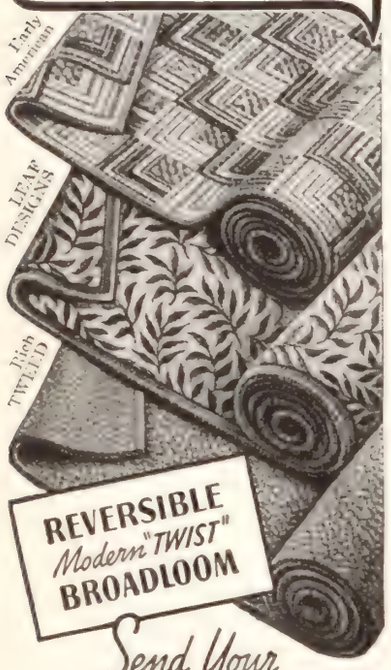
Try the True China Test

Balance a plate on three fingers and tap it with your nail. Notice the clear, ringing tone—proof that it is True China, thin, perfectly shaped and amazingly strong. It is highly resistant to chip- ping and breakage. And its glaze—harder than steel—is guaranteed not to craze. Decorations of peach, pear, apple, pomegranate, plum, cherry and grape designs . . . with borders in apple green, lemon yellow, burnt carmine, ivory, terra cotta, chestnut brown, and powder blue.

See them at your favorite store, or write for folder HG 2.

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SOUFFLÉS ARE EASY!

(Continued from page 40)

minutes. Serve with this soufflé a bowl of curried hard-boiled egg cream sauce.

Curried hard-boiled egg cream sauce. Make a cream sauce in the usual way, using 1 tablespoon of butter, 1 tablespoon of flour and 1 cup of hot milk. When smooth and thickened, place over hot water and let it cook slowly until ready to serve. Then add 1 hard-boiled egg (sliced) and 2 tablespoons of thick cream; and season to taste with salt and pepper and about 1 teaspoon of good curry powder mixed until smooth in 1 tablespoon of thick cream.

Smoked turkey paté soufflé. Open 1 small 4-oz. can of ripe olives, cut off from the pits all the edible part and chop fairly fine. Make a thick cream sauce, using 2 tablespoons of butter, 3 level tablespoons of flour and 1 cup of hot milk. Cook until thick and smooth, remove from fire and add 1 4-oz. glass of smoked turkey paté, crumbled with a fork, and the chopped olives.

Next stir in the well-beaten yolks of 4 eggs and season to taste with salt, freshly ground black pepper and a pinch of cayenne. Fold in the stiffly beaten whites of 4 eggs and bake in a well-buttered two-qt.-size baking dish placed in a pan of hot water in a preheated moderate 350° to 375° F. oven for 40 to 45 minutes or until well risen, browned and set. Serve with this spiced creamed onions made as follows:

Spiced creamed onions. Peel 3 or 4 dozen small white onions. Parboil them until almost tender in salted boiling water. Drain and let the cold water run over them a second; then, when they have drained again, place them in a frying pan containing ⅛ pound of butter, sprinkle them with 1 teaspoon of granulated sugar and let them brown slowly, shaking the pan frequently so that they roll over and over, becoming a beautiful golden yellow. Don't let them burn.

Place them in a shallow baking dish and add to the frying pan ¼ cup of cold water. Place over fire and stir until you have about 2 tablespoons of nice brown syrupy liquid left which should then be poured over the onions. Now stick a whole clove in every other onion and sprinkle them with freshly ground black pepper, and a little salt. Pour over them a thin cream sauce made of 1 tablespoon of butter, 1 teaspoon of flour and 1 cup of thin cream. Place in 350° F. oven, bake slowly about twenty minutes and serve.

Cornmeal soufflé for breakfast. Startle your family some fine morning by serving a cornmeal soufflé for breakfast, but somebody will have to get up an hour earlier than usual because you just can't hurry a soufflé. First cook 6 strips of bacon slowly until golden brown and crisp. Break into small pieces. Now melt in top part of double boiler 3 tablespoons of butter and stir into it ½ cup of water-ground cornmeal. Then add gradually, stirring briskly, 2 cups of hot milk. Cook over boiling water until thick and smooth.

Remove from fire and cool slightly, then add 1 scant teaspoon of salt, th well-beaten yolks of 3 eggs, and th broken bits of bacon. Next fold in th whites of 3 eggs beaten until stiff, pla in buttered one-and-a-half-quart-si baking dish, and place dish in a pa of hot water. Bake in preheated mo erate 350° to 375° F. oven for 40 to 4 minutes or until well-risen, brown ar set. Serve at once accompanied by pitcher of hot syrup.

Chocolate soufflé. Melt 3 bars Maillard's sweet chocolate in ¼ cu of cold water, in top part of small do ble boiler, over hot, not boiling, wate Stir until the chocolate is melted ar free from lumps. Remove from fir Now make a cream sauce, using ⅛ cu of butter, 3 level tablespoons of flo and 1 cup of hot milk. Cook unt smooth and thick, remove from fire ar stir in ⅓ cup of granulated sugar, th melted chocolate, 1 teaspoon of vanill and the yolks of 4 eggs well beaten

Last of all fold in the whites of eggs beaten until stiff but not dry, an pour carefully into a well-buttered an sugared two-quart-size baking dis Place dish in a pan of hot water an bake in moderate 350° to 375° F. ove for 35 to 40 minutes. Sprinkle wit confectioner's sugar and serve at onc accompanied by coffee sauce.

Coffee sauce. First make ½ cup very strong black coffee. Strain throug a piece of cheese cloth. Dissolve in ¼ cup of granulated sugar. Beat th yolks of 2 eggs well and add to the the sweetened coffee. Cook over h water in small double boiler, stirrin constantly until thickened like custar Remove from fire and cool, then pla in refrigerator until ready to serve, which time fold it into 1 cup whipped cream.

Orange soufflé. This is a very del cate soufflé made without a crea sauce base, but it is very good.

Grate and save the rind (orange pa only) of 1 slicing orange. Then, usin a sharp knife, pare that orange an another one, cutting well into the o ange so that none of the white part left. Do this over a plate so as not t lose the juice. Then slice down int and between the membrane and r move the sections of the oranges in s perfect pieces as possible. Cover th bottom of a well-buttered and sugare quart-and-a-half-sized baking dish wit the slices of orange. Squeeze the r maining pulp to extract all the remai ing juice from the 2 oranges. Add th grated rind to this juice, of which ther should be 3 tablespoons.

Separate the yolks from the white of 4 eggs. Beat the yolk until light wit a rotary beater, then slowly beat in cup of powdered sugar. Flavor wit the rind and juice. When well mixe fold in lightly and carefully the stiff beaten whites of the 4 eggs. Pour ont the oranges in the baking dish, plac dish in a pan of hot water and bak in a preheated moderate 350° to 375° oven for about 40 to 45 minutes. Spri kle the top with confectioner's sug and serve at once with a hot zabaglion sauce made in the following manner:

Zabaglione sauce. Beat the yolk of 6 eggs in top part of a double boile until very light, adding gradually cup of granulated sugar. When ligh and creamy in color, add ⅓ cup Kirsch. Place over boiling water an

(*Continued on page 65*)

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SOUFFLÉS ARE EASY!

(Continued from page 64)

continuously with rotary beater l the mixture foams way up and is ed through, but be careful not to cook it. Pour into a serving bowl serve at once.

lmond and apricot jam soufflé. t blanch 2 dozen almonds in the al way, allowing them to soak three our minutes in boiling water, then h off their skins. Put them in a of cold water in the refrigerator il ready to make the soufflé, at which sliver the drained almonds, using arp knife. Next make a thick cream ce, using 2 tablespoons of butter, vel tablespoons of flour and 1 cup hot milk. When thick and smooth in ¼ cup of granulated sugar, the l-beaten yolks of 4 eggs, and 1 cup apricot jam flavored with 2 table- ons of Kirsch, and the slivered al- ds.

When well mixed, fold in the stiffly ten whites of 4 eggs, pour carefully a well-buttered and sugared two- rt-size baking dish, place in a pan hot water and bake in a preheated ° to 375° F. moderate oven for 40 45 minutes. Sprinkle with confec- er's sugar and serve at once with apricot jam sauce which is made as lows:

Apricot jam sauce. Heat together boiling point in a small enamel pan cup of apricot jam, 3 tablespoons Kirsch and ¼ cup of water. Pour o serving bowl and serve at once.

Port honey pecan soufflé. Heat to- ther 1 cup of milk and 2 generous rflowing tablespoons of honey. Make ream sauce of this, adding the hot lk gradually to 2 tablespoons of but- cooked together with 3 level table- oons of flour. When thick and smooth, move from fire and stir in until melt- 2 tablespoons of soft light brown gar. Add the well-beaten yolks of 4 gs, and flavor the whole with 4 table- oons of port wine.

When ready to bake, fold in ⅓ cup finely cut pecans and the stiffly beat- whites of 4 eggs. Pour into a well- ttered and sugared one-and-a-half- art-size baking dish, place dish in pan of hot water, and bake in a pre- ated moderate 350° to 375° F. oven r about 40 to 45 minutes. Sprinkle ith confectioner's sugar and serve at ce accompanied by a bowl of caramel uce made in the following manner:

Caramel sauce. Moisten 3 table- oons of granulated sugar with 1 of ater and cook it in a small aluminum an until it caramelizes to a light gold- n brown color. Then, being careful ot to burn yourself, add ¼ cup of oiling water and when it has cooked own again to a thick syrup remove om fire and cool. When cold, stir into ½ cup of thick whipping cream. When ready to serve, beat with rotary eater until almost, but not quite, stiff, nd serve.

Vanilla rice soufflé à la carême. Put a split vanilla bean in 3 cups of milk and let it cook in top part of double boiler over boiling water for alf an hour, at which time remove he vanilla bean. Now parboil for five minutes ½ cup of white rice which has been well washed. Drain well and add it to the hot milk, and cook over boiling water tightly covered for three-quarters of an hour. Stir occasionally.

When done, add ⅝ cup of granulated sugar and ⅛ pound of sweet butter and a tiny pinch of salt. Stir well and continue cooking about three-quarters of an hour longer. Remove from fire and rub the whole through a fine sieve. Beat the yolks of 4 eggs well and add them to the purée of rice. It should have the consistency of the custard filling in éclairs, so if it should be too stiff stir in a very little thick cream.

Now beat the whites of 4 eggs until stiff and fold them carefully into the rice mixture, put into a well-buttered and sugared one-and-a-half-quart-size baking dish, and place dish in a pan of hot water. Bake in a preheated moderate 350° to 375° F. oven for about 50 minutes, or until well risen and a golden brown on top and set through. Sprinkle with confectioner's sugar and serve at once with vanilla or Kirsch flavored beaten cream and egg sauce made as follows:

Beaten cream and egg sauce. Have ready 1 egg yolk in a little bowl, the white of 1 egg in another little bowl and ¼ cup of thick cream in a third bowl. When ready to serve the sauce, first beat the white of the egg until stiff; next, using the same beater without washing it, beat the cream until stiff; then, last of all, beat the yolk of the egg until nice and light, adding gradually 2 tablespoons of powdered sugar. Add any flavoring you like to the yolks, rum, brandy, Kirsch or vanilla, then fold the yolks into the cream and last of all the whites, and serve at once.

Prune soufflé. Prepare in advance ¾ cup of soft, but not too wet, prune pulp made from ½ pound of well-washed, soaked prunes, cooked until very tender without sugar. Let them boil almost dry before pitting and putting them through a coarse sieve. Cool and flavor the pulp with 1 teaspoon of vanilla. When ready to make the soufflé, beat until stiff the whites of 6 eggs, then beat into them 3 tablespoons of granulated sugar.

Fold the prune pulp carefully into the whites and put into a well-buttered and sugared one-and-a-half-quart-size baking dish. Place dish in pan of hot water and bake in a preheated, moderate, 350° to 375° F. oven for 40 to 45 minutes or until well risen, browned and set through. Sprinkle with confectioner's sugar and serve at once accompanied by a bowl of slightly beaten thick cream.

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TAKE A LETTER

(Continued from page 55)

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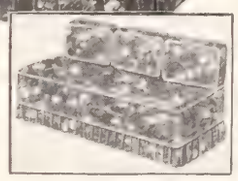


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THROUGH THE GRAPE BELT

(Continued from page 61)

windy slope toward the lake. Mr. Gladwin was an expert in our native grapes, an adviser on their culture, a "grape doctor" for their ills to the vineyard men throughout the Belt, and a breeder of new and better varieties. You don't do work of that kind indoors.

Mr. Gladwin's professional life was spent in the midst of a desperate struggle. True, it is not a particularly dramatic struggle: it involves no deeds of great valor, it earns no headlines, it moves at a slow pace with the seasons. There is nothing particularly gripping about it except to the men involved. But —and perhaps especially in times like these—it is as well to remember that while armies march and politicians strike their postures the world's work must go on, and that the world's work is the sum of many little struggles, innumerable humble battles.

Ideal growing conditions

Here are the outlines of this minor battle to which Mr. Gladwin devoted his life. The Lake Erie grape belt is admirably adapted to the growing of our native American grapes—grapes of the general kind that is represented to most people by the Concord. That gravelly soil is perfect for the vine. The climate yields an ideal distribution of warmth and cold and rainfall. The lake exercises a very special influence, delaying the pushing of buds in the Spring until danger of frost is past, prolonging with its warmth the length of the growing season in the Fall. And that unremitting breeze, for which Lake Erie is responsible, almost literally blows disease—and vines have plenty of ailments—away. It is for these reasons that no vines are grown beyond the high escarpment which cuts off the influence of the lake.

But a third of a century ago, the competition of California began to be felt in the Grape Belt. California grows grapes of another kind—the tender (Mr. Gladwin would have preferred to call them "insipid") European varieties, such as the Flame Tokay, the Muscat, the Malaga, that seedless grape which is really the Oval Kish Mish but which is called in California the Thompson Seedless, and the many European wine grapes. Improvements in refrigeration and transport, and irrigation, made it possible to bring these grapes east and throw them into competition with our native Concords and Delawares and Niagaras. Year after year, these grapes from the West nibbled away at the market for native grapes. The public, which notoriously buys its fruit on appearance rather than flavor, increasingly deserted our spicy, highly aromatic varieties for the showier kinds from over the Rockies.

And the great flood of wine from California all but swamped the modest native vintages of the East.

This has meant life-and-death up there on the shore of Lake Erie where grape-growing is indeed a way of life. And Mr. Gladwin, then a young botanist, entered the fight as far back as 1909, when this vineyard laboratory was established. What did he propose to do? There was the immediate task of growing better grapes of the same varieties, of grading them and packing them more attractively, of seeing that they reached the markets in fine condition. There were the problems of finding solutions for and attacking the ills of the vine—for vines fall ill even in an ideal climate—and of finding better and cheaper methods of cultivating and pruning and training. All these were Gladwin's tasks; and any vineyard man in the Grape Belt will tell you how well he did his work.

The longer view

But these were immediate tasks, day-to-day tasks. Behind them loomed a much greater one—and a task which Gladwin knew, even as he undertook it, that he would never be able to finish. That was the task of breeding new and better kinds of grapes, grapes that would retain the virtues of our hardy native varieties—their ability to withstand the cold Winters of the East, their great vigor, the dazzling spectrum of flavors which their fruits provided—and yet get rid of certain obvious defects.

For there is no sense in pretending that our native grapes, for all their virtues, are perfect. The truth is that our old varieties do have their defects. Many of them are unpleasantly seedy; the skins of others are coarse and thick; in others a delicious fragrance

(*Continued on page 75*)

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NEW USES FOR FLOWER ART

Flower arrangements can complement the decorative color scheme of a room, as seen on page 36

THE Flower Show held again last Fall at the Pratt Oval in Glen Cove, I., answered a crying need in the ging of a flower show. Here at last show classes which call for a "flow- picture in a shadow box" were given ir proper setting. W. & J. Sloane signed and executed a beautiful 18th ntury English living room and a per- t Regency dining room. The ex- bitors' flower arrangements were part the natural décor.

"Paintings" were set in lighted ches framed appropriately with cor- ct dignity and proportion. The use of aterial, color and design made a amatic effect, each "picture" having e quality of an old master. The ar- ngements throughout the rest of the oms were likewise outstanding.

The old cutlery table, by the dull red lvet wing chair in the living room, ts recesses which are lined to hold a ass of flowers which tie all the colors the room together. Before the red mask sofa is a mirrored coffee table hich holds flowers conveniently, and beautifully arranged to carry the yel- w of the damask curtains into this rt of the room. The colors in the fur- shings and the Persian rug are warm- reflected in the flowers.

A pedestal arrangement

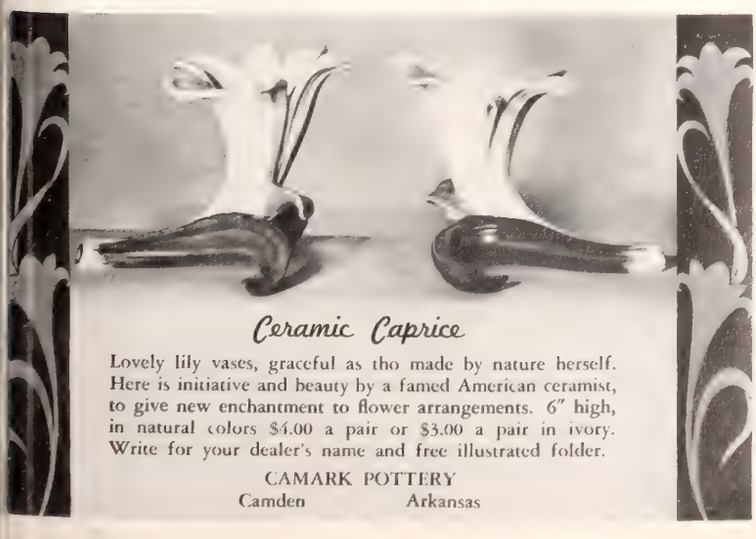
In the dining room the Aubusson rug ys a foundation of color and texture hich is lifted up into the red striped egency curtains. Standing on the edestal is a massive arrangement hich pulls all the colors of the room gether. Here all the tints of the red the carpet are massed, from the range reds to the purples. The "paint- gs" are animate, and give a warmth nd a glow which add to the hospitality f the room. On the table is an arrange- ent of orchids and roses with fruit on ither side in two silver shells.

The idea of staging these two rooms as to show the public that arrange- ents made by experts are not out of lace or too "exotic". Here was a prac- tical demonstration of how flower ar- rangements should enhance the beauty of every home. Specifically portrayed is the complementary value of living flow- ers in relation to the coloring in the hangings, upholstery and rugs. The rooms themselves are beautiful, but lacking in the vitality and individuality which only flowers can give. So many of us go to flower shows and come away with a sigh saying, "The exhibits were beautiful, but they would never do in my home". In these two rooms with the lovely and yet simple Sloane furnish- ings, a balance was achieved between the flowers and the furniture.

Planning for three groups

The staging of these rooms was part of a general plan to make a well- executed show which would appeal to every one. There are three groups of people to be considered in planning a show. First come the horticulturists, who are the originators and the back- bone of every big show. This group in- cludes both the commercial and the professional growers. They strive for perfection horticulturally, partly be- cause of the competition and partly for the sheer joy of perfection. Then come the garden club members who are prin- cipally striving for beauty in their homes through flower arrangements, and in landscaping their grounds. The third and probably the most important group to be considered is the general public. Its experience is varied but it is looking for a show which is dramatic and which will give personal inspira- tion and education along general lines.

In trying to meet these varying as- pects of a show the Fall Flower Show committee decided to have a practical demonstration of flower arrangements actually shown in a room. The gardens were kept simple and informal so that anyone could copy them. The horticul- tural exhibits were shown artistically, so that they were neither frightening nor overwhelming in their proportions. As a whole the effect was a practical demonstration of real beauty.



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HOUSE & GARDEN'S

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Good News for Golfers

If you like golf with a personality, the smooth greens of the Sea Island, Georgia, Golf Club can provide it. Its managers have put their heads together, and cooked up a series of tournaments that combine the best features of Chinese checkers and old-fashioned golf—and give everyone a chance to win! On February 1, the "Best Nine Holes" tournament offers the chance to make up the "bad breaks" that spoil a score. If your driving slows you down, and you have an accurate eye, enter the "18 Hole Putting Contest" on the 8th. In the "Blind Bogey" tournament on the 22nd, each player selects his own handicap. There are prizes for all these tournaments, with the only headache going to the scorekeeper!

February is a full month for golfers on the east coast. At St. Augustine, from February 12 to 17, the Thirteenth Annual National Championship of Golf Club Champions takes place. St. Petersburg furnishes the greens for the $5,000 Open Tournament on February 26 to 28. Jimmy Demaret holds the present title. And the Women's South Atlantic Championship will be held at Ormond Beach from February 27 to March 2.

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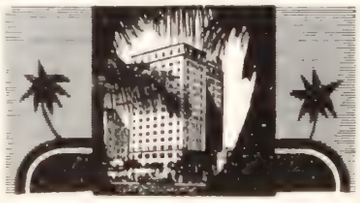
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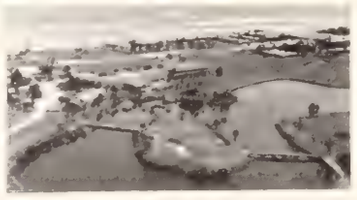
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NEW YORK

NEW YORK CITY

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TRAVELOG



The hotels and resorts

West Coast

TAKE a quick trip to the Orient, with its fascinating pageants and ceremonies, by visiting the Los Angeles Chinatown from January 28 to February 4. This week is a festive one for the descendants of Chan, as they welcome their New Year in, and pray for good luck throughout the coming year. Dances, fireworks, and feasts will make this a charming, colourful slice of the Far East. On your way home from Los Angeles, drive through San Jacinto Valley, Riverside County, to see the almond trees in full bloom.

Or if you are staying over for the sporting events, see the 15th Annual Midwinter Regatta at Los Angeles Harbor from the 22nd to 26th. Over four hundred entries from snipes to power cruisers will draw international yachtsmen to vie for trophies.

Worry Bureau

IF one of your New Year's resolutions is to "stop worrying," turn over your vacation problems to HOUSE & GARDEN's Hotel Information Service, and let us help you keep a smooth brow. We know what to do about such puzzlers as "Where are the best treeless slopes?," "Where can I enjoy winter scenery without skating down it?," "What Southern spot will be 'home' for the children?," "Where can I best ride horseback, play golf, or tennis, or swim?" Write us at 420 Lexington Avenue, New York City, and let us give you suggestions.

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W YORK CITY

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W YORK CITY



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OTEL INFORMATION SERVICE

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INEHURST

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VIRGINIA

RICHMOND

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CUBA

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Enchant

came from the witch's song

TO be *enchanted,* in the usual modern sense, is to be highly delighted or charmed — something very different from the original meaning. The word is ultimately descended from the Latin *cantare,* "to sing"; more immediately from its derivative *incantare,* "to chant or utter a magic formula over or against one," "to bewitch." This became Old French *enchanter,* which English borrowed as *enchant.* The first English meaning was still close to the original: "to act on by charms or sorcery." Today *enchant* is used figuratively to mean "to enrapture," as with music, beauty, or the like.

Bewitch is another word that has largely lost its original suggestion of evil sorcery; now it commonly means "to fascinate with something delightful." So, too, with the word *charm,* which goes back to the Latin *carmen,* "a song" or "an incantation."

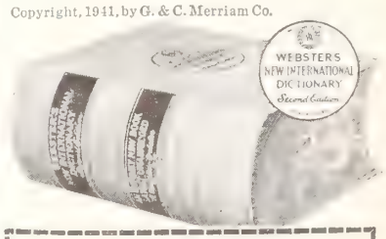
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HOW TO PLAN YOUR WEDDING

and your silver is a veritable "life-saver", with its jottings of things to be done in the last three months before a wedding. It shows some of Towle's loveliest patterns in sterling. Send 10c. The Towle Silversmiths, Dept. HG-2, Newburyport, Mass.

ACHIEVEMENT

is a little history worth reading—a story of the potteries that make fine Syracuse China. It tells of their pioneering in perfecting the manufacture of the vitreous, strong type of tableware known as "American China". Onondaga Pottery Co., Dept. HG-2, Syracuse, N. Y.

EARLY AMERICAN GLASS

came into being at Sandwich, Mass. In 1889, two years after the Sandwich factory closed, the Westmoreland Glass Co. began making authentic reproductions and have been at it ever since. Send for their pamphlet which reveals their skill. Westmoreland Glass Co., Dept. HG-2, Grapeville, Pa.

ALVIN

offers folders on the newest patterns in sterling, with a price list to help you plan your flatware service. There's one on Mastercraft, Bridal Bouquet, Maytime and Chased Romantique. Alvin Silversmiths, Providence, R. I.

ROYAL DOULTON,

that distinguished English china, offers a flock of leaflets to help you select your dinner service. Each pictures one lovely pattern, with a brief descriptive history of the design and a clue to its decorative associations—along with a list of available pieces. Wm. S. Pitcairn Corp., Dept. HG-2, 212 Fifth Ave., New York City.

CASTLETON CHINA

has issued a new leaflet relating the history and traditions which have made possible its standard of quality, and explaining the special features which it offers. Fine china fanciers should have a particular interest in this brochure. Castleton China, 151 5th Avenue, N. Y. C.

HOBNAIL GLASS,

the perennial favorite of early Americans, is being reproduced from original molds by Duncan. It adapts itself beautifully to almost any decorative motif. Write for folder to Dept. HG-241, Duncan & Miller Glass Co., Old National Turnpike, Washington, Penn.

SILVERWARE INVENTORY

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DECORATIVE ART POTTERY

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KITCHENS & BATHROOMS

KITCHEN PLANNING SIMPLIFIED

Is a colorful book of smart kitchens. It will help you to visualize your new kitchen, with its chart of 12 beautiful colors—its kitchen plans—and detailed specifications of all cabinets and units. Kitchen Maid Corp., 412 Snowden St., Andrews, Ind.

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for bathrooms and kitchens are described in a 24-page, fully colored booklet. A new dental lavatory and a cabinet sink are featured. Kohler Co., Dept. 3-P-2, Kohler, Wis.

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is sure to make you dissatisfied with yo present bathrooms. Functional yet beautif mirrors, shelves, cabinets, and tubular ligh ing fixtures are described with photograp and layouts. Ask for booklet HG-2. Phill Carey Co., Miami Cabinet Division, Middl town, Ohio.

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HOW MONEL

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NEW ROSES

for 1941, including Orange Nassau, last year's flower show sensation, Anne Vanderbilt, Pink Princess, Break O'Day and many other novelties in roses, chrysanthemums and perennials are described and beautifully illustrated in this new catalogue. Totty's, Box G, Madison, New Jersey.

WINES & FOODS

GOOD WINES

for the great moments describes the methods of manufacture and qualities of American wines. Charmingly written, this booklet may open your eyes to the pleasures of economically stocking your cellar. Pleasant Valley Wine Co., Dept. HG-2, Rheims, New York.

TAYLOR-TESTED RECIPES

offers suggestions for the gourmet—ways to use fine wines not only in drinks, but in the making of desserts, and in such delightful dishes as baked beans or tuna à la sherry. The Taylor Wine Co., Dept. HG-2, Hammondsport, N. Y.

EARLY AMERICAN SAVORIES

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AROUND THE CLOCK

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"But is it possible actually to tell the time by a garden?" This is the question the garden lover will ask himself and it is only by learning the habits, environments and growing conditions of the vast complicated life of flowers that we can correctly answer this and produce the beauty of a full-blown garden. Of course a "flower clock" can't be depended on for making trains or keeping appointments, but by considering the opening and closing hours of various flowers we can have a changing scene throughout the day.

In sunlight and shadow

We find with fascination that, just as among humans, there are early risers and late sleepers among flowers. Some remain wide awake for the entire day, while others soon tire and fold their petals in sleep after a few hours of wakefulness. Blossoms that are sensitive to the light of the sun will close if a cloud passes before it. Still others wait for the coolness of dusk or sunset before they fully open. There are also many "night-owls" which keep their vigil only with the stars.

Annuals or perennials

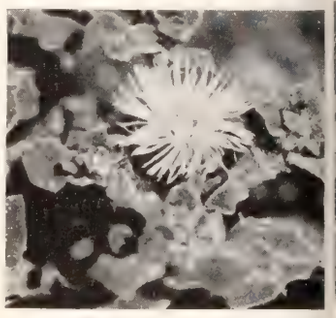
To perpetuate a "garden clock" we have selected annuals and perennials which open and close at alternate times. For your own amusement you may watch these sensitive flowers thrive in the bright midday sunlight or close at the first peep of day.



Morning-glory, Ipomoea, a colorful vine. Blossoms of many soft colors. Easy-growing annual. Opens between seven and eight A.M.



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Ice plant, *Mesembryanthemum crystallinum,* an annual about eight inches high. Pink flowers open in the sun. Trailing habit



Rose moss, *Portulaca grandiflora,* an annual which opens only on bright days. Multi-colored flowers, single or double



Thistle, *Cirsium lanceolatum,* a prickly-leaved biennial of bold habits. A showy purple blossom which opens between eleven and twelve

THE GARDEN

only does the sun exert its in- upon the opening and closing ers, but heat, too, is an impor- ctor. If plants are cultivated in uth, they will open earlier than vn in the North. Other than the , very little difference can be d. By far the greater number ers are periodic and may be re- pon to open and close approxi- on schedule.

Why periodic?

reason for this periodicity lies insects necessary for pollination. rs have adapted themselves to abits of these insects, some of fly only in the morning, others n, while others make their visits ht. Thus the flower has adapted to insects and, further, the in- o the flowers.

The life span of a flower varies greatly with different species. Some remain open only a few hours, others last one or more days. The lowly wild rose remains open two days; the woodbine, three; the foxglove, six; the Alpine violet, ten; and the tiny crocus lives all of twelve days. The short-lived flowers usually have a great number of stamens, while those that enjoy a longer period of blossoming have comparatively few.

There are a great many flowers to choose from for a "garden clock". Some are rare, while others are fairly common. Many of them you already have in your own garden, and many are entirely out of place anywhere but growing wild by the roadside or sprinkled now and then throughout a pasture. Others belong to the vegetable garden exclusively. But it is not the plant that is interesting, in this particular place, but the flower, and a great many of these varieties are worthy of closer study.



Waterlily, *Nymphaea merbarbacea rosea,* a scented perennial which opens about noon and closes at four. Blossoms last about 3 days



Evening primrose, *Oenothera,* a perennial which is ideal for a border plant. Opens in late afternoon. Has yellow or white flower



Potato plant, *Solanum tuberosum,* a perennial with white blossoms which open during the early afternoon. Plant does not bear fruit



Scented tobacco, *Nicotiana tabacum,* a fragrant annual. Easy-growing plant with red or white star flowers opening at twilight



Four o'clock, *Mirabilis jalapa.* An annual which opens late afternoons. Red or white flowers. A bushy plant about two feet high

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ORCHIDS FOR EVERYBODY

(Continued from page 33)

will do nicely. It should be tied firmly but not too tightly around the stem at the top of the pod. Seeds are mature in from 9 to 12 months after the pod forms.

When a quantity of seeds—they look like fine brown dust—have fallen from the pod into the glassine bag, you are ready to begin the actual work of propagating. The first step in this procedure is the preparation of a growing medium.

Secure a few ounces of Hoagland's nutrient solution from your local horticulturist, or have your druggist mix it. Hoagland's solution is the same nutrient used in water culture and is therefore readily available. In case your druggist does not have the formula, it is:

$Ca(NO_3)_2$ (Calcium nitrate)	1 gm.
KH_2PO_4 (potassium acid phosphate)	0.25 gm.
$MgSO_4 \cdot H_2O$ (magnesium sulphate)	0.25 gm.
$FePO_4$ (Ferric phosphate)	0.25 gm.
NH_4NO_3 (ammonium nitrate)	0.50 gm.
Distilled H_2O	1000 cc.
Cane sugar (optional)	20.00 gm.

Also secure three or four ounces of agar-agar. This is sold at all drug stores. It is a dry flaky substance. You will also need an ordinary pressure-cooker, and a liter (32 ounces) chemist's flask.

Preparing the medium

Mix two to three teaspoons of agar-agar with twelve ounces of Hoagland's solution. Meanwhile the flask should be sterilized by placing it in the pressure cooker for five minutes at a pressure of ten pounds. Throughout the entire procedure it is necessary to use great care to keep the interior of the flask sterile, as any contamination is liable to cause the growth of mold, which will destroy the sprouting orchids.

After the flask has been sterilized, allow it to cool for a few moments, then pour into it the combination of agar-agar and Hoagland's nutrient solution. About half an inch of the mixture should be poured into the flask, which is then loosely stoppered with cotton.

Next place the flask in the pressure cooker and allow it to remain 25 minutes at a pressure of fifteen pounds. The cotton stoppering should then be pressed firmly into place, and the flask set aside to cool. The flask should be allowed to cool for about two days to permit the growing medium to set properly. When ready, the medium will appear gelatinous.

Now remove the glassine bag from the orchid pod and gently shake the seeds on to a small square of clean paper; a cigarette paper will do nicely. The paper should be creased down the center to form a trough.

Next blow the seeds gently from the creased paper into the mouth of the flask, as shown in the accompanying illustrations. This will scatter the seeds evenly over the surface of the medium. Keep your mouth a little distance from the seeds to minimize the danger of contamination from your breath.

When the seeds have been thus spread over the medium, the flask should be at once stoppered by again firmly pressing cotton into the mouth. Drive the cotton in as hard as possible as the flask will not again be opened until the small orchid plants are ready to take out for group potting.

It will be about one month before the orchid seeds will begin to sprout. In about four months they will appear like blades of grass. At between nine and twelve months they will be ready for group potting. At this time they will be about one inch high.

Should patches of mold appear on the growing medium, they may often be eliminated in the following manner. With a reading glass, concentrate the rays of the sun on the spot where the mold is growing. This must be done through the side of the flask as the stopper should not be removed. Be careful to confine the spot of light only to the area where the mold exists. Naturally, the heat will not only kill the mold, but also any orchid seeds in that area. However, it will prevent the mold from spreading and destroying the entire planting.

During the entire period between the seeding and the group potting, the flask should be kept in a temperature of between 60 and 75 degrees F. In a normally heated house a place can be found where approximately such a range of temperature exists. Some spot in the kitchen, a corner of a bedroom or a shelf in the bathroom will usually be found to have this temperature range. Naturally, it may be necessary to move the flask during extremely hot or cold weather.

When the plants are ready to be removed from the flask, several four-inch pots should be provided. These should be filled with osmundine moss, which may be obtained from any nurseryman. Plants may be removed from the flask in several ways. The simplest is to cover the flask with damp newspaper and then break the upper part of it with a hammer. The damp newspaper will prevent the glass shattering. A neater way is to cut off the upper portion of the flask with a sharp glass cutter. As mentioned above, flasks are very inexpensive. However, many workers save their flasks by hooking out the plants with a wire noose.

Group potting

About thirty to forty plants should be placed in each of the group pots. With a culture medium still adhering to their roots, they should be placed firmly into the osmundine moss, which should be finely chopped. Group potted plants should be watered in the same way as full grown plants. The growing conditions are also the same. After the plants have grown in the group pot for six to twelve months they should be carefully separated and planted in individual one-inch pots. Osmundine moss is used as a growing medium for all orchids. Orchids do not take their nutrition from their roots but rather from the air.

Orchid plants will grow anywhere providing a few simple conditions are maintained. Temperatures should be between 60 and 70 degrees F. Such temperatures exist in most living rooms and kitchens. At the present time thousands of orchids are blooming in living room windows or similar places. For large-scale culture, elaborate steam heated houses are necessary, but for the

(Continued on page 75)





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STORRS-HARRISON





ORCHIDS FOR EVERYBODY

(Continued from page 74)

inner they are in no way necessary.

f it is not found practical to main-n the correct range of temperature any room in the house, the orchids y be grown by simply constructing a all box with glass sides. A shallow y can be placed in the floor of this x and filled with a mixture of char-l and water. One 25-watt electric ht suspended in the box will gener-y maintain the proper temperature. iturally, it is necessary to keep an in-pensive thermometer in the box so at the light may be turned off and on maintain the proper temperature. In-vidual orchid plants may often be own satisfactorily under a laboratory ll jar, such as is used to cover a icroscope.

Besides maintaining the temperature, is necessary to spray the orchids ily with a fine mist of water. An or-inary insect spray gun is excellent for is purpose, as shown in the accom-anying illustrations.

There are many varieties of orchids, ut the simplest to grow is probably ie *cattleya*. This is the type of orchid sed by florists to make up some of the oveliest corsages. It is easy to grow om seed and is recommended for the eginner. Although an orchid bloom hen cut wilts in a few days, it will emain on the plant for several weeks. o have many of these most exquisite f all blooms in your living room for nonths at a time is one of the most hrilling rewards the amateur horticul-urist could ask.

PHILIP M. WAGNER

THROUGH THE GRAPE BELT

(Continued from page 66)

leads one on, only to reveal a core of unpleasant acidity at the center of the fruit. And, perhaps most discouraging of all, very few of our native grapes are first-rate wine grapes; and those few which are well suited to this use are relatively difficult and expensive to grow. And when all is said and done—when all the table grapes have been eaten and the pantry is loaded with jam and jelly—the great historical function of the vine is to yield wine. Wine, in any vineyard country, is the cheapest and one of the most healthful beverages available. The making of wine is indeed the primary object of a flourishing viticulture.

Mr. Gladwin set about the long, slow task of breeding new grapes. And it is a slow task, the end of which cannot be encompassed in a lifetime. For nature is reluctant to yield new sources of riches. In the breeding of grapes, thousands of seedlings must be grown before one may be found that is better than its parents as to, say, hardihood. And of those which are superior in this one characteristic, there are still fewer which are superior in other characteristics also. Thus it is that the labor of plant breeding is a work calling for incredible patience and meticulous and unflagging attention. Somewhere in ten thousand seedlings there may be a grape of great superiority—perhaps a seedless grape for eating, perhaps a grape capable of yielding a fine rich red wine or a fine flowery white wine, perhaps a grape maturing earlier or later than existing varieties and thus capable of extending the season in one direction or the other, perhaps a grape resembling the already existing varieties, but more delicately flavored and more tender and melting as to flesh.

And once found, your ideal vine must be tested patiently and long. Does it yield in sufficient abundance to justify its further propagation? Can it stand cold Winters? Does it resist disease? Can it be propagated without too much difficulty?

A 30-year task

These are questions which cannot be answered in a year, two years, a decade, many decades. Gladwin knew it when he began. He devoted thirty years to his search for better grapes, and to the testing of them. Who knows how successful he was? He didn't, when he died. Not for many years will it be possible to assess his achievements with any degree of accuracy. The first rule of the responsible breeder of plants is not to jump too quickly: that is a mistake which has been made too often in the past, dazzling growers with new fruits of dubious value, spreading confusion rather than enlightenment. Gladwin had the power to resist this temptation, with the result that his actual introductions were comparatively few. But he did nevertheless introduce several very fine grapes: the early blue Fredonia, far better than the Concord and of the same type; the handsome blue Westfield (even now certain eastern wineries are making red wine of this, though still experimentally), the Dunkirk, and several others.

But what else lies still unknown to the grower in those rows of precious seedlings—each one a unique variety of grapevine—which stretch out behind the modest vineyard laboratory? These are his memorial. You can take it from one who has seen many of them that those rows contain marvellous grapes. But whether they are in themselves the basis of a new American viticulture, or whether their role will be the humble but important one of serving as parents for still further generations of newly bred varieties, is something which Gladwin could not know, and which only the future will reveal.

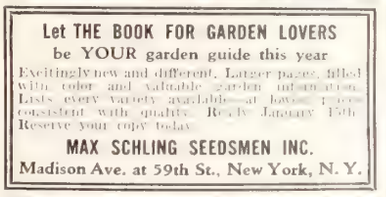
Gladwin, with a handful of other men working in other districts and in equal obscurity, did know, though, that he was helping to lay the groundwork of a new American viticulture. And he knew that it would be a viticulture unique in the world because built on grapevines unlike any others known before, and not a derived viticulture as in that of California. He saw it spreading fine new fruits all over that vast empire which lies east of the Rocky Mountains, yielding a recurring flood of life-giving wines—fine, sound little wines, what in Europe would be called *vins du pays*, and perhaps a few really great ones too, in a land which, since the Norsemen first dubbed it Vineland centuries ago, has been rich in viticultural promise but always a little disappointing in achievement.















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ROCK PLANTS IN BORDERS

(Continued from page 30)

airy grace to the small border made entirely of the daintier mountain plants.

The alpine and the border pinks have already merged. Though newer hybrids can make fine garden ventures, the Alpine pink, *Dianthus alpinus,* itself is feasible in the border devoted to mountain plants. American gardens will find it thriving better with a little shade. *D. callizonus* is somewhat similar and cares more for the sun.

Among other things that may be used in the border are the beautiful pasque flower, *Anemone pulsatilla;* the stonecresses, *aethionema,* particularly the exquisite Warley's Hybrid; *Gentiana kascombensis;* the oak-leaved mat of *Dryas octopetala* with fluffy seed *achenes* after the white bloom; Finch's and Howell's lewisias from our mountains of the Pacific Coast; and for cooler borders, many of the primroses.

I am inclined to believe, however, that the finest effects come from smaller borders devoted entirely to these plants, with perhaps a backing of small-leaved shrubs; or the bed might border an informal pool. The greatest charm of mountain plants usually rests in their massed colors. The garden hybrids tend to larger and fewer blooms, so that when placed side by side, one sometimes overshadows.

Soil for the alpines

A sandy loam with leafsoil or peat is the ideal soil. If it happens to be a bit gravelly, don't struggle to get the stones out—most mountain plants thrive among them. Nearly all alpines are happy in a near neutral soil. There are a few notable exceptions one way or the other, but the lime question isn't nearly as important as it was once thought. Bonemeal makes a very good all-around fertilizer. If you use something else, about one-half the amount given the regular border will usually be ample. The high scree plants are inclined to refuse any; but it is the plants of the alpine pastures that are the happiest in borders, and they tend in the main to richer fare.

For matters of drainage, beds are sometime better raised a few inches, or with a rather deep trench to mark their edges. Sometimes stones are used as an edging, and it is often possible to tuck some small crevice plant among them, something like the spiderweb houseleek or one of the small encrusted saxifrages.

Be careful not to place large or rampant plants where they can choke out the daintier members. For instance, the exquisite lady of the snows or spring windflower, *Anemone vernalis,* does very nicely in a border, and the blush pink or lavender cups clothed with bronze hairs are one of the most beautiful offerings of early Spring. The purple pasque flower follows very soon after; but this windflower is a larger plant in every way, and should be placed farther back, or at a little distance. Warley's stonecress is particularly effective near the pasque flower, seeming to be just the right shade of rose to set the other off; and though a small, prostrate, mat-forming, shrubby evergreen, it holds its own in contrasting mass with the pasque flower.

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If the Swiss gentian, *G. acaulis,* like your garden, it is a splendid companio for the Spring anemone. Nobody eve yet has been able to explain why it wi cover itself with big blue trumpets i one garden, and sulk the years awa with only leaves in the one next doo Hascomb's gentian is more certain blooms in midsummer, and is a large plant, about on a par with the pasqu flower. Those who possess "green fi gers" *can* have the cambridge-blu Farrer's gentian and the sapphire *G. sino-ornata* for late Summer and Fal bloom—but give plenty of leafmold and don't let them dry out in hot weath er. These two compact Himalayans ar worthy of considerable respect. Mid West gardens had better give all thes gentians shade through the hottest par of the day.

That St. Johnswort known as *Hyper icum coris* is about as sturdy as th pasque flower, and bears its golden cups off and on from June to Septem ber. It makes a good foil for the Gen violas, but is best with a bit of shade

Salmon and ruby tones

Another combination that is decidedly unusual is the salmon Howell's lewisia and the rare ruby beardtongue which I procured from English seed a *Pentstemon cristatus.* Bailey's Encyclopedia lists this as synonymous with *P. erianthera* of the Mid-West, but I hesitate to say that this plant of English commerce is identical. The lewisias are carried in a broad cluster on a stalk some inches above the handsome succulent evergreen rosette; while the beardtongue bears typical long-throated blooms close to the tiny-leaved evergreen mat. The ruby tones are rich and clear, and the combination seems worth the extra trouble of English seed.

June brings the charming blue rays and golden disks of the Yunnan aster. Though the plant itself is far smaller than the dwarf Fall asters like Victor, Ronald, and Lady Dudley, the individual flowers are larger, but are borne singly on the stems. The plant makes a rosette rather similar to the bearded bellflower, *Campanula barbata,* and of about the same size and sturdiness, around eight inches high. They are both charming and the bearded bellflower will further carry a scattering of its graceful hanging bells all Summer.

For something very small and very much of the mountains try the hairy, silvery-leaved golden cinquefoil, *Potentilla aurea,* which hugs the ground so closely with its handsome little rosette, and self sows rather amazingly.

The list could go on and on. The stonecrops, despite their name, are happy without rocks, and there is all that gay array of small bulbs. If you go to a nursery specializing in rock plants, you will find the main stock growing in beds or nursery rows like any other perennials, with just a few temperamental scree plants in some special rock contrivance, though often there is a good rock garden for show purposes. This is an ideal way to choose the plants; but, barring this, it is good sport to select them from the catalogue. If no one else has tried something you wish in a border, take a gamble yourself. These that I mention have proved their tolerance over a period of years. It always did seem to me that half the joy of the alpine garden lay in the possibilities of wide choice, an appeal to the owner's heart and desire and memory—and, yes, his curiosity too!

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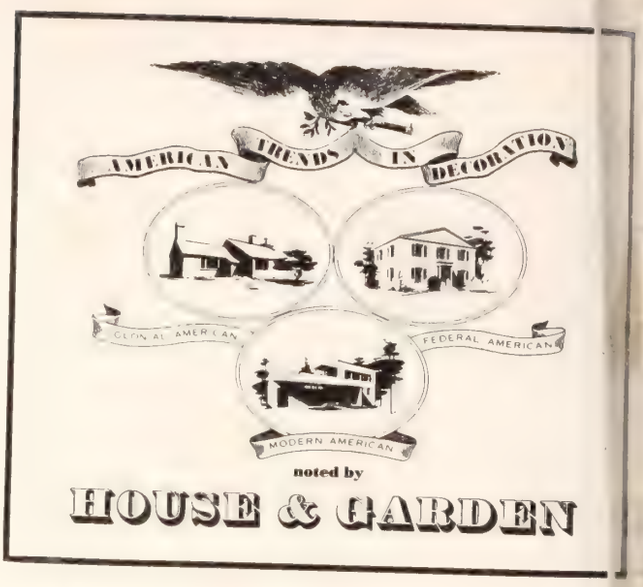
DAISY TUFT.



1941 AMERICAN TRENDS IN DECORATION

IN THIS issue we raise the curtain on three great American trends in 1941 American decoration: American Colonial, American Federal and American Modern. On the pages which follow, we have not only shown you the origins of each style, in antique furniture and historic document fabrics, wallpapers and accessories; but we have given you a preview of the styles as they will be brilliantly interpreted in 1941.

And to give you an even clearer picture of this year's American decorative scene, a group of the country's finest stores are cooperating with us this month in featuring American Colonial, Federal and Modern. They are listed below; visit the one nearest you and see the HOUSE & GARDEN prophecy come true!



These stores will join with House & Garden during February, featuring American decorative trends

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Vol. No. 79, No.

GARDEN PLANNING

inued from page 38)

Japanese yew) and *Taxus fastigiata* (Andorra's upright among the favorites.

sign of the garden may be ple; in fact, in developing the places simplicity should al- adhered to, for in such gar- an attempt is made to intro- many ideas, the results will ctly out of taste, and in many would tend to dwarf the space. lesigns are given here which carried out with very little

reas to be made into turf re- reful preparation to obtain the sults. The deeper the topsoil e better will be the lawn, as s a greater storehouse of food grass to feed upon. If there are few inches of top soil, as is only en the case, it is sometimes prac- to remove it in order to con- t for use as the finishing layer, roviding the much-needed fertile r the grass seed.

areas to be turned into turf be given a generous top-dress- well-rotted manure, applying it rate of at least fifteen cords to n acre. This is then turned under oughing or spading to the depth elve inches. When the top soil been removed, the depth to turn the manure will of course vary dingly, as it should be one foot the finished surface.

e next step is to spread a balanced mercial fertilizer over the area. Or itable mixture to use to half an is 50 lbs. bone meal, 50 lbs. ni- of soda, 50 lbs. muriate of po- and 50 lbs. acid phosphate. The and is then raked, rolled, and raked in into a fine tilth. In locations re the ground is very clayey the dition can be ameliorated with ad- ons of sand. If the soil is acid an lication of one-half to three-quar- s of a ton of hydrated lime may be en to half an acre. When either the d or the lime is required it should spread before the commercial fer- zer is applied.

Sowing the seed

Choose a still day on which to sow e seed, otherwise trouble will surely art by the wind making a lawn of its vn in the flower beds. Half of the seed broadcast in one direction and the her half at right angles to the first. It then lightly raked into the soil, and lled. Forty pounds of seed will sow alf an acre. After two weeks of grow- ng weather (in the vicinity of Phila- elphia) there should be a stand of rass. Any bare spots are then raked p, re-seeded and firmed, and the new awn is given a rolling.

The grass seed should be re-cleaned, otherwise many weeds would probably crop up with it. The following mixtures are to be recommended:

For general use

Red Top 1 part
Rhode Island Bent 1 part
Fancy Kentucky Blue 2 parts. Or—
Kentucky Blue 17½ lbs. per half acre
Rhode Island Bent 7½ lbs. per half acre
Red Top 12½ lbs. per half acre
White Clover 2½ lbs. per half acre.

For shady places

Kentucky Blue 2 parts
Crested Dogtail 1 part
Woodland Meadow 2 parts
Various Leaved Fescue 1 part.

If an additional amount of clover is desired, the seed should be sown separately, as it is heavier than the other varieties.

The making of the perennial beds may be elaborate or otherwise. The more deeply they are prepared the more lasting will be the store of fertility which is constantly being drawn upon by the plants. An ideal bed is excavated to the depth of two feet or more, the bottom of the bed is loosened with a pick, and over it is placed a layer about five inches deep of crushed stone, using stone that is 2½ to 3 inches in diameter. If the surrounding soil is of a somewhat sandy, porous nature the amount of drainage may be reduced. When the crushed stone is not available, the coarser parts of sifted coal ashes may be pressed into service as a substitute. Various mixtures may be used for filling in the bed, a highly satisfactory combination consisting of one part well-rotted manure to two parts top soil. Cow manure is decidedly the preferable kind to use for flower work; it is milder and much more retentive of moisture than horse manure.

Filling the bed

An easy method to follow in filling the bed is to place over the drainage a six-inch layer of soil, and on top of this a three-inch layer of manure. These should be thoroughly mixed with a spading fork, then well firmed by treading. The same procedure is followed for each successive layer, until the bed stands within about six inches below the surface of the ground. The remainder of the space may be filled with a rich top soil. The less fertile types may be improved by using two-thirds top soil to one-third compost or leaf mold; these proportions are changed, of course, according to the character of the earth.

Avoid using too much leaf mold because of its light, porous nature. A preponderance of it will cause the plants to dry out in the heat of Summer. When the bed has been completed it should stand three or four inches above the level of the ground to allow for settling. Sufficient time should be given before the planting is started in order for the bed to become thoroughly settled. Usually about two weeks are required. As water is a compacting agency, generous rainfalls will do much to shorten the waiting period.

Types of trenching

Bastard trenching offers another solution for the preparation of the bed. It is accomplished by digging a trench to the depth of a spade; over the bottom of it is placed a layer of manure about four or five inches deep, this is spaded into the subsoil, and the trench is then filled with a generous layer of top soil and thoroughly firmed. The soil used should be taken from the next bed to be dug. The procedure is repeated with each bed, consequently the soil taken

(*Continued on page 78*)

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BRIMMING with NEW INTEREST



GARDEN PLANNING

(Continued from page 77)

from the first bed will be used for filling the last one. It is advisable to sod the edges of the beds in order to hold their lines.

Making paths

The width to make the paths differs according to the proportions of the garden, a breadth of four and a half feet being required for two people to walk together. A word about the simpler types of walks may be useful to those who like to make the paths more of a feature than the turf would provide, although it should be remembered that there is nothing lovelier than the soft green grass intersecting the flower beds and setting off the colors of the blooms. When stepping stones are desired, local field stone is usually the best for the purpose. These are embedded in the ground at a distance of twenty inches apart, measuring from center to center. Where the walk is to have hard wear they fill a definite utilitarian purpose as well as being attractive in appearance. Flagstone walks are especially lovely in their coloring. They may be laid in the same way as the stepping stones if the joints are to be of grass; however, if cement joints are to be used the undertaking is quite laborious and they do not have the same aesthetic value.





LOOKING AROUND

(Continued from page 57)

Saturdays, 9-12. For you practical gardeners we suggest these two courses. "Fundamentals of Gardening"; five lessons which include greenhouse and lecture periods, and outdoor demonstrations of making cuttings of herbaceous perennials, sowing seed and pricking out seedlings. "Spring Garden Work": six lectures and practical work periods. Free to members, membership in both courses limited. Write to the Brooklyn Botanic Gardens for further information.

New York Botanical Garden, East of 200th Street and Webster Avenue, New York City. Conservatories and buildings, open daily, 10-4. Gardens, 8 to dusk. During February you should spend part of your free time in each of the 15 greenhouses, for primulas, narcissi, cyclamen, azaleas, acacias, camellias, and jasmines will be at their height. Of particular interest is the flower display house which is arranged as an indoor garden, with paths along which you may stroll, and benches from which you may quietly contemplate the glory of nature.

Four free illustrated Saturday lectures are scheduled for February, and each begins at three o'clock sharp. February 1, "Color In Our Winter Woods And Fields"; February 8, "Flowers The Year Around"; February 15, "Getting Acquainted With Lichens"; February 22. "Yeast—A Billion-Dollar Microscopic Plant".



PRINTED BY THE CONDÉ NAST PRESS, GREENWICH, CONN., U. S. A.

HOUSE & GARDEN

A CONDÉ NAST PUBLICATION

Double Number

IN TWO SECTIONS

In this Section:
Homes Costing from $5,000 to $30,000

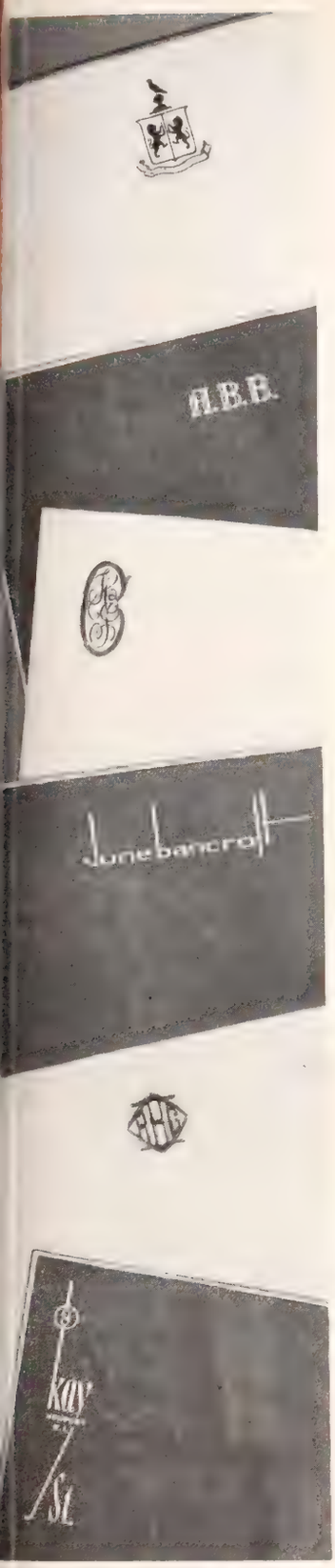
In attached Section:
American Trends in Decoration

Plans for 45 *Livable* HOMES

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Vol. No. 79, No. 2

SPRING VALLEY

Washington's Garden of beautiful homes



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REAL ESTATE

Three Lessons for Home Buyers

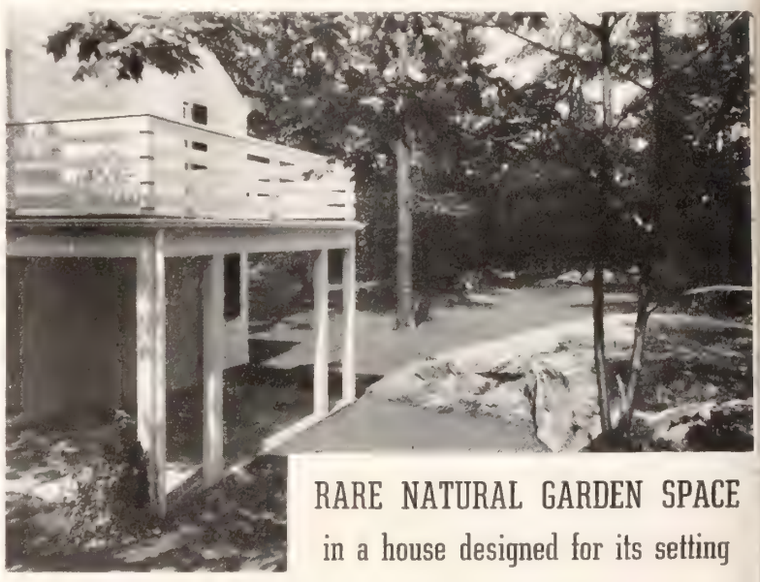
You who are contemplating the purchase of a new home will do well carefully to study this section of House & Garden. For every one of you, as you considered the pros and cons of home ownership, must necessarily have done a considerable amount of thinking about the financing, the legal aspects, and the investment value of real estate. This February, the editors of House & Garden present you with three articles on those three major factors of home building and buying.

"Is Real Estate a Safe Investment"? by Roy Wenzlick
Mr. Wenzlick, one of the country's best known real estate economists, in a timely analysis shows why the prospective home owner should buy or build today. You will find this article on page 7.

"Financing Your Home", by C. Elliott Smith
An authority on real estate financing lists invaluable rules of thumb which will save you from many a pitfall as you budget your new home. This article starts on page 18.

"Legal Aspects of Home Buying", by Ralph E. Cramp
A New York University professor unravels the puzzling red tape of real estate contracts. Turn to page 31 for this informative article.

These three features form an ideal background for the presentation in this section of 45 houses and plans selected from outstanding real estate subdivisions.



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House & Garden designs charming, new "personalized" rooms for Ilka Chase, Vera Zorina, and Jane Pickens.

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House & Garden

MARCH DOUBLE NUMBER on sale February 20th • 35c

IN THIS ISSUE

All of the houses and plans shown in this section are the result of intensive study on the part of the most active and best informed building group in this country—the builders of America's leading real estate communities.

Working in collaboration with well-known architects, these developers have approached the subject of home-planning from the basis of the tested and demonstrated needs and preferences of the American family. These requirements differ as the size of the family differs; the location of the house, the climate and the way of living in various parts of the country have been taken into consideration. Whatever the conditions, the developer is constantly and intimately in touch with them because he is in daily conference with home-buyers whom he must satisfy.

The plans shown here, in other words, are double-distilled for practicality, economy and attractiveness, first by the developer and second by the editors of HOUSE & GARDEN, who selected them from a large number of homes in real estate developments in every section of the country.

An interesting feature of some of these houses is the use of new materials and even new structural methods. On pages 20 and 21 we show two groups of very small homes which are built by methods which bring the long-heralded technic of prefabrication into new prominence. There seems to be every indication that the small-home buyer, especially, will continue to benefit increasingly by large-scale production methods in the building field.

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HOUSE&GARDEN

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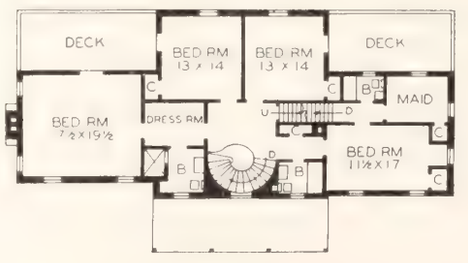
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COVER BY ROBERT HARRER

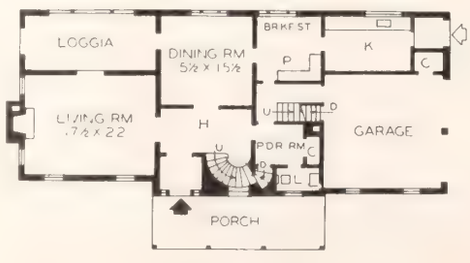
GLAMOUR OF THE OLD: COMFORT OF THE NEW



Modern living controls design, even in such traditional types as the Colonial style home shown here. The traditional Colonial plan was a comparatively simple affair in which the carriage house, the servant's quarters and even the kitchen were usually separate units. But modern living makes it necessary to bring into this plan such different elements as the garage, powder room, breakfast room and other concessions to modern comfort and contemporary housekeeping. These essential changes are fully understood by the leading developers, who have carefully studied the requirements of the modern American family. An excellent example is this home at Broadlawn Harbor, Great Neck, N. Y., owned by Mr. William F. Riecker. Cost figures are not available



SECOND FLOOR



FIRST FLOOR

SCALE IN FT 0 5 10 5 20

CONSTRUCTION DATA

WALLS: Brick and wood
INSULATION: Walls and 2nd fl. ceilings
ROOF: Slate
WINDOWS: Wood, double hung
HEATING: Oil; Winter air conditioning

COLOR SCHEME

WALLS: White
ROOF: Black
TRIM: White
BLINDS: Blue green

WHEN IS THE RIGHT TIME TO BUY?

The "conservative" buyer of real estate often takes the greatest risk

By ROY WENZLICK

For many years my conviction has been growing stronger that the so-called "conservative" investor takes the greatest risk. He never buys at or near the bottom, because he considers the market too speculative. Not until he has seen others less "conservative" than he invest and make money is he willing to run the risk of investing.

Those who buy early make a larger and safer profit. Many an individual who considered the stock market too speculative in 1933 will buy stocks at the present time, although their prices are very much higher now than they were then. The "rash" investor who bought in 1933 has made a very substantial and a very safe profit—safer by far than the man who buys at the present time.

How the "conservative" loses

The life insurance companies were too "conservative" to make heavy loans on real estate from 1918 to 1921, when heavy loans from the long-view standpoint would have been justified. They made their maximum loans in 1928, when the market was already past the peak and on the verge of collapse. The large savings banks were too conservative to enter actively into the mortgage field in the period in which such activity would have been safe, and they entered heavily only during the latter part of the last boom. The "conservative" man never buys until he has received definite proof that he has lost possible profits by not having bought earlier. Unfortunately, it is quite frequently close to the end of the boom before he becomes convinced of his error, and he buys just in time to share in the general collapse.

That the "conservative" man takes the greatest risks is true in another sense today. Many of the types of investment considered conservative in the past now involve risks which the average gambler would hesitate to take. Annuities, the favorite method of the ultra-conservative to provide a certain income for his declining years, may fail entirely, as the purchasing power of their fixed payments in the future may be entirely too small to provide the security against want for which he made great sacrifices. Long-term bonds, government or others, and preferred stock, may have interest and principal reduced, not in dollars but in what those dollars will buy, until the return is too small in relation to present cost.

Mortgages, while relatively safe from foreclosure, may pay interest and principal in dollars so shrunken in value that the interest has really been a negative amount and the lender has paid the borrower for the privilege of lending him money. Even the hoarding of money, once the preferred method of the over-cautious miser, may give little adequate protection if prices start an inflationary spiral.

Safe investments today

What investments then are safe at the present time? The answer is simple and short. There are no safe investments. Losses are possible, regardless of the amount of time and effort expended to safeguard interest and investment. In my opinion, however, probability of loss is less in investments that in the past have been considered speculative than in those that the cautious have considered safe. What are these investments? Common stocks and real estate equities.

Common stocks, however, face a tax situation which, in spite of greatly increased business, will probably reduce the net earnings that can be applied to dividends. The new tax laws have only scratched the surface. They will be insufficient to do more than balance the ordinary budget of the government without the expenses of our 6-billion-dollar-a-year defense program. Inevitably, all taxes must be raised again and again, until most of the profit is out of business. This, I believe, accounts for the relatively low level at which good common stocks are now selling—in spite of the outlook for greatly increased production.

Since the government must sell its bonds in greater amounts in the future to finance its immense program, taxing the profits out of common stock will serve a double purpose. Only if common stocks are made unattractive will the government be able to sell the necessary number of bonds.

Real estate vs. taxes

I have never claimed that real estate was the universal answer to the investor's problems. It is so heavily taxed at present that the HOLC, a property-owning agency of the government, is carrying on a newspaper campaign calling for a reduction of real estate taxes. Many pieces of commercial property have for many years had an income insufficient to meet their taxes and upkeep. Every city is over-subdivided, with enough vacant lots on many streets to house the entire population of the country. Another disadvantage to real estate investment is that in case of war rent control measures may be adopted in many of our larger cities.

But in spite of all of the foregoing, I still believe that for many people real estate offers the safest investment. I believe, for instance, that the purchase of a home by the family of moderate circumstances that can afford to pay down 20% of its cost is one of the safest hedges against inflation that these troubled times provide. A man with only $500 can purchase a cottage worth $2500, agreeing to pay the balance over a twenty-year period.

If building costs continue to advance during the next few years, as we think they will, it will soon cost much more to build the same house. In the last two months the cost has advanced more than $100. If the replacement cost should go as high as $3500, the man who has bought with his $500 and his $2000 mortgage has a house that could be duplicated for $1500 and a $2000 mortgage. Costs may not advance this far, or they may go much higher. In either case, the purchase has been better than any other type of investment on today's market. I also believe that the ownership of a good farm by a good farmer is a fairly safe hedge against inflation. However, in this case I do not think it wise to have as slim an equity as it is possible to have on a residential property.

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VARIATIONS OF THE SOUTHERN TRADITION

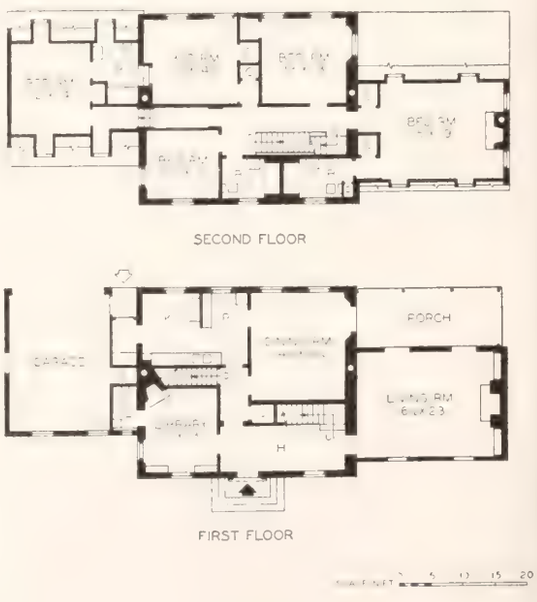




Modern in spirit but still recognizably harmonious with the Georgian architecture of Maryland is the home of Dr. Benjamin M. Baker, Jr., in Hurstleigh, near Baltimore. A notable feature is the consistent use of large window areas. Designed by Palmer & Lamdin, architects, this home was completed in October 1939; cost $30,000

CONSTRUCTION DATA	COLOR SCHEME
WALLS: Brick INSULATION: Walls and 2nd fl. ceilings ROOF: Slate WINDOWS: Metal casement HEATING: Oil; Winter air conditioning	WALLS: Warm gray ROOF: Slate TRIM: White BLINDS: None

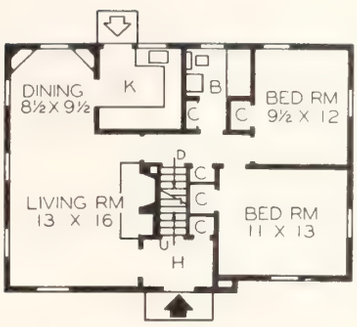




A faithful reproduction of the early architecture of Delaware, Maryland and Virginia is found in the Baltimore residence of Dr. W. H. Woody at Homeland. The location of the library near the front door allows the owner to see patients with little inconvenience to the household. Designed by Edward H. Glidden, Jr.; cost $27,000

CONSTRUCTION DATA	COLOR SCHEME
WALLS: Brick and clapboard INSULATION: Walls and 2nd fl. ceilings ROOF: Asbestos shingles WINDOWS. Wood, double hung HEATING: Oil; vapor vacuum	WALLS: Brick red and white ROOF: Variegated TRIM: Warm gray BLINDS: Dark green

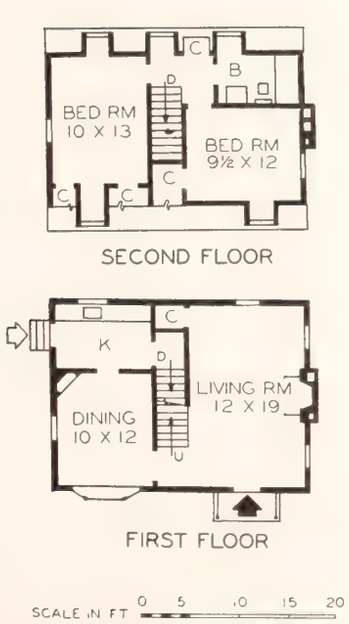
NEAT LITTLE COLONIALS IN CLEVELAND, OHIO





CONSTRUCTION DATA	COLOR SCHEME
WALLS: Wood siding INSULATION: Walls and 2nd fl. ceilings ROOF: Wood shingle WINDOWS: Wood double hung HEATING: Gas	WALLS: White ROOF: Natural TRIM: White BLINDS: Green

4 **Planned for expansion:** This well-designed, diminutive house affords opportunity for later enlarging with a minimum of construction. Stairs lead to an attic with ample space for two additional rooms. A door in the dining end of the living room opens on a terrace in the rear. Completed in 1939, this home cost about $6,500





CONSTRUCTION DATA	COLOR SCHEME
WALLS: Wood siding INSULATION: Walls and 2nd fl. ceilings ROOF: Wood shingles WINDOWS: Wood double hung HEATING: Gas	WALLS: White ROOF: Weathered TRIM: White BLINDS: None

5 **Much usable space** is contained in this little cottage, only twenty-seven feet in its longest dimension. In both of these homes, designed by Robert Critchell, excellent use has been made of authentic Colonial detail to lend distinctive charm without increasing the cost. Completed in 1939; cost approximately $6,500

GEORGIAN MODIFIED FOR THE SOUTHWEST

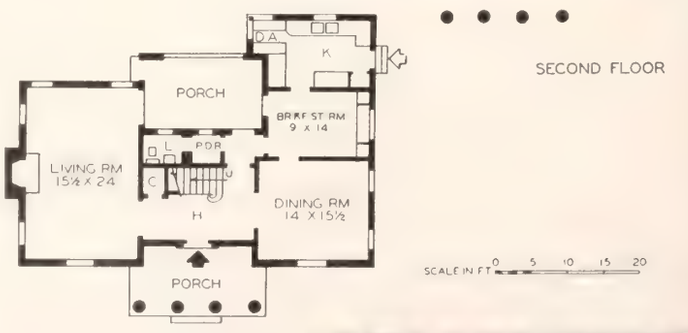


6

Tall windows and tall columns, foundations of the charm that is Georgian, are retained with glamour unimpaired in a semi-tropical climate. But at the rear this formal symmetry is broken down; the center of the house is opened out for a screened porch. And on the second floor we find a great opening of three grouped windows in each bedroom, catching every available breeze.

Another modification of tradition is the careful attic ventilation visible in the wide band of louvers on the end gable. Owner: Dr. George King Wassell. Architect: Harwood K. Smith. The house is at Highland Park West, a development by Flippen-Prather Realty Co. at Dallas, Tex. House and garage cost $12,625, contain 2953 sq. ft.

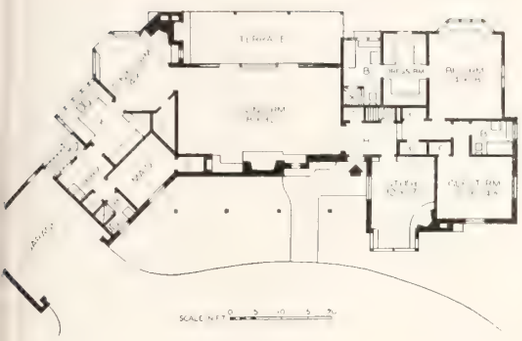




CONSTRUCTION DATA	COLOR SCHEME
WALLS: Brick	WALLS: Off white
INSULATION: Walls and 2nd fl. ceilings	ROOF: Gray
ROOF: Slate	TRIM: White
WINDOWS: Wood, double hung	BLINDS: Bottle green
HEATING: Gas; Winter air conditioning	

275 ways to improve your home—Don't miss the fully illustrated section on remodeling in March

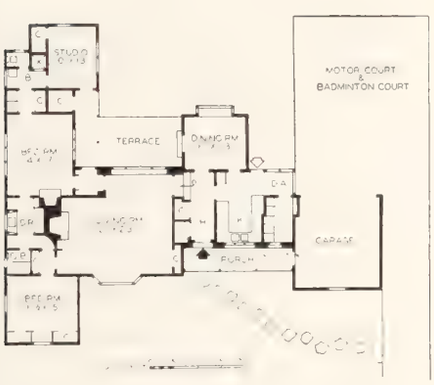
EAST AND WEST MEET IN CALIFORNIA



CONSTRUCTION DATA	COLOR SCHEME
Walls: Board and batt	Walls: White
Insulation: Walls and roof	Roof: Natural
Roof: Wood shakes	Trim: White
Windows: Wood casement	Blinds: Yellow
Heating: Gas	



7 **The sprawling, comfortable plan** of the typical California ranch house has been adapted for the home of Mr. and Mrs. George P. Arthur at Bel-Air Estates, Calif. The appropriateness, no less than the comfort of this design, is hard to improve upon. Cost about $18,000



CONSTRUCTION DATA	COLOR SCHEME
Walls: Stone and wood shakes	Walls: Gray
Insulation: Attic floor	Roof: Natural
Roof: Wood shakes	Trim: White
Windows: Wood, double hung	Blinds: White
Heating: Gas, forced warm air	



8 **A blend of styles** is the home of Mr. Stephen A. Stepanian also in Bel-Air Estates. Cape Cod inspiration has been mixed with details from the Pennsylvania farmhouses and superimposed on a typical California plan. Designed by the owner, cost about $12,000



CONSTRUCTION DATA	COLOR SCHEME
Walls: Wood and plaster	Walls: Yellow
Insulation: None	Roof: Natural
Roof: Wood shakes	Trim: White
Windows: Wood, double hung	Blinds: White
Heating: Gas	



9 **Inspired by Williamsburg,** the home of Mr. and Mrs. R. G. F. Byington at Bel-Air, Calif. shows the vitality and charm of this famous American type. In the rear of the house an exterior stair leads to an attic playroom. Architect W. G. Lutzi; cost $9,300

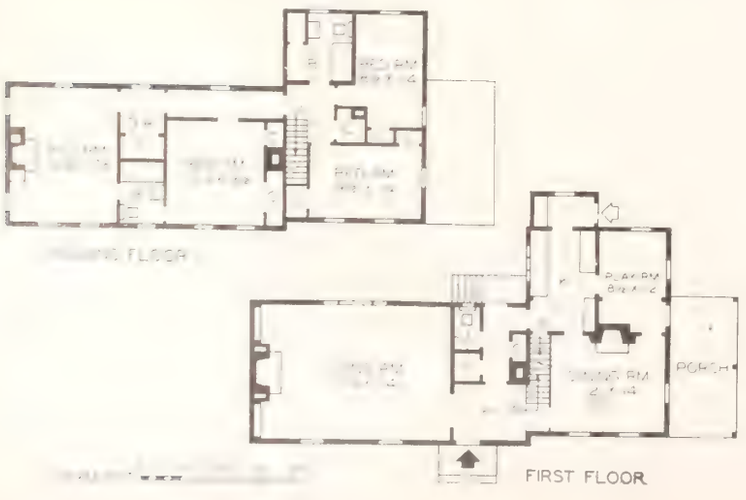
A 1790 COTTAGE GROWS IMPRESSIVELY

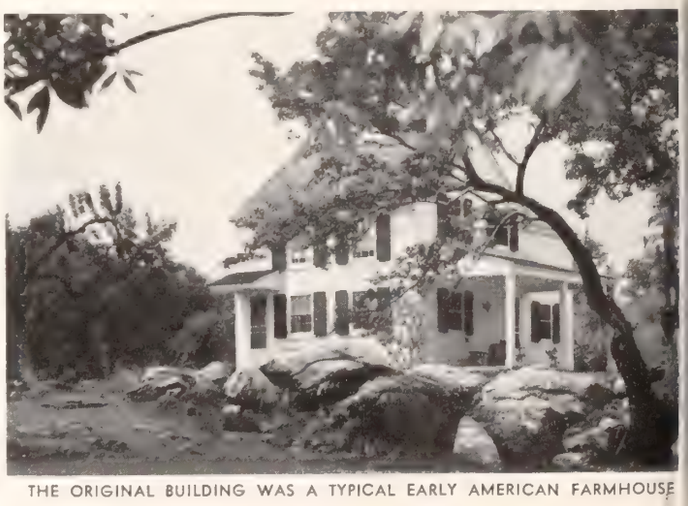


MR. HILL'S RESIDENCE AT YALE FARMS, N. Y., SHOWING THE HOUSE AFTER REMODELING

10

Remodeling a farmhouse in this case involved building an addition larger than the original structure. The owner, Mr. John A. Hill, found the site of his cottage at Yale Farms so attractive that he engaged Benson Eschenbach, architect, to enlarge it as shown for year-round occupancy. The cost of remodeling was approximately $7,000





THE ORIGINAL BUILDING WAS A TYPICAL EARLY AMERICAN FARMHOUSE

CONSTRUCTION DATA

WALLS: Wood siding
INSULATION: Walls and 2nd fl. ceilings
ROOF: Wood shingles
WINDOWS: Wood double hung
HEATING: Oil

COLOR SCHEME

WALLS: White
ROOF: Brown
TRIM: White
BLINDS: Green

A HILLSIDE SITE OVERLOOKING LAKE ERIE



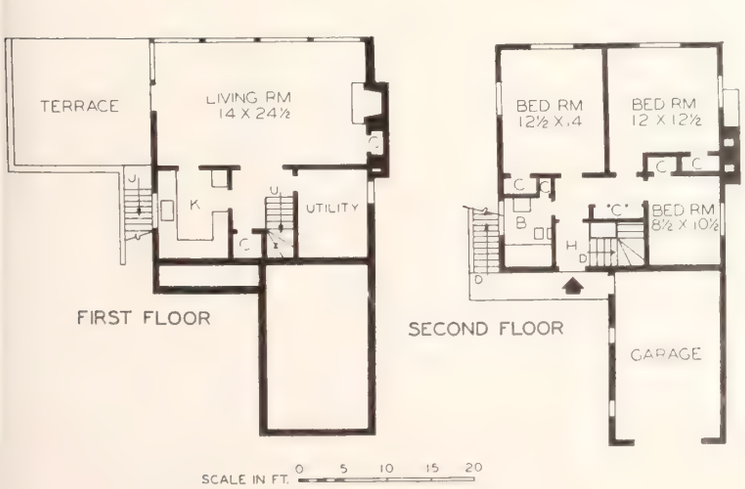
A FINE VIEW SUGGESTED THE WIDE WINDOWS

11

You enter on the second floor of the home of Mr. Jay E. Latimer, Jr. and go downstairs to the big living room with its wall of windows overlooking a lagoon. Architect Albert W. Harris has given a slightly nautical flavor to this house in Mentor Harbor near Cleveland, because the community's interest is sailing. Cost, $8.000



GARAGE AND ENTRANCE ARE AT UPPER LEVEL



CONSTRUCTION DATA

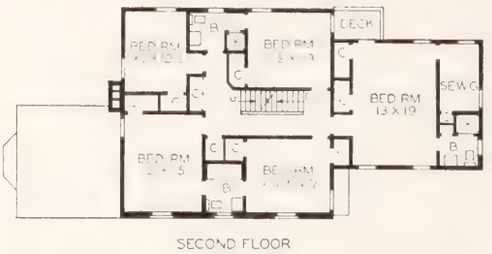
WALLS: Precast stone and wood
INSULATION: Walls and 2nd fl. ceilings
ROOF: Shingled tile
WINDOWS: Wood, sliding sash
HEATING: Oil, Winter air conditioning

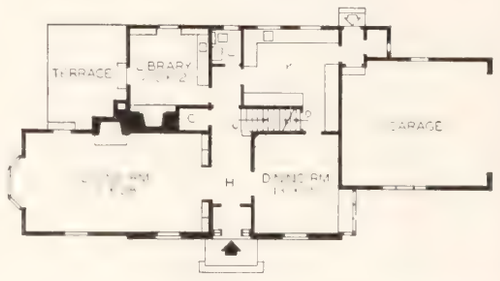
COLOR SCHEME

WALLS: White
ROOF: Red
TRIM: White
BLINDS: Blue

SIMILAR IN SIZE: DIFFERENT IN PLAN



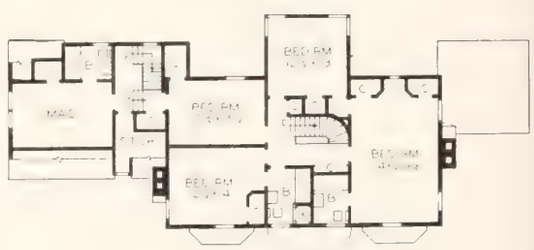


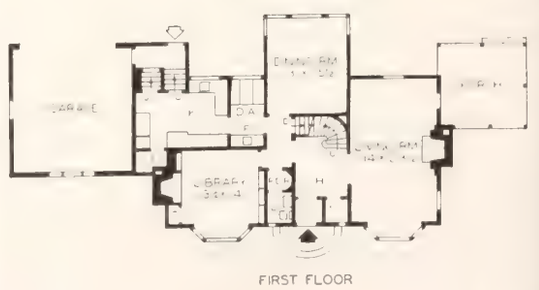


12 **Soundproofing between rooms** is effectively provided by the clever placing of fireplaces, stairs, closets, etc., as buffers between the various areas. Note also the ingenious location of the chimney to provide fireplaces in both living room and library. This residence is in Short Hills, N. J. Marcel Villanueva, architect; cost $21,000

CONSTRUCTION DATA	COLOR SCHEME
WALLS: Stone and shingle INSULATION: Walls and 2nd fl. ceilings ROOF: Slate WINDOWS: Wood, double hung HEATING: Gas	WALLS: Natural and white ROOF: Black TRIM: White BLINDS: Green



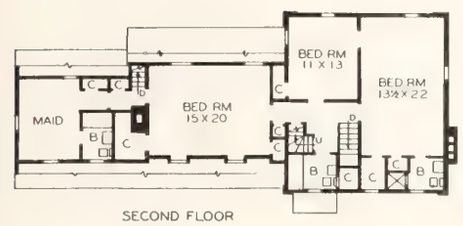


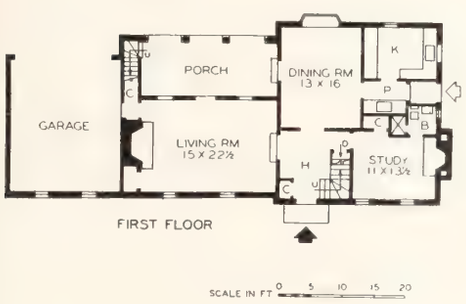


13 **Bay windows add size** to the library and living room of the residence of Mr. Donald R. D'Aprix at Cross Gates, Madison, N. J. As in the plan above, note the successful use of sound barriers between most of the rooms. Designed by Marcel Villanueva and completed in April, 1940, this house was built for about $18,500

CONSTRUCTION DATA	COLOR SCHEME
WALLS: Wood shingle INSULATION: Walls and 2nd fl. ceilings ROOF: Slate WINDOWS: Wood, double hung HEATING: Gas	WALLS: White ROOF: Black TRIM: White BLINDS: Blue

A COLONIAL VARIATION IN MARYLAND AND TEXAS

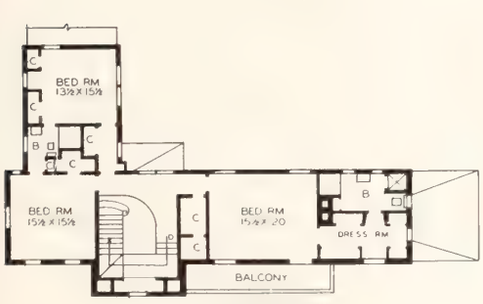


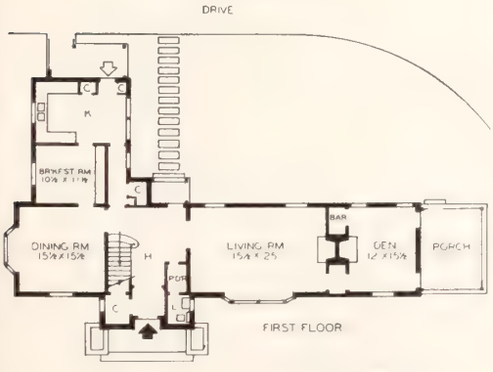


CONSTRUCTION DATA	COLOR SCHEME
WALLS: Stone and wood INSULATION: Walls and 2nd fl. ceilings ROOF: Slate WINDOWS: Wood, double hung HEATING: Oil	WALLS: Stone and white ROOF: Black TRIM: White BLINDS: Blue



14 **New England rambling farmhouses** serve as the inspiration for the home of Mr. George F. Seitz in Kenwood, Chevy Chase, Maryland. Stone was used for the walls instead of the more traditional wood but architect V. T. H. Bien was careful to maintain the spirit of informality. The house cost approximately $18,000





CONSTRUCTION DATA	COLOR SCHEME
WALLS: Brick INSULATION: Walls and attic floor ROOF: Shingle tile WINDOWS: Wood, double hung HEATING: Gas	WALLS: Off white ROOF: Green TRIM: Off white BLINDS: Bottle green



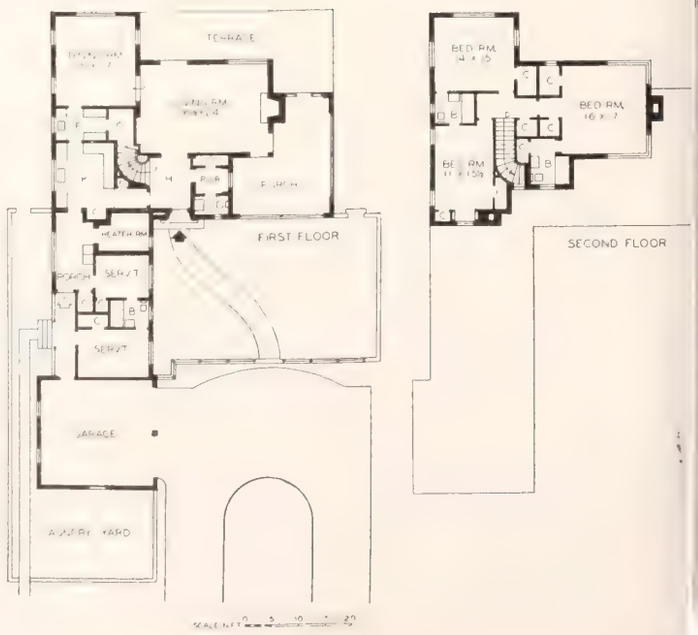
15 **An unusual stair hall** with entrances from either side of the house is the central feature of this well-planned home. The property of Mr. William E. McFarland, it is situated in Dallas, Texas, and follows the California adaptation of formal Colonial design. Completed late in 1939, the house cost approximately $21,000

A WINTER HOME IN ST. PETERSBURG



16

No historical style is reflected in the design of the St. Petersburg home of Mr. and Mrs. Dudley H. Miller. Rather the architect, Russell T. Pancoast, has succeeded in embodying in his design the various features which have proved their practicality and adaptability in the sub-tropical Florida climate. This approach has tended to develop a distinct Florida type of design which is as becoming to the attractive setting as it is comfortable to live in. Important features of the design are the large window areas, the spacious terrace and screened porch, and the careful provision for thorough cross-ventilation throughout the house. Built by the Berry Busbee Organization, the house cost approximately $25,000, including landscaping but excluding cost of the lot

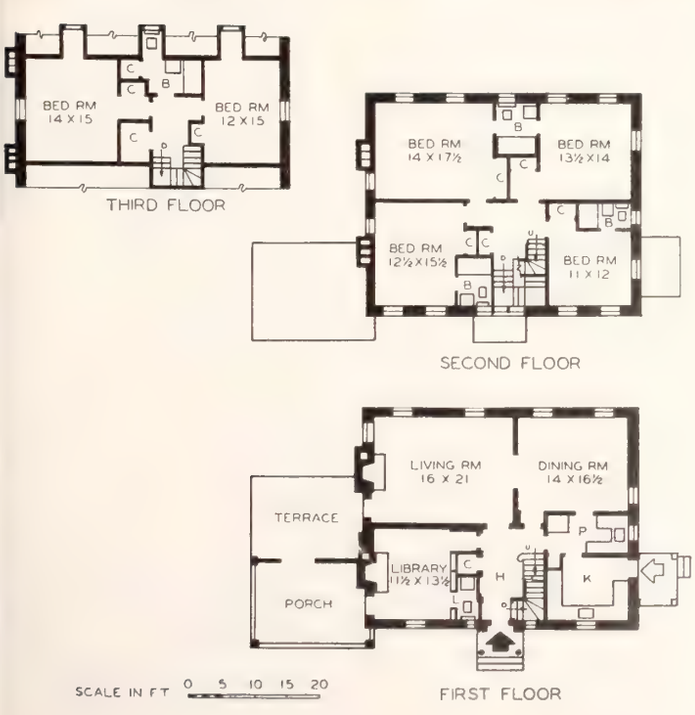


CONSTRUCTION DATA	COLOR SCHEME
WALLS: Concrete block	WALLS: Coral
INSULATION: Walls and 2nd fl. ceilings	ROOF: Salmon
ROOF: Tile	TRIM: Cream
WINDOWS: Steel casement	BLINDS: Aquamarine
HEATING: Oil; Winter air conditioning	

A WASHINGTON HOME BLENDS NORTH AND SOUTH



17



Solid masonry walls of quarried stone, reminiscent of the rugged and enduring homes of Pennsylvania, give character to the Spring Valley residence of Mr. Walter M. Johnson. The details of the entrance porch and in fact the composition of the plan itself reflect something of the Georgian houses of the South.

Interesting features of this house are the comfortable library which is deliberately separated from other rooms for the sake of privacy; direct access to the front entrance from the service area; the comfortable bedrooms on the third floor (these receive light from dormers in the roof at the rear). Built by W. C. and A. N. Miller to designs by Gordon E. MacNeil, the house cost approximately $26,000.

CONSTRUCTION DATA

WALLS: Stone
INSULATION: Roof and walls
ROOF: Slate
WINDOWS: Wood, double hung
HEATING: Gas; Winter air conditioning

COLOR SCHEME

WALLS: Natural
ROOF: Variegated
TRIM: White
BLINDS: Blue

FINANCING YOUR HOME

What does it cost to run a house? Here are some rules of thumb to guide the home buyer

By C. ELLIOTT SMITH

THERE are several fundamental principles which have to do primarily with the financial aspects of home ownership. Although many of these general rules have been stated, from time to time, by authorities on the financial soundness of home ownership, seldom has there been an attempt to present all of the principles of home ownership at one time. Therefore the occasion for this attempt.

Some fundamental principles

One of the basic rules of home ownership, which incidentally applies also to the renting of a home, is that *The cost of housing should not consume a disproportionately large amount of the family income.* If the cost of housing does consume too large a share of the family income the result is that less is available for other essential items in the budget such as for food, clothing, medical care, recreation, culture and education. The percentage of income which should be consumed for housing should not exceed 20 to 25% of the total. A typical budget for the average middle-class family in the $3,000 to $5,000 income class is as follows:

Housing	25%
Home operation	15
Food	20
Clothing	15
Recreation and health	15
Savings	10
Total	100%

Many persons who change from a house renter to that of being a home owner find that although the payments to the mortgagee may include taxes, interest on the mortgage, amortization of the mortgage and insurance, they do not include depreciation, maintenance, repair, and replacement costs. Also the home owner quite frequently finds that home operating expenses have increased, particularly for such items as furnishings, equipment and repairs to furnishings and equipment. There is also a tendency for the home owner to increase items in the personal expense and entertainment group because of the inclination to show off the newly acquired home.

Amortization as a saving

It has been advocated by some authorities that the amortization of mortgage payments should be treated in the budget as a saving and not as an expense. In most cases the mortgage is being reduced at about the rate at which the house is depreciating and therefore unless depreciation is considered as a definite part of the housing cost the payments on mortgage principle may be included as a part of the housing expense.

One of the often overlooked advantages of home ownership which does not accrue to the house renter is that the home owner can deduct on income tax returns interest on the mortgage and real estate taxes. Since rents are usually high enough to include amounts necessary for taxes and interest and since renters can not deduct rent or any part thereof on income tax returns, the renter is at a distinct disadvantage in this respect.

It is a true statement that home ownership tends to reduce the housing cost to a non-profit basis and does afford stability in the annual cost of housing, both of which are advantages providing the level of cost is relatively not too high.

Check-list for the home buyer

Some miscellaneous factors which have a bearing on the problem of attaining safe home ownership may be expressed in the following questions:

1. What is the present and prospective family income?
2. Is the present home to be a permanent or a temporary one?
3. Is the employment of the home buyer such that he may be forced to move which may result in the necessity of selling or renting the home on short notice and perhaps at a sacrifice?
4. Is the ratio of rents to housing cost in the case of the owner-occupied home in favor of home ownership?
5. Is the home owner willing and able to do some of the maintenance and repair work on the home?
6. What is the trend of rents?
7. What is the trend of construction costs?

Another fundamental principle of home ownership is that, before the family attempts to buy a home, unless employment is very steady and unless the family has undertaken a housing burden well within its income, at least 20% of the cost of the home should have been saved and should be available in cash. This is a safe rule to follow, even though only 10% is to be paid down on the house, because of certain expenses which are bound to arise when moving into a new home. There are moving costs, new drapes and furnishings to buy, furniture to buy, and new equipment to buy, all of which seem absolutely essential at the time of moving into the new home.

Home buying furnishes worthwhile incentives

An attempt to buy and pay for a home furnishes an incentive which has started many persons on the road to financial independence. Home buying has developed the habit of thrift. It has encouraged systematic saving. It helps to establish a credit rating for the owner in his community. Home buying tends to knit the family more closely together by giving it the incentive to make sacrifices in order to pay for and keep the home. Home ownership gives a feeling of security and pride which have a beneficial moral and psychological effect upon the owner and his family. (*Continued on page 37*)

How well do you know your styles? See our dictionary of American Colonial design in the next issue

VACATION HOME IN THE CALIFORNIA HILLS



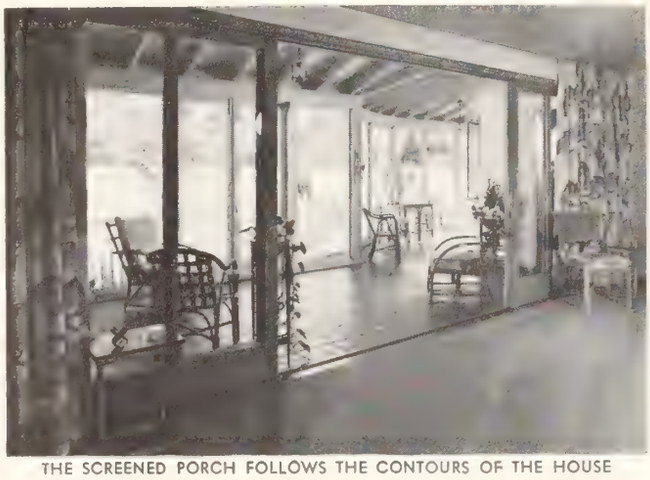


STAIRS TO A SHELTERED SUN-DECK



AN INCONSPICUOUS BAR IN THE DINING ROOM

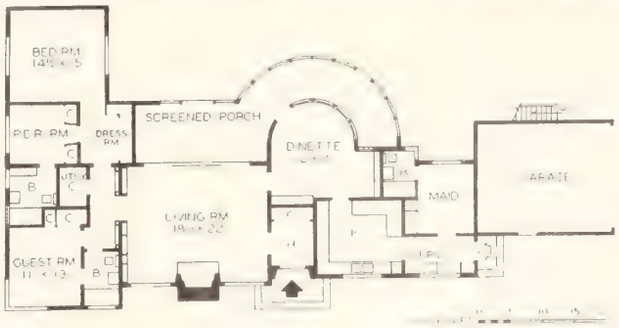
Built for entertaining, this Palm Springs home has a hospitable spaciousness created by effective use of large glass areas—broad windows look toward mountain vistas, sliding glass doors connect living sections within. Designed for Mr. and Mrs. A. Rosenfield by architect Paul Laszlo; cost about $12,900



THE SCREENED PORCH FOLLOWS THE CONTOURS OF THE HOUSE



A HIGH WALL COMPLETELY ENCLOSES THE GRASS TERRACE



CONSTRUCTION DATA	COLOR SCHEME
WALLS: Stucco	WALLS: Grey-white
INSULATION: Ceiling	ROOF: Blue
ROOF: Shingle tile	TRIM: Dark grey
WINDOWS: Steel casement	BLINDS: None
HEATING: Gas; forced warm air	

PREFABRICATION DEVELOPMENT

On these two pages a group of prefabricated houses in Princeton, N. J., captures the charm of a Colonial village

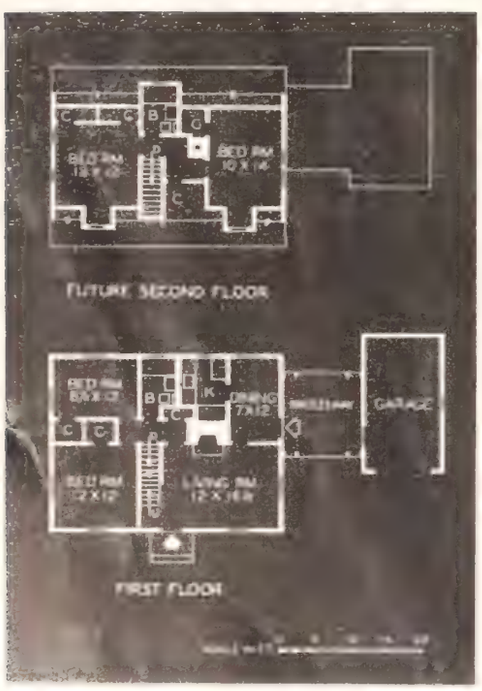
PRINCETON'S biggest industry is its University, among whose personnel are many young married couples with only moderate incomes but accustomed by their upbringing to fine surroundings. In this Snowden Lane development Edmund D. Cook, realtor, Lewis C. Bowers & Sons, builders, and Luis Lenker, landscape architect, have combined their talents to supply this housing need.

In attempting to find ways in which to reduce building cost without any sacrifice of quality, Ray Bowers, the builder, was impressed by the possibilities of the prefabricated houses made by American Houses, Inc. Robert McLaughlin, the company's designer and chairman, had almost ten years of prefabrication experience behind him, had learnt to make his houses less and less prefabricated in structure, more and more traditional in appearance. But all the framing members of these houses are precut, their walls are panels assembled in the factory.

Each house is packaged at the factory and shipped on a single truck to the site, where it is erected by the local builder. The walls are given an external covering of clapboard, shingle, or veneered with stone or brick. Thus the same plan may be given a wide variety of exteriors.

Each of the plans on these two pages is very well considered, for maximum utilization of space. The economies of prefabrication allow for a price range which starts at $5,500 including a 75 x 100 ft. lot. And the use of an unfinished second story allows for economical expansion later.

19





BRICK PAVING FOR THE FRONT STEP



BAKER

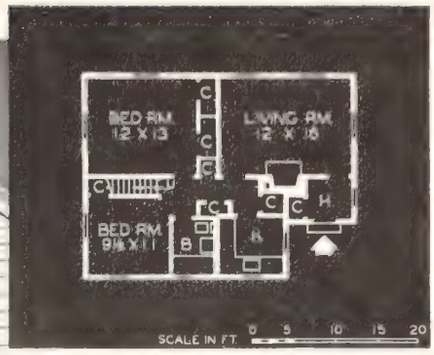
AREAWAY NEATLY WALLED WITH CORRUGATED IRON



THE FINISHED HOUSE SHOWS NO TRACE OF ITS PREFABRICATED ORIGIN

CONSTRUCTION DATA	COLOR SCHEME
Walls: Wood shingle	Walls Gray
Foundation: Walls and roof	Roof Natural
Roof: Wood shingles	Trim: White
Windows: Wood double hung	Blinds: Royal red
Heating: Gas. Winter air conditioning	

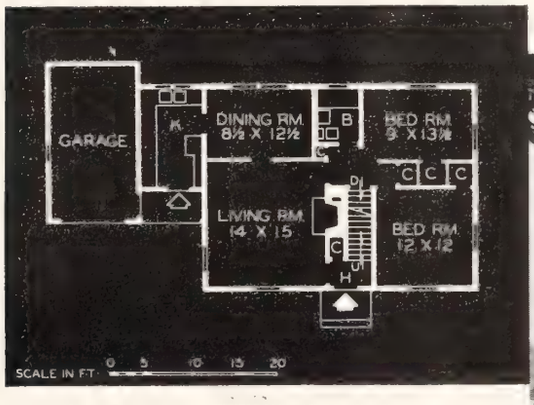




CONSTRUCTION DATA	COLOR SCHEME
Walls: Clapboard Insulation: Walls and roof Roof: Wood shingles Windows: Wood, double hung Heating: Gas; Winter air conditioning	Walls: Cream Roof: Natural Trim: Cream Blinds: Green-black

20

HOUSE AND DETACHED GARAGE HERE SET ASKEW, LATTER AT STREET LEVEL



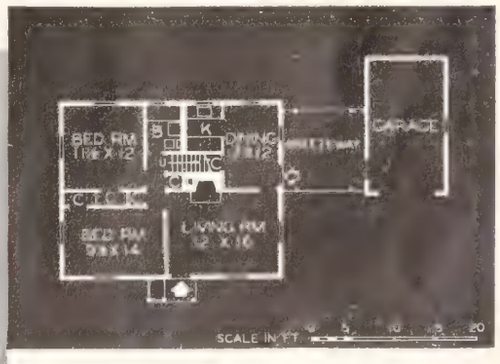


CONSTRUCTION DATA	COLOR SCHEME
Walls: Clapboard Insulation: Walls and ceilings Roof: Wood shingles Windows: Wood, double hung Heating: Gas; Winter air conditioning	Walls: White Roof: Natural Trim: White Blinds: Blue-green

21

SPACE FOR TWO BEDROOMS AND BATH ON THE UNFINISHED SECOND FLOOR





CONSTRUCTION DATA	COLOR SCHEME
Walls: Clapboard Insulation: Walls and roof Roof: Wood shingles Windows: Wood, double hung Heating: Gas; Winter air conditioning	Walls: White Roof: Natural Trim: White Blinds: Grass green

22

EVERY ESSENTIAL FOR COMFORTABLE LIVING IS INCLUDED IN THIS DESIGN

Modified prefabrication is used in these homes at Princeton, N. J.

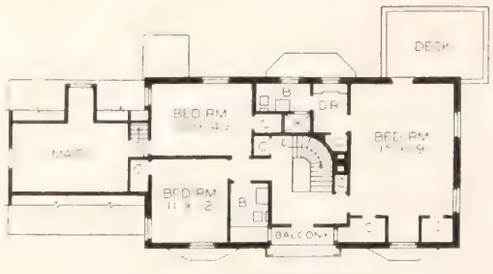
COLONIAL, SOUTHERN INFLUENCE; KALAMAZOO, MICH.



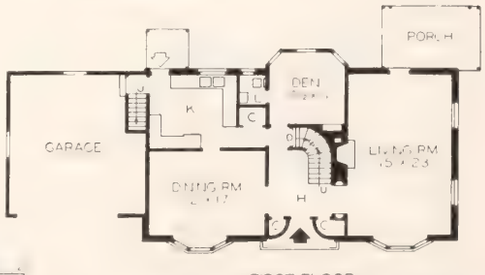
23

Unusually large windows distinguish the Rolling Hills home of Mr. and Mrs. Roland R. Ware. Their desire for plenty of light was accompanied by a need for ample wall space; the plan is evidence of the success of builder Harry A. Hurni. Among the other features are a graceful winding stairway, a study in knotty pine, and a tiled downstairs powder room. The kitchen, too, is notable for its convenient cupboards and work surfaces.

The site, facing on two streets, dictated that the house should be attractive from four sides. Colonial was the style chosen, with Southern ironwork on the entrance porch. Carol Lawrence, landscape architect; Wynne Krum, decorator. Completed June, 1940; cost approximately $18,000



SECOND FLOOR



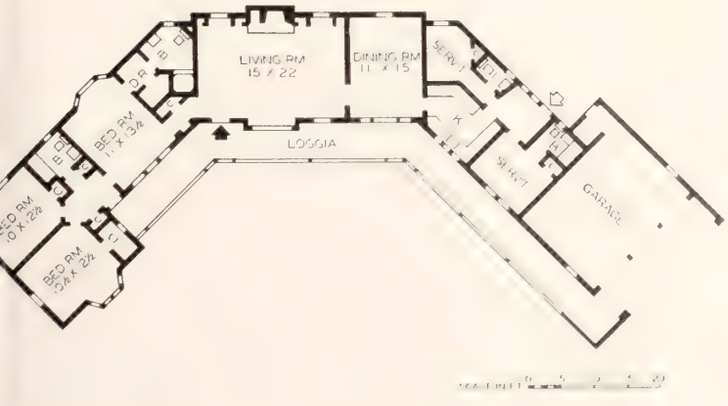
FIRST FLOOR

CONSTRUCTION DATA	COLOR SCHEME
WALLS: Brick	WALLS: Red
INSULATION: Walls and 2nd fl. ceilings	ROOF: Cedar
ROOF: Wood shingles	TRIM: White
WINDOWS: Wood, double hung	BLINDS: White
HEATING: Oil; Winter air conditioning	

Remodeling from the ground up—Be sure to read the special section of our March Double Number

INSPIRED BY EARLY CALIFORNIA RANCHES





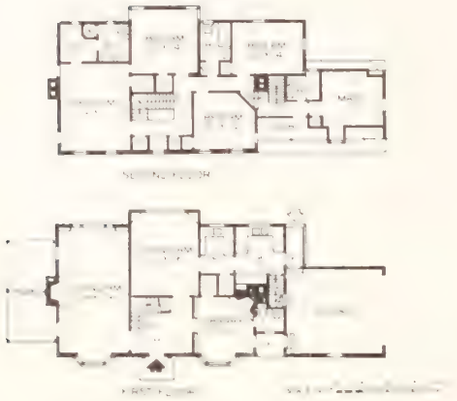
24

The garden is protected from hard ocean breezes by the curving plan of this low rambling house. The loggia serves to connect all parts of the house and the garage, making extensive interior hallways unnecessary. The scheme follows the accepted pattern, having the living and dining room flanked by the master bedrooms on one side and the service area on the other. This informal California type is especially attractive in that its low mass fits unobtrusively into the landscape and does not dwarf the nearby planting, as most two-story homes would.

The property of C. K. Whittaker, this home is located at Rancho Sante Fé, California, and cost approximately $17,500 to build. Francis A. Runcy was the architect.

CONSTRUCTION DATA	COLOR SCHEME
WALLS: Stucco on frame	WALLS: Light buff
INSULATION: None	ROOF: Black
ROOF: Composition	TRIM: Light blue
WINDOWS: Wood, double hung	BLINDS: Light blue
HEATING: Electric space heaters	

COLONIAL TRADITION IN LONG ISLAND, N. Y.



CONSTRUCTION DATA	COLOR SCHEME
WALLS: Stone wood shingle INSULATION: Walls and 2nd fl. ceilings ROOF: Slate WINDOWS: Wood double hung HEATING: Gas; Winter air conditioning	WALLS: Natural stone and white ROOF: Black TRIM: White BLINDS: Dark gray



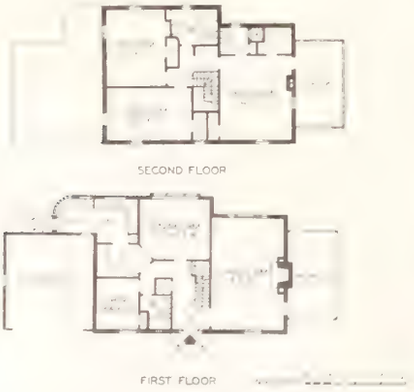
25 **Local Colonial tradition,** as it is ideally applied, is well demonstrated by the three homes, on Lake Success, illustrated on this page. This house was completed in September 1940 and sold with the property on which it stands for approximately $18,700



CONSTRUCTION DATA	COLOR SCHEME
WALLS: Wood shingle INSULATION: Walls and 2nd fl. ceiling ROOF: Slate WINDOWS: Wood double hung HEATING: Oil; Winter air conditioning	WALLS: Natural shingles ROOF: Black TRIM: White BLINDS: Blue



26 **An overhanging second floor** yields valuable additional floor space for the bedrooms of this house. This traditional detail also provides shelter for the front entrance. The plan affords very complete accommodations for its size. Cost with land $14,000



CONSTRUCTION DATA	COLOR SCHEME
WALLS: Brick INSULATION: Walls and 2nd fl. ceiling ROOF: Slate WINDOWS: Wood double hung HEATING: Oil; Winter air conditioning	WALLS: Light gray ROOF: Black TRIM: White BLINDS: Dark gray

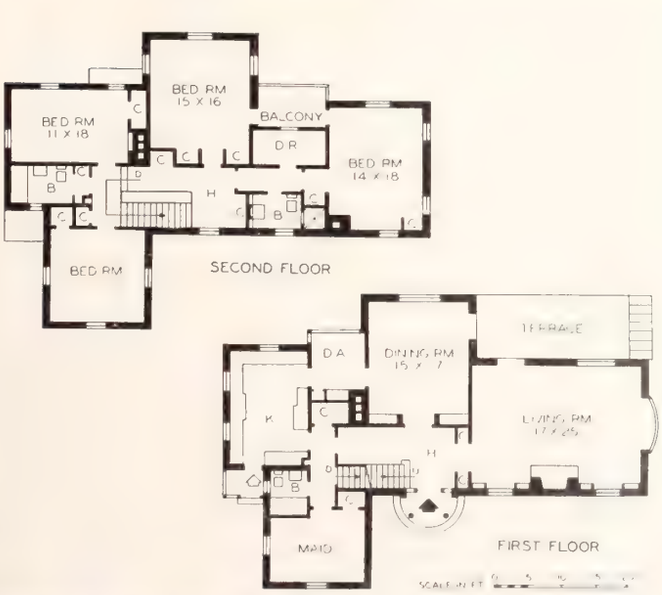


27 **The same plan as No. 26,** with certain skillful adaptations, was utilized for the house above, with quite different exterior effect. All of these houses were designed by Porter O. Daniel and built by Newell and Daniel. The house above cost about $14,500

A GEORGIAN HOME IN THE PACIFIC NORTHWEST



28



An unusually interesting plan is a salient feature in the home of Mr. and Mrs. Louis Roebke in Windermere, Seattle, Washington. From the outside the house has the simple dignity which has marked the Georgian style since the Virginia Colonists first adapted it to the requirements of the New World. The plan, however, is by no means a replica of the Colonial plan, but is rather an ingenious and highly successful effort at planning for today's needs.

A notable feature of his home is the compact arrangement of areas on the second floor which affords rooms of good size and proportion grouped around the stair hall without waste of space. The master bedroom, bath and dressing room comprises a single isolated unit. Architects, Loveless and Fey.

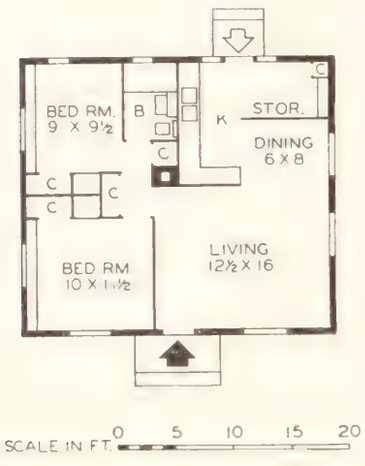
CONSTRUCTION DATA	COLOR SCHEME
WALLS: Brick	WALLS: Red
INSULATION: Second floor ceilings	ROOF: Black
ROOF: Slate	TRIM: Cream
WINDOWS: Wood, double hung	BLINDS: Gray green
HEATING: Oil; hot water	

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March Double Number featuring
our Spring gardening guide

PREFABRICATION CUTS BUILDING COSTS

$2,500 to $3,000 is the cost of these revolutionary homes, complete with all-electric equipment and built-in furniture. Located at East High Bridge, N. J., the houses were designed by the John B. Pierce Foundation. Skidmore, Owings & Merrill, consulting architects. Each house is entirely prefabricated and assembly is only a matter of hours

CONSTRUCTION DATA	COLOR SCHEME
WALLS: Bonded plywood	WALLS: White
INSULATION: Walls and roof	ROOF: Black
ROOF: Asphalt shingles	TRIM: White
WINDOWS: Wood, sliding	BLINDS: Green
HEATING: Oil; floor furnace	



29

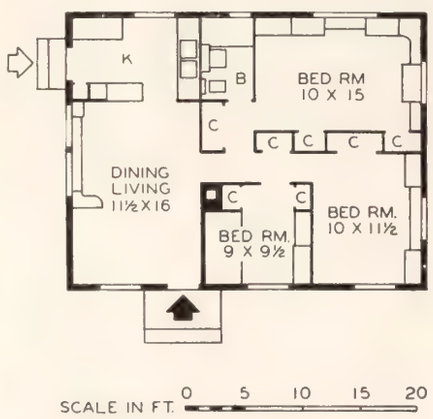




30



31



Two Houses From One Plan

Both houses shown in the photographs at left are built on the pattern of the plan shown above. The considerable difference in the appearance of these houses is due simply to the location of the garage. Prefabrication methods imply a certain uniformity of design, but each typical plan permits some variation, as shown here. The construction data and the color scheme given at the top of this page apply equally to all three of these houses

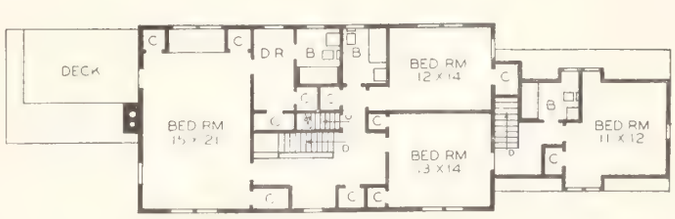
INGENIOUS DISGUISE FOR A SUN-DECK



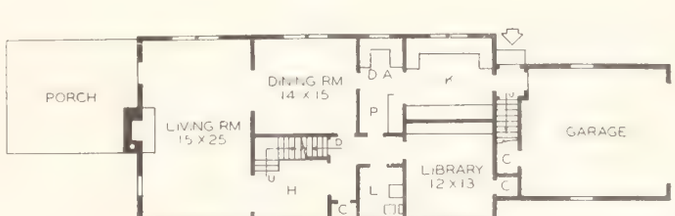
32

The view was to the rear, and so all the principal rooms have at least one window looking out in that direction. Only the library and one bedroom face on the entrance driveway. All the rooms are distinguished by their most convenient shape; whatever furniture you might own, it would not be difficult to dispose it effectively.

A particularly ingenious feature of the exterior is the false roof above the porch at the living room end of the house. This is simply a screen along the front and one side of a second-floor deck which is used for sun bathing. The house is owned by Mr. T. J. Gerrity. The architect was George G. Foster; the builders and developers, Ackerman & Baltz. At Sterling Ridge, Harrison, N. Y. Completed 1939.



SECOND FLOOR



FIRST FLOOR

CONSTRUCTION DATA

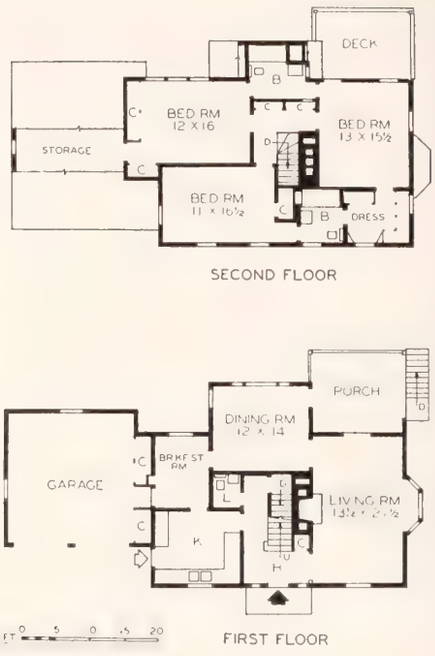
WALLS: Wood shingles
INSULATION: Walls and 2nd fl. ceilings
ROOF: Slate
WINDOWS: Wood, double hung
HEATING: Oil; Winter air conditioning

COLOR SCHEME

WALLS: Stone and white
ROOF: Slate
TRIM: White
BLINDS: Light blue

KANSAS CITY PLANS FOR COOLNESS

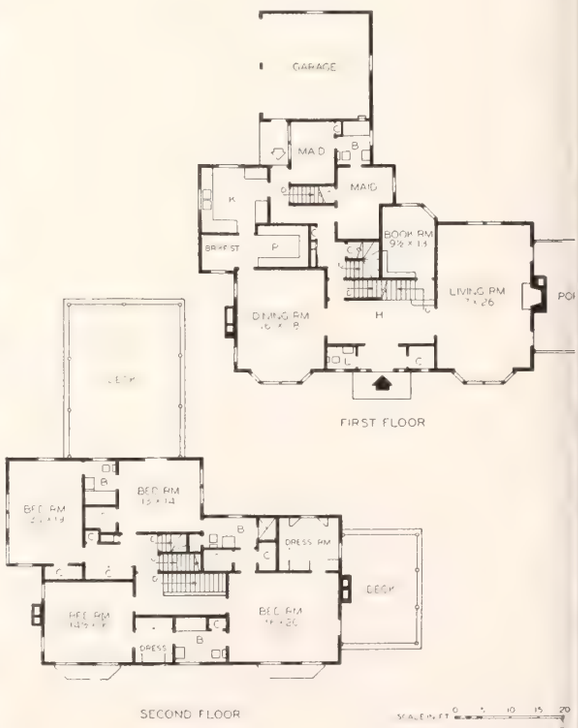




33 **Ventilation is all-important** to comfort in the Mississippi Valley area. Generous provision for window openings and the screened porch of this home are proof against Summer heat. Built in Johnson County, Kansas, Kansas City suburb, for Dr. Ralph R. Wilson, this home was designed by Edward W. Tanner, architect

CONSTRUCTION DATA	COLOR SCHEME
WALLS: Wood siding	WALLS: White
INSULATION: Walls and 2nd fl. ceilings	ROOF: Deep brown
ROOF: Wood shingles	TRIM: White
WINDOWS: Wood, double hung	BLINDS: Horizon blue
HEATING: Gas; forced warm air	

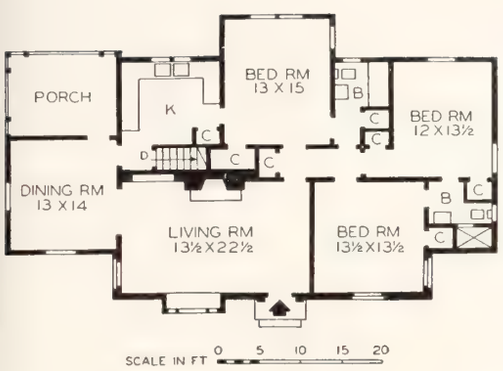




31 **Angles provide windows** in the plan of the Kansas City home of Mr. G. T. Beaham, Jr. Ordinarily such jogs in the plan are expensive, but here architect Tanner has made good use of them to provide additional exposures for certain rooms. Note the excellent ventilation of all second-floor areas. Cost figures are not available

CONSTRUCTION DATA	COLOR SCH
WALLS: Wood shingles	WALLS: White
INSULATION: Second floor ceiling	ROOF: Green
ROOF: Wood shingles	TRIM: White
WINDOWS: Wood, double hung	BLINDS: Green
HEATING: Gas; forced warm air	

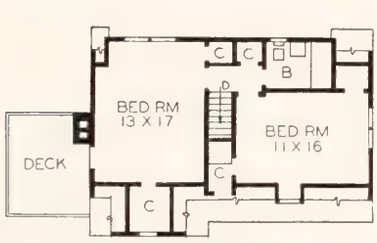
TWO WAYS TO PLAN FOR A SLOPING SITE



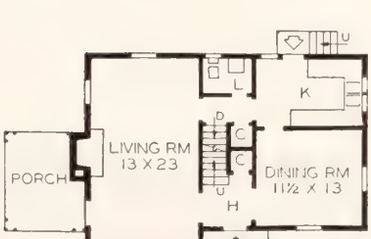


CONSTRUCTION DATA	COLOR SCHEME
WALLS: Stone and red cedar shingles INSULATION: Attic floor ROOF: Asphalt shingles WINDOWS: Wood, double hung HEATING: Gas; Winter air conditioning	WALLS: Natural and white ROOF: Blue black TRIM: Off-white BLINDS: Green

35 **A garage and a basement** and, in this case, servant's quarters as well are made feasible by the fact that the site slopes sharply to the rear, so that adequate light and ventilation are available for lower-level rooms in the basement. This home in Mountain Brook Estates, Birmingham, Alabama, cost approximately $9,000 to build



SECOND FLOOR



FIRST FLOOR

SCALE IN FT 0 5 10 15 20



CONSTRUCTION DATA	COLOR SCHEME
WALLS: Asbestos shingles INSULATION: Walls and 2nd fl. ceilings ROOF: Slate WINDOWS: Wood, double hung HEATING: Gas	WALLS: White ROOF: Black TRIM: White BLINDS: Blue

36 **A very compact plan** can result from the proper use of a hillside site. Here a play room and garage occupy the basement. The elevated location affords adequate drainage for the garage driveway, an essential feature in wet weather. This house at Wilmot Woods, Scarsdale, N. Y., was built at a cost of approximately $7,800

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AN ARCHITECT'S HOUSE IN HOUSTON, TEXAS



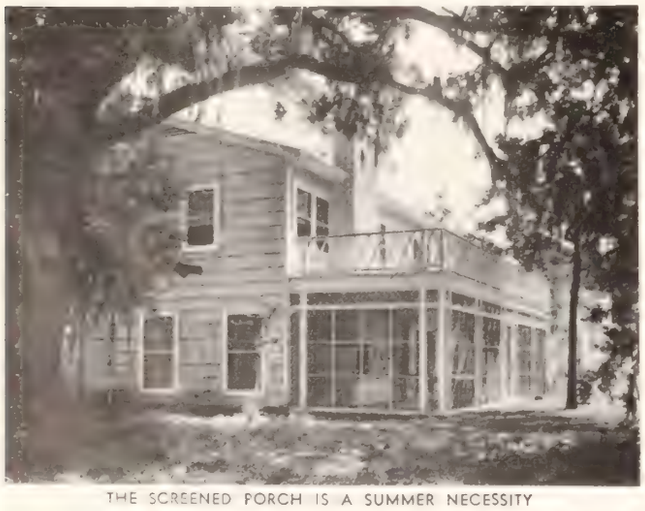
SECOND FLOOR



FIRST FLOOR



CONSTRUCTION DATA	COLOR SCHEME
WALLS: Wood shingles INSULATION: Walls and 2nd fl. ceilings ROOF: Composition shingles WINDOWS: Wood, double hung HEATING: Gas forced warm air	WALLS: Light gray ROOF: White TRIM: White BLINDS: White



THE SCREENED PORCH IS A SUMMER NECESSITY



THE PORCH HAS A WELL-DESIGNED GRILL

37 **Considerable economy** is effected in the construction of the River Oaks home of F. J. MacKie, Jr., by the simple rectangular plan and the fact that the house is built without a basement. The living portion of the house and the screened porch face the Southern breeze and garden. Cost about $9,500 at $4.50 per square foot



SIMPLE FORMALITY MAKES THE LIVING ROOM CRISPLY COOL

LEGAL ASPECTS OF HOME BUYING

The puzzling red tape of real estate contracts is simply explained by a New York university professor

By RALPH E. CRAMP

All real estate transactions, whether entered into between seller and buyer, or borrower and lender, must be carried out with great care. Technical and practical problems confront all persons who buy real estate. It is not, however, the purpose of this article to deal with those technical legal matters which properly belong to the work of a lawyer. The purpose of this article is simply to advise the prospective home buyer on many points which must be considered in connection with home buying, other than the location of the property and the type of improvement.

The contract of sale

Most real estate transactions involving the purchase of real estate arise out of numerous meetings had with either the owner of the property or his duly authorized agent. It must be understood that oral promises made during these negotiations if not included in the written contract of sale amount to merely a "salesmanship talk" and are not enforceable. Most states have enacted statutes requiring all contracts relating to the sale of real estate to be reduced to writing in order to prevent fraud on the purchaser.

This idea is sound, provided the necessary precautions are taken by the purchaser to include in all contracts the clauses which should be there or on the other hand thereby striking from the contract those clauses which have no application. It has been discovered, however, that in too many cases the contracts of sale omit these important provisions and the purchaser rather than being protected by the written contract is bound by its unfair provisions, which generally can not be altered or changed by oral testimony. With this in mind, let us examine a contract of sale for the purpose of ascertaining the important features which must be included if the purchaser is to be properly protected.

The parties to a contract

Since a contract is enforceable by either party, it follows necessarily that the identity of the seller and purchaser must be clearly set forth. Identification of the seller is necessary so that the purchaser may be sure that any money paid on the signing of the contract is being received by the proper party. It is also well to remember that the parties to a contract, in addition to being mentally competent, must be at least twenty-one years of age.

Description of property

In order to have a valid contract of sale there must be a proper identification of the property itself. Although a street number will suffice, it is recommended that either a metes and bounds description or a description by block and lot number on a filed map be used. Either of these descriptions will set forth the proper location of the property and care for any objections which may arise by reason of possible survey objection.

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To illustrate this use, let us assume the property is described in a contract as number 475 X Street, New York City, New York. This, of course, identifies the property, but it may well be that this property encroaches on the property adjoining on the east or it may be that the property on the west encroaches upon it. Encroachments which involve part of the structure being located on the property of others may oftentimes result in an unmarketable title. A person, therefore, who agreed to a contract where a street number was used would not be in a position to refuse title by reason of these encroachments, whereas one who had used either the metes and bounds or lot number description would, if the encroachment was serious, be able to reject title and demand the return of any money paid on the contract.

Financial statement

In addition to the statement of the total purchase price, there must be included the various items which go to make up this sum. For example, let us suppose the purchase price of a piece of property is $10,000. The property is subject to a first mortgage of $5,000, now of record held by the X Savings Bank. In order that the purchaser properly protect his interest he must ascertain whether this mortgage is past due, for if so the bank may upon demand ask for full payment thereto. Even if the mortgage market were liquid and thus refinancing could be readily accomplished there would generally be an expense amounting to $75 to $150 in order to replace the existing loan.

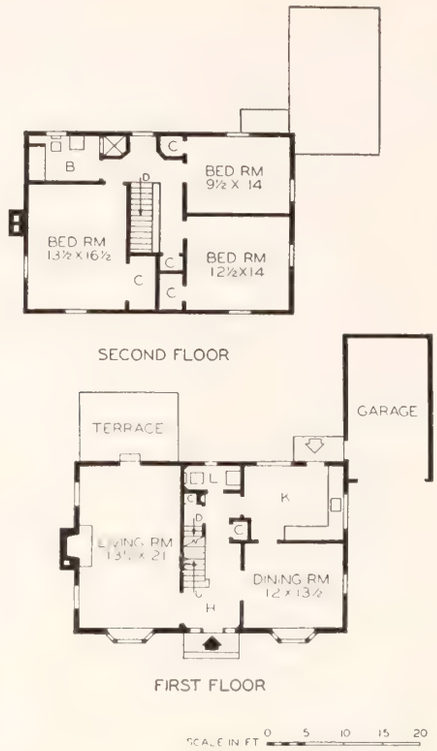
Another point to be considered with reference to existing mortgages is the rate of interest to be paid as well as the time of payment thereof. Also in the past few years mortgagees have been insisting upon the payment of amortization. In order to figure one's budget, therefore, the amount required to be paid off on the principal of the mortgage in any one year is another important point to be considered.

Considering again our example, let us suppose that $2,000 is to be paid in cash and the balance, namely, $3,000, is to be in the form of a purchase money mortgage which the seller is to take back as part of the purchase price at the closing. Here, as in the case of the existing first mortgage, terms must be carefully scrutinized.

At this point it is well for prospective buyers to note that any expenses in conjunction with a purchase money mortgage must be borne by the purchaser. This includes the preparation of the mortgage papers, usually either a bond and mortgage or a note and mortgage, and the cost of recording the same, and, in certain states, a mortgage tax. In order that excessive charges be avoided it is well to have the total cost of these expenses included and set forth in the contract. Finally, and as a warning to the seller rather than to the purchaser, although any sums paid on account of the contract may be in uncertified check, it is important when closing a title where a deed is being delivered that the contract call for either cash or a certified check. (*Continued on page 38*)

FOUR HOMES OF MODERATE SIZE

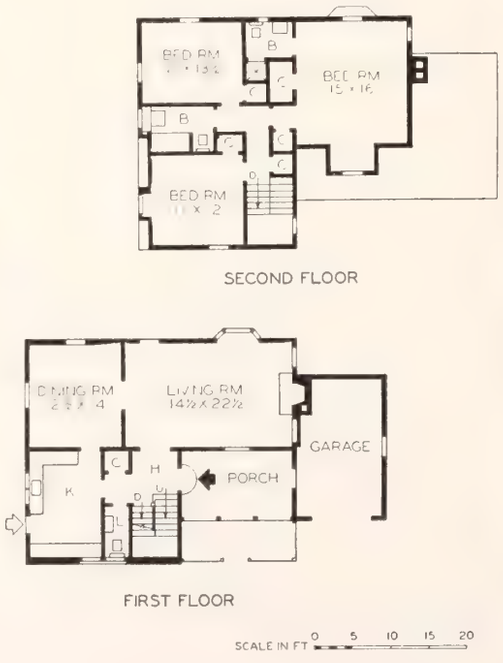




38 **Large rooms were required** by the client, Mr. W. Robert Steeneck, and, despite the very moderate size of the house, the builder was able to comply even to the extent of providing an unusually roomy kitchen. The house is at Plandome, N. Y., and cost $7,950; completed in March, 1940. It was designed and built by Mott Brothers

CONSTRUCTION DATA	COLOR SCHEME
WALLS: Stone and wood shingles INSULATION: Walls and 2nd fl. ceilings ROOF: Slate WINDOWS: Steel casement HEATING: Gas; Winter air conditioning	WALLS: Gray, white ROOF: Black TRIM: White BLINDS: Blue

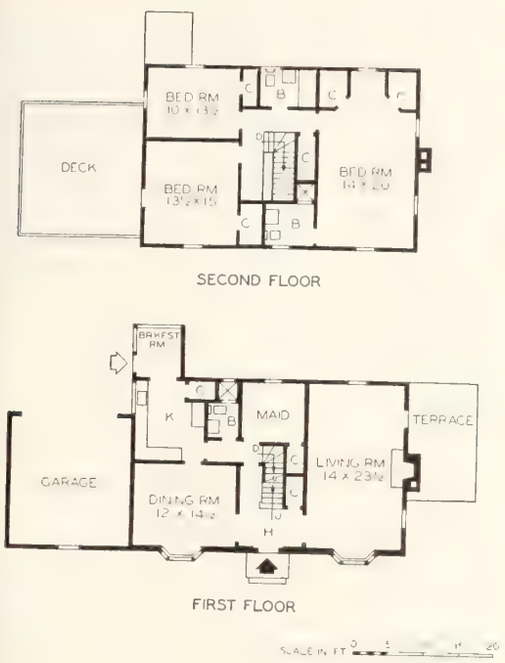




39 **An L-shaped plan** provides an attractive entrance porch in the home of Mr. Lester R. Gerkin at Tenafly, N. J. Like the other three houses of this group, this plan provides direct access to the front entrance from the kitchen, adequate storage facilities and an absolute minimum of waste space. Cost $8,795 to build at $3.94 per sq. ft.

CONSTRUCTION DATA	COLOR SCHEME
WALLS: Stone and clapboard INSULATION: Walls and 2nd fl. ceilings ROOF: Slate WINDOWS: Wood, double hung HEATING: Gas; Winter air conditioning	WALLS: White ROOF: Black TRIM: White BLINDS: Red

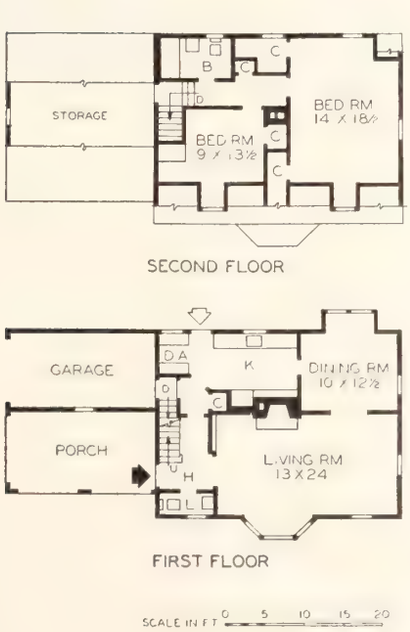
IN THE VICINITY OF NEW YORK



CONSTRUCTION DATA	COLOR SCHEME
WALLS: Stone and composition shingles INSULATION: Walls and 2nd fl. ceilings ROOF: Slate WINDOWS: Wood, double hung HEATING: Gas; Winter air conditioning	WALLS: Gray ROOF: Black TRIM: White BLINDS: Blue



40 **A hilly plot** and a steep grade suggested the placing of the garage doors at the rear as shown in the plan above. The home of Mr. Albert E. Spottke at Flower Hill, N. Y., is typical of the attractive small homes being built by leading developers; every detail of the plan is carefully studied for comfort and practicality. Cost $9,700



CONSTRUCTION DATA	COLOR SCHEME
WALLS: Wood shakes INSULATION: Walls and 2nd fl. ceilings ROOF: Slate WINDOWS: Wood, double hung HEATING: Oil; hot water	WALLS: White ROOF: Black TRIM: White BLINDS: Blue



41 **Economical planning** and the effective use of attractive details such as the large bay window are salient features in this home at Flower Hill, N. Y. All four homes shown in this group were designed and built by Mott Bros. The house above was completed in October, 1939, and cost approximately $7,500 at $3.25 per square foot

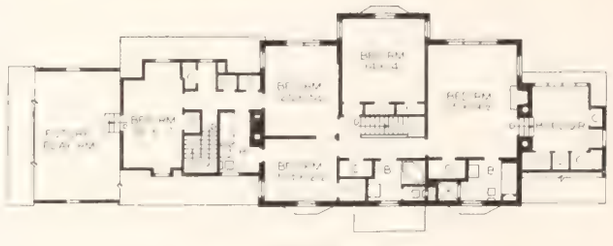
COLONIAL INTERPRETATION; GREENWICH, CONN.



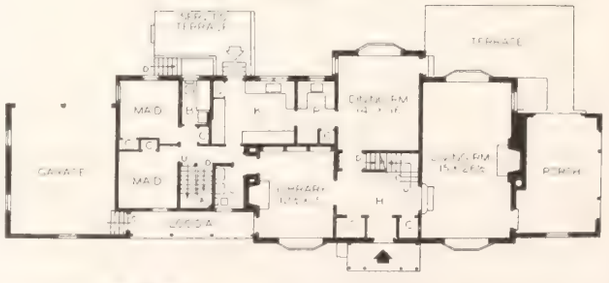
12

Moderate size, maximum convenience were the first requirements of client F. J. Holleran for his house in Deer Park, Greenwich. Among the special features which architect Hunter McDonnell has included are four wood-burning fireplaces; a dressing room and ample closet space in connection with the master bedroom; three servants' rooms and a basement room for chauffeur or gardener. A further convenience is the fact that two of the over-garage rooms, for a nurse, have direct access to the children's rooms.

The site slopes slightly, making it possible to include a terrace, separate both from the front drive and the back service portions of the grounds. Built by C. W. Moody & Sons; completed June, 1938; cost not available.



SECOND FLOOR



FIRST FLOOR

CONSTRUCTION DATA	COLOR SCHEME
WALLS: Brick	WALLS: White
INSULATION: Walls and 2nd fl. ceilings	ROOF: Black
ROOF: Pennsylvania slate	TRIM: Light gray
WINDOWS: Wood double hung	BLINDS: Blue
HEATING: Oil	

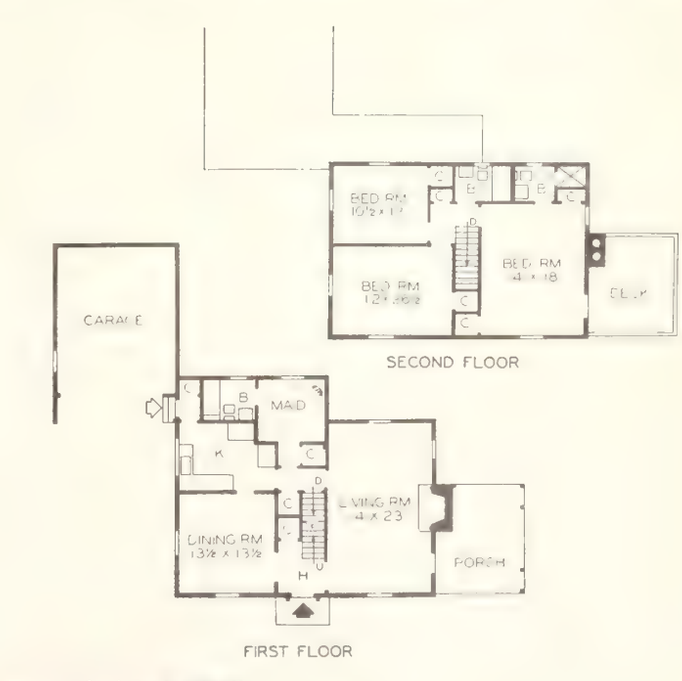
What to plant, when to plant it—
Find the answers in our next issue featuring the Spring Gardening guide

FINE FOR A LOFTY SITE; BRONXVILLE, N. Y.



43

Accenting horizontal lines, the design of this Colonial type residence in Lawrence Park West has been carefully studied so that the house will appear to fit close to the ground on its elevated location. The extension of the porch at one end and the garage at the other helps this effect and also increases the apparent size of the house. This was considered especially desirable in this instance as the house, although quite moderate in size, occupies a large plot. The plan provides rooms of good size and proportion; a useful feature is the downstairs room and bath which can be used as a guest room, a study or a maid's room. Designed by John Stone Thornley, architect, the house was completed in 1940. The complete cost figures were not available.



CONSTRUCTION DATA	COLOR SCHEME
WALLS: Shingle and siding	WALLS: White
INSULATION: Walls and 2nd fl. ceiling	ROOF: Weathered
ROOF: Wood shingle	TRIM: White
WINDOWS: Wood double hung	BLINDS: Dk. green
HEATING: Gas, winter air conditioning	

LARGE AND SMALL NEW ENGLANDERS



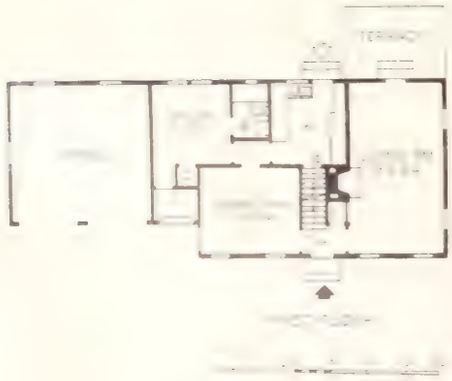
CONSTRUCTION DATA	COLOR SCHEME
Walls: Wood siding Insulation: Walls and 2nd fl. ceilings Roof: Slate Windows: Wood, double hung Heating: Gas, Winter air conditioning	Walls: White Roof: Black Trim: White Blinds: Green



11 **Fine colonial paneling** in the hall, living room and library is characteristic of the authentic detail in this substantial home in Harrison, N. Y., designed by Philips Brooks Nichols and owned by W. K. Cooley. The overhanging second floor and large central chimney are hallmarks of this Early American type. Cost about $25,000.



SECOND FLOOR



CONSTRUCTION DATA	COLOR SCHEME
Walls: Shingle Insulation: Walls and roof Roof: Wood shingle Windows: Wood, double hung Heating: Oil, Winter air conditioning	Walls: Silver gray Roof: Natural Trim: White Blinds: Blue



45 **Like a sea captain's cottage,** this modern reproduction of a Cape Cod home overlooks the south shore of Boston harbor from Bradley Park. Ample storage facilities and a study which can be converted into a bedroom are features of the plan. The house is owned by Mr. Eliott C. Johnson; cost approximately $11,000.

FINANCING YOUR HOME

(Continued from page 18)

How to figure the cost of home ownership

The cost of home ownership should clude:

1. Real estate taxes.
2. Assessments for local improvements.
3. Interest on mortgages.
4. Fire insurance on the house.
5. Maintenance, repair and replacement costs.
6. Depreciation or amortization of mortgage.
7. Return on equity at savings bank rate.

Gas, electricity, water, fuel, house rnishings and household equipment hould not be included as a part of the ousing cost unless the cost of running n apartment is being compared with ne cost of running a home.

For example the cost of running a 10,000 home would be approximately s follows:*

1. Taxes ($2.50 per 100 of value, which may be considered as average)	$250.00
2. Interest on an $8,000 mortgage at 5%	400.00
3. Fire insurance (50c per $100 on a house worth $8,000)	40.00
4. Maintenance and repairs (2% on the total value of $10,000)	200.00
5. Depreciation (3% on $8,000)	240.00
6. Return on equity (2% on $2,000)	40.00
TOTAL	$1,170.00

It will be noted that this is approximately $100.00 per month, which tends o prove the "one percent rule" which s that one month's rent equals 1% of the value of the home or in other words the monthly housing cost will be about 1% of the cost of the home.

In some instances it costs more to own a home than to rent the same or a similar property. If it is cheaper to rent, the reason is that there is an oversupply of homes or a business depression has resulted in landlords not being able to get sufficiently high rents or that homes which are owned have been acquired at relatively high costs.

A home should also be a sound investment

The person who buys residential property for his own use should be concerned first of all that the property is a suitable home for the family, and also that it is a good investment. The fact that the property is a suitable home for one family is probably an indication that it would also be a suitable home for some other family and therefore in that one respect would be a sound investment. The home-buyer, before he buys, should give careful consideration to the factors which make a home saleable or rentable, which are indications of the soundness of the investment.

*It is assumed in this calculation that all improvements are provided and therefore no assessments for such improvements are calculated.

Some of the factors which make a home rentable or saleable at satisfactory levels to the owner are:

1. Good location.
2. Sound construction.
3. Good architectural style and landscaping.
4. Suitable layout of the home.
5. Nearness to schools, churches, stores, theaters, parks, etc.
6. Good transportation facilities.
7. Freedom from neighborhood nuisances.
8. Upward trend of neighborhood.
9. Desirable neighbors.
10. Adequate open area around the house.
11. Adequate police and fire protection.
12. Water, gas, electricity, telephone, sewers and paved streets.
13. Low-cost permanent financing.
14. Some chance for appreciation in value.
15. Cost relatively low.
16. Ratio of building to lot not in excess of 5 to 1.
17. A home that will rent for at least 1% of its value per month.

Don't pay more than you can afford for a home

The family that pays more than it can afford for a home will find that the annual housing cost consumes too much of the annual income. The accepted limits for the ratio of family income to cost of home are, that the home should not cost more than three times the annual family income. A safer ratio would be to limit the cost to twice the family income. It is also a safe rule to follow that even though the prospective home buyer may have the cash to buy a home costing, say, $20,000, unless his income is from $7,000 to $10,000 he should not buy so expensive a home because a home should be judged not on the basis of original cost but, more accurately, upon the basis of upkeep.

Own your home "free and clear"

The best form of security against adversity and old age, particularly for a family man, is undoubtedly a well-located, well-constructed home the operating expenses on which do not exceed a safe ratio and on which there is no debt or mortgage. If adversity comes, such an investment will provide shelter at a very low cost, since there is no interest to pay on mortgages and therefore no danger of losing the home for failure to pay the same. Taxes, repairs and even insurance may be postponed for a short time. And if necessary the equity in the home may be pledged as security for a mortgage loan to bridge over the emergency. Or the property or a part of it may be rented out, thus reducing considerably the owner's housing cost.

There is no doubt but that home ownership, wisely planned, pays dividends even beyond those which can be measured in dollars and cents. Home ownership affords security and many other benefits both for the individual and for society.

TRUE or FALSE?





WILLIAM J. LEVITT, President of Levitt & Sons, Inc. His advice carries weight because his organization has built and sold over 4,800 homes on Long Island—all insulated with J-M Super-Felt Batts.

Leading Builder Advises—
"Before you build or buy a new house be sure you can pass this INSULATION QUIZ"

	CHECK TRUE	CHECK FALSE
1 Many new houses are not adequately insulated.	☐	☐
2 Performance of all insulating materials, regardless of thickness, is about the same.	☐	☐
3 The type of insulation makes no difference.	☐	☐
4 Modern Home Insulation should be fireproof, rotproof and permanent.	☐	☐
5 A safe guide to the quality of the insulation is the reputation of the manufacturer.	☐	☐

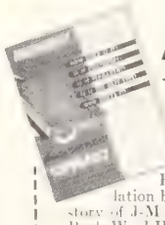
ANSWERS:

1. **TRUE**—Many new-home owners find out, to their sorrow, that the house they bought as "insulated" does not give them adequate protection against heat and cold.
2. **FALSE**—Thin home insulations are not as effective as wall-thick insulation. J-M Ful-Thik Super-Felt Batts, applied to full wall thickness, provide maximum protection.
3. **FALSE**—Made to rigid factory standards of thickness and density, J-M Super-Felt Batts cannot be "stretched"; they are more effective than loose insulation put in by hand.
4. **TRUE**—J-M Super-Felt Batts are made of rock wool, a mineral. Therefore, they won't burn, rot or decay.
5. **TRUE**—Super-Felt Batts are made by Johns-Manville, the best known name in insulation.



J-M Super-Felt Batts are easy to install—withstand rough handling. Every one carries this trademark. Ask your builder to show it to you.

JOHNS-MANVILLE SUPER FELT An improved Rock Wool HOME INSULATION JM



THE complete story about adequate insulation is one you should know *thoroughly* before putting down a cent on a new house. It's all contained in the brochure shown to the right—fully illustrated—completely FREE. Clip the coupon now! Learn, in detail, why you should INVESTIGATE before you INSULATE . . . Then specify J-M Super-Felt Batt-Type Home Insulation.

Mail Coupon TODAY!

JOHNS-MANVILLE
Dept. HG-B-2, 22 E. 40th St.
New York, N. Y.

I am planning to build. Please send me your Home Insulation brochure which tells the complete story of J-M Super-Felt Batts the Improved Rock Wool Home Insulation.

Name _____

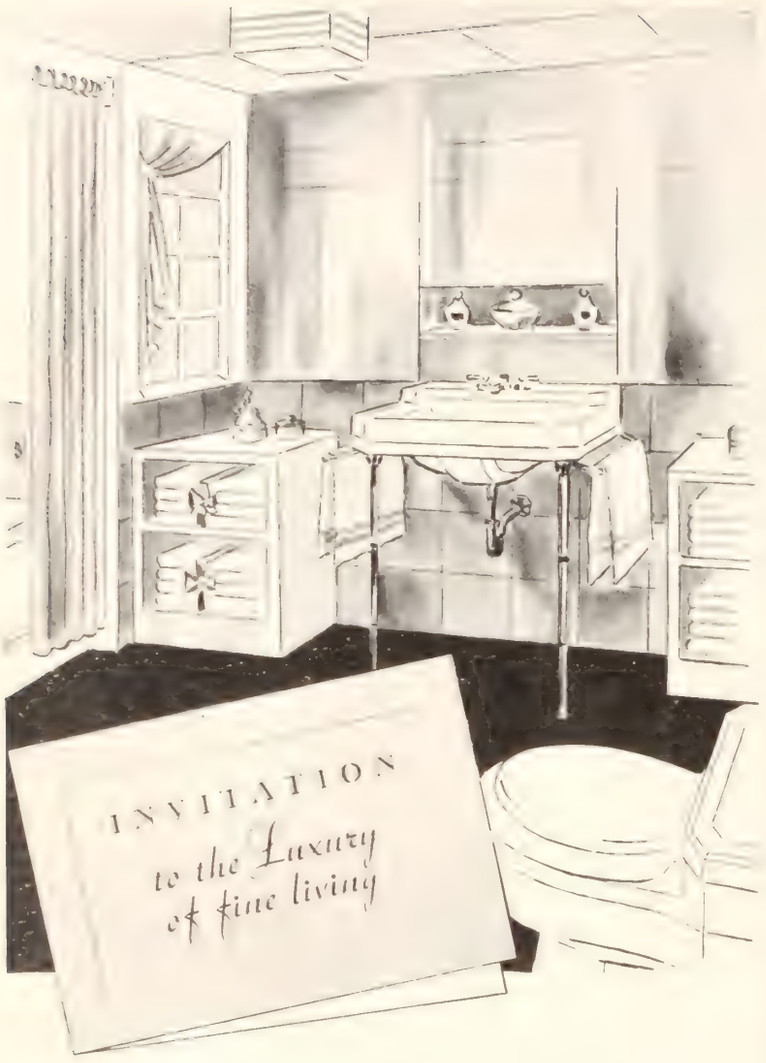
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City and State _____

LEGAL ASPECTS OF HOME BUYING

(Continued from page 31)

Items to be adjusted at closing

In order that each party to the contract bear his proportionate share of the usual carrying charges incidental to the owning of a home, the seller usually agrees to pay as his share all expenses up to the date of closing and the purchaser assumes all expenses from then on; depending, therefore, upon whether these outstanding bills have been paid, the seller or purchaser, as the case may be, will receive certain credits at the closing. Among those which are usually apportioned at the closing and which must be set forth in the contract in order to be assured of this division of expenses, are:

1. Interest on existing mortgages.
2. Taxes for the current year. (All taxes in arrearage must be borne by the seller. Assessments, which differ from taxes, are in many states an expense and are not apportioned, but are borne by the seller in full.)
3. Water rates for the current year.
4. Premiums on existing fire insurance policies affecting the premises.
5. Rent, if the property is income-producing.
6. Coal or oil, as the case may be.

Brokerage clauses

A misunderstanding can arise with reference to the person or persons entitled to the commission on the sale of the premises. This is usually the expense of the seller. In order to protect his interest, therefore, an appropriate clause should be included setting forth the name or names of all persons that may be interested in a commission and to include in this clause a statement to the effect that both the seller and the purchaser agree that the persons so named are the only persons interested in a commission and legally entitled thereto.

In many cases it has been discovered that purchasers have, at the closing of title, produced a broker unknown to the seller. The reason, of course, is apparent. This broker is either a close friend or relative and, if some part of the commission is turned over to him, the purchaser will undoubtedly share in it, and thus reduce the cost of the property to him. The work of the broker is an important one and the interest of those who are properly entitled to the commission should be protected by both seller and purchaser.

Time and place of closing

In order to avoid confusion, the time and place of closing should be clearly set forth in the contract. If each party were to govern himself accordingly many wasted hours leading sometimes to unnecessary arguments would be avoided. Furthermore in some instances "time is of the essence." By this it is meant that if either the seller or purchaser is not present within a reasonable time after the hour set either may lose any rights that they are entitled to under the terms of the contract. This situation can arise in two instances:

1. Where the real estate business is most active, as in the case of a "boom".
2. Where a special clause is inserted in the closing that "time is of the essence."

Type of deed

There are numerous types of deeds which the seller may offer the purchaser at the closing of a title. Among them are:

1. Bargain and sale.
2. Quit claim.
3. Warranty.

Although in most states, either of these deeds is capable of giving to the purchaser a good and marketable title, the purchaser should insist upon a warranty deed which is the best and whereby the seller agrees among other things to forever warrant and defend title to the premises.

Signature of the parties

In order that the seller and purchaser be protected in the event of a default by either under the terms, the contract should be signed by all of the parties to be legally bound thereby. This includes the signatures of both husband and wife, where they are both interested; all parties in the case of a joint ownership, as well as all partners in the case of a partnership; and a corporation should sign by affixing its corporate seal proved by a duly authorized officer of the corporation.

Miscellaneous provisions

Although forms in the preparation of contracts are used by most persons preparing them, it is unwise to rely entirely upon such forms because practically every contract must be drawn to care for some peculiar situation. It would be impossible to attempt to set forth all of these exceptional cases which have arisen in the past. An example will, however, illustrate the use. Generally all rugs and floor coverings are known as personal fixtures. Being personal in nature it is understood that the seller may remove them from the premises when he vacates. If, therefore, as part of the purchase price the seller has agreed to include certain floor coverings the purchaser as a miscellaneous provision should insert a clause evidencing this fact. The same would be true of other fixtures, such as ice boxes, electric stoves, and other articles of personal property in the house.

Rights of either party in case of a default

Should either party to the contract fail to perform his part thereof, the following rights will accrue to the other party:

1. A default on the part of the seller entitles the purchaser to:
   a. The return of his deposit together with a reasonable charge for expenses incurred in the search and examination of title.
   b. An action for damages, which is determined by the difference between the fair value of the property at the time of the default and the purchase price as set forth in the contract.
   c. A right of specific performance. This gives the purchaser the right to sue the seller and insist that he go through with the terms as set forth in the contract of sale. This is a technical legal proceeding and

(*Continued on page 39*)

EGAL ASPECTS OF HOME BUYING

(Continued from page 38)

should, of course, be handled by an attorney specializing in the field of real estate law.

. default on the part of the purhaser entitles the seller to:

. Retain any moneys paid as a deposit on the contract.

. An action for damages, which is determined by the difference between the fair value of the property at the time of the default and the purchase price as set forth in the contract.

. A right of specific performance. This gives the purchaser the right to sue the seller and insist that he go through with the terms as set forth in the contract of sale. This is a technical legal proceeding and should, of course, be handled by an attorney specializing in the field of real estate law.

'he use of receipts or memorandums instead of a formal contract of sale

Some states, including New York, in- t that in order to have an agreement ıding on either seller or purchaser, 'receipt or memorandum must subıntially set forth the various features d contain the usual elements present a formal contract of sale. Other ıtes, however, do not require this. ersons, therefore, as purchasers, may induced to pay a sum amount on count of the purchase of a piece of operty, feeling that if they change eir mind they can consider the conıct cancelled and in some instances pect the return of their deposit. To e contrary, many receipts and memondums as harmless as they may seem e sufficient to form a binding conıct carrying with it the advantages or sadvantages as the case may be of the rmal contract of sale. It is recomended, therefore, that purchasers do ot become a party to these rather inrmal receipts or memorandums, but ther wait until their mind is fully cided to purchase the property and that time to set forth their agreeents specifically in the form of a conıct of sale.

Search and examination of title

Every title should be searched and xamined before the closing. This reuires an examination of the records in ıe proper offices, which include:

. The register's office.

. County clerk's office.

. Surrogate's office.

. Tax office.

. Federal court.

The search can be done by either a title or abstract company or by a lawyer or real estate man competent in this field. In view of the fact that a title or abstract company gives a guarantee, it is recommended that this source is perhaps the safest course for the purchaser. It should be borne in mind that regardless of when last searched a new search is required for each closing. It takes but a few minutes to encumber the record with liens, such as mortgages, judgments, mechanics' liens and other defects which are not uncommon, it might result in rendering the title unmarketable.

Common objections to title

In addition to a certification of the owner and all mortgages of record affecting title to the property, the report of title may in various cases reveal the following possible objections:

1. Judgments.
2. Mechanics' liens.
3. Conditional bills of sale.
4. Restrictive covenants.
5. Zoning resolutions.
6. Notices of pendency of action.
7. Corporate franchise tax.
8. State inheritance tax.
9. Federal inheritance tax.
10. Taxes.
11. Water rates.
12. Assessments.
13. Existing tenancies.
14. Survey objections.

Closing of title

At the time and place set for closing, the adjustment of the various items set forth in the contract are made and the purchaser tenders to the seller the balance due in cash and receives from the seller a deed of conveyance to the property. There are numerous kinds of deeds, but, as set forth in the contract, the purchaser should insist upon a warranty deed under which the seller agrees to forever warrant and defend title to the premises. At this time should the contract call for a purchase money mortgage, the purchaser will, in addition to paying over the cash, execute the note or bond together with the mortgage as collateral and deliver the same to the seller.

It is then advisable that each party to the sale record their respective instruments at the earliest possible date. This is necessary by reason of our various recording acts, which require the recording of these documents effecting title to real estate, in order that future prospective buyers and lenders may be given notice of any transfers of title or further encumbrancing of the property by mortgages or otherwise.

NEW BOOK REVIEWS

THE HEART OF A CHILD, by Phyllis Bottome. Illustrated. 167 pages. *G. P. Putnam's Sons, New York City.* $1.50

Phyllis Bottome, author of *The Mortal Storm* which has moved the contemporary public much as *Hearts of the World* moved that of a generation ago, has produced a work even more poignant in *The Heart of a Child.*

The deceptive simplicity of this author's style, her nice economy of word and phrase are the warp and woof of a word fabric which creates the illusion

(*Continued on page 53*)

AMAZING NEW PROCESS GIVES YOU

BRILLIANT, LASTING WHITENESS

. . . . . in a new glazeless ceramic-like asbestos siding!



Here's the most revolutionary siding introduced in years! Now—you can have beautiful sidewalls in "woodgrain" texture—of pure, brilliant, *permanent* whiteness!

This new siding is Ruberoid-Eternit Vitramic. It has been developed through a new process of fusing a ceramic-like, vitreous surface to an asbestos-cement base at high temperature.

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FRAME YOUR ENTRANCE DOOR with PC Glass Blocks. They bring in lots of light by day. And by night, light from indoors shines through the blocks, enhancing the exterior appearance of your doorway. A corner window of glass blocks assures better "daylighting," too — for it lets in light from two directions.



YOU START THE DAY OFF RIGHT when you eat breakfast in a nook made bright with sunlight by a good-looking panel of PC Glass Blocks. Their insulating properties make the room quieter, draftless, easier to heat.



A DECORATIVE WAY to shut off an unattractive view and still have plenty of light on your staircase is to use PC Glass Blocks like this. The blocks are inexpensive, and you have numerous smart patterns to choose from.



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MOTIFS FOR DECORATION

Fine architectural details from two of the great 19th Century Mohawk Valley mansions



A suspended stairway in Mappa Hall at Barneveld, N. Y. The house, illustrated more fully in our August, 1940, issue, was begun by Gerrit Boon, completed by Col. Abram Mappa in 1809



This complex curved motif is found repeated many times in the woodwork of Mappa Hall. The workmanship throughout is of high order, the designs of a strangely mixed ancestry



Part anaglypta, part wood are the finely chiselled decorations used in the trim of these Mohawk Valley Homes. This fireplace is a typical curved-front example from Mappa Hall



Gray picked out in white is the color scheme of this doortrim in Cazenovia, N. Y. It is in "Lorenzo", built by Col. Jan Lincklaen, one of the original Yorkers, about 1805

ALIAS JIMMY ARTICHOKE

Jerusalem artichoke, that versatile vegetable, is the basis of many delicious recipes. By Crosby Gaige

When a plant that is not an artichoke and which would never be invited to spend old home week in Jerusalem is called a Jerusalem artichoke, then we are in the presence of the perfect botanical misnomer, of an alias Jimmy Valentine of the vegetable kingdom, which should be taken back to church and properly christened.

Twenty-two years ago, an attempt was made in England to find a new appellation. Judges were chosen, a prize was offered and the award went to "sunroot" which had the merit of brevity and partial descriptive accuracy but lacked permanency, for it did not stick. Jerusalem artichoke it was and Jerusalem artichoke it will probably remain.

Samuel de Champlain, in an account of his third voyage to America, started another mystery about this plant and his words were the first known written reference to it. On July 21, 1605, he claims to have seen it grown by the Indians on Cape Cod: "We saw also a great many Brazilian beans and squashes of various sizes, good to eat; some tobacco and some roots that they cultivated, which had the taste of the artichoke." From present knowledge it is safe to say that it would have been impossible to gather the tuberous roots of the Jerusalem artichoke on the date and at the place that he mentions. He must have been thinking of two other artichokes from Buffalo that he met on a previous trip.

Added to all this confusion is a bit of etymological mischief, for the dictionary makers claimed that the word Jerusalem was a corruption of *girasole*, the Italian word for sunflower, whereas it is a fact that the Italians were not using *girasole* for sunflower until long after the English had dubbed the artichoke Jerusalem. It's all very confusing, especially as the French call our vegetable *topinambour*, from a Brazilian tribe which probably never saw the plant, and in France *artichaut de Jérusalem* is our flat scalloped Summer squash.

There is now no controversy among botanists as to placing the native habitat of the Jerusalem artichoke in North America. It grows wild as far north as lower Canada and as far south as Georgia. Its variants are endless and it is quite possible there are wild types in existence that exceed in food value any that have up to now been brought under cultivation.

It was God's gastronomic gift to the hard-working American aborigine, for it required no effort on his part. It just grew. His corn, squash and beans he had to cultivate, after a fashion, but the artichoke was sufficient unto itself. Once well established it is hard to eradicate, and it grows with such vigor that it will eventually drive even that tough and pervasive pest, quack grass, from its native sod.

In the past fifteen years the Jerusalem artichoke has been given more scientific attention than during the many centuries of its use by human beings; and it is perhaps safe to venture the prediction that the next decade will involve more intensive study and research to wrest the secrets from the most ancient of American edibles.

From the point of view of the food chemist it presents real opportunity for experimentation. It is a tuber and that word carries the anathema of a Papal bull to millions of people for whom starch is a curse. This tuber, however, stores its carbohydrates, not in the form of starch, but as inulin, whose boon companion is levulose, the most valuable of all the sugars. So it is entirely possible that from these humble sunflower roots will be developed foods that fat ladies and gentlemen may eat for energy and health without the menace of added weight. It is also more than a possibility that from this same source will come foods that may be tolerated by sufferers from diabetes.

As a farm crop Jerusalem artichokes have many points of interest. The tops yield excellent silage, almost as good as corn, and the tubers themselves provide a new source of fodder for hogs, sheep and horses.

Lauremberg, writing in 1632, gave several good recipes for cooking the Jerusalem artichoke, but the summation of present culinary practice is contained in a careful and intelligent study made for the United States Department of Agriculture by D. N. Shoemaker. I can do no better than to quote him, but take the liberty of saying that a little lemon juice may be judiciously added where appropriate. For instance, the pared vegetable will keep its color better if dropped into well acidulated water. A teaspoon or so of lemon juice will improve a purée or a casserole and lift it to new heights.

Preparation. The tubers which grow wild are often small and irregular, and therefore tedious to pare or scrape. Both for this reason and because of their very mild flavor, baking in their own skins is one of the best methods of cooking. They must be well scrubbed with a stiff brush.

Baked Jerusalem artichokes. Bake in skins 30 to 60 minutes according to size in a slow oven. They may be served in the skins and eaten with butter. Or they may be scraped out with a fork and spoon, mashed, and seasoned with salt, pepper, and a little butter or a very little cream. They should be sweet and pleasing in flavor if properly handled.

Boiled Jerusalem artichokes. The Jerusalem artichokes may be boiled in their skins and peeled afterwards. This is one of the best ways of preserving flavor. If pared before boiling, the vegetable should be thinly sliced, very little water should be used, and it should be boiled down almost dry at the close. Small tubers may cook tender in 15 to 20 minutes. Season with butter or cream, salt, pepper, and a little lemon juice or nutmeg if liked. The flavor is much enhanced by cooking in milk or in a good meat broth. Or boil with a

(Continued on page 52)

"What! A *Square* bath?"



"I'm coming right over . . ."

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"And here's a grand new feature. See that mixer handle! Well, it mixes the water for *either the shower or the tub.* Just lift the knob on the spout after you have the right temperature, and water is directed to shower. It's another exclusive Kohler improvement."



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See for yourself! The new Times Square bath is smart, practical —meets the needs of all, young or old. It combines with other Kohler pieces to make neat matched sets. (Shown here—Jamestown lavatory; Placid closet.) Look over the complete line—many styles and sizes—and priced to fit the requirements of your purse. Ask your Master Plumber to help you select the fixtures best suited to your use. Convenient terms are available. Kohler Co. *Founded* 1873. Kohler, Wis.

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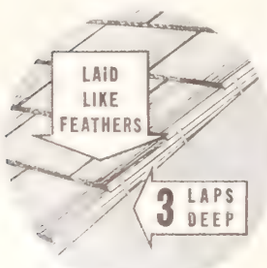
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CLARENCE CULLIMORE, Architect



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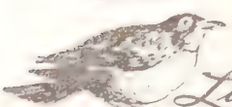
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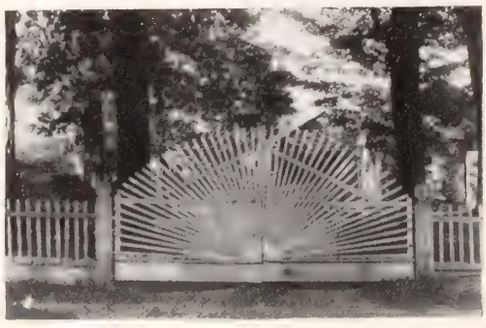
Designed in the early 19th Century by the craftsmen of upper New York State



Greek Revival at its most magnificent is the style of the Randall mansion, now in ruins, at Cortland, N. Y., reflected here in the delicate railing at the side of the entrance steps



Strawberries were the inspiration for this cast iron fence which bounds the garden of the Old Ladies' Home at Mohawk, N. Y. The fruit is used as finials, the leaves for the fence



A peacock gate, of wood painted white, marks the main entrance to the Rider house at Rensselaerville, N. Y. A picture of the house itself was shown in our August, 1940, issue



A single architect, Ephraim Russ, designed all of the most beautiful houses in Rensselaerville, N. Y. This gateway is for the Daniel Conkling house, which was completed in 1806

CHILDREN'S PARTY TABLES

Circuses, fishponds and rabbits provide gay themes for entertaining your young fry

EVERY child loves a party. With the very young this may mean nothing more pretentious than a tiny portion of ice-cream added to the regular meal, or a sugar cookie, not usually included.

But as the child grows older the party is inclined to require something more than this and so the devoted mother tries her utmost to arrange a table setting for the refreshments, of outstanding childish interest and quite different, to follow the games and general entertainment of the occasion, such as a birthday.

For eye-appeal

Parties for the kiddies are quite as important as those for grown-ups, if not more so. For children, I find, are more likely to be satisfied through the eye at the table than through the food, as long as ice-cream remains on their menu.

The circus table, therefore, is one that they will surely like. This may be given before they are actually taken to the circus or if that adds too much excitement to an already exciting event in their lives, it can be just an excuse to entertain a few of the little boy's friends.

I say "boy" because boys, as a rule, are more impressed with the wonders of the circus than little girls are, but the party can just as well be given for a little girl.

To arrange such a table I would advise using one from the kitchen, large enough to seat six children. It should first be covered with a piece of white material, possibly a sheet, to accentuate the whiteness of the fresh muslin that is to be put over it, tightly drawn and held around the edge of the table-top by thumb-tacks.

At each place I would suggest that you lay a round doily, cut out of bright red oil-cloth, to add an extra touch of gaiety. Then a deep ruffle of the muslin should be pinned around the edge of the entire top, reaching to the floor, in the manner of a dressing-table. To cover this edge, narrow gold braid may be used from which to hang multi-colored metallic pennants, thus giving the effect of a real circus tent.

A circus ring

In the center of the table should be placed a wooden ring about 14″ to 16″ in diameter, and 2″ high, painted bright red. I know of no place where such a thing can be bought, but it can easily be cut out of a piece of wood, then painted to match the doilies.

The center should be filled with sawdust and in it, also in the center, should be added a low spool-shaped stand, likewise red, to hold a large red rubber ball, possibly decorated with an elephant.

Around this, in the sawdust, animals, such as those of Walt Disney's, should be placed, some ridiculously dressed and all of them amusing. Outside the ring and in a line with the center of the table-top, another animal should be added to lend height, such as a giraffe. Then next to them a toy clown of suitable size should stand at each end of this center decoration.

Appropriate dishes for this circus table will be those decorated with different animals in color. These may include a plate, plain or divided, a mug and a saucer for cooked fruit or ice-cream. Amusing napkin rings that come in carved wood, ornamented with a dog, may hold red or blue napkins, or these colors may alternate. A child's set consisting of a medium-size knife, fork and spoon, would then be all that would be required, other than a paper favor, if you like, in the form of a clown with small red candies filling his generous sized pockets, at each place.

For this same type of table, I have also used a specially made centerpiece of cardboard and paper in the form of a sawdust-filled circus ring, that included a clown with a stick in his hand making an elephant stand on its hind legs and do its tricks.

Then on either side and mid-way down the table, I inverted small red tubs, such as the elephants stand on in the circus, and filled them with peanuts, in the shell. In the center of each tub I then put a red candle so that it really became a sort of candlestick nut dish. The napkin rings were cut out of red cardboard, about 1½″ wide, and ornamented with a clown's head, such as can be bought at the paper favor counters of the larger stores.

The toy parade

The decorations on children's plates also serve as appropriate suggestions to be carried out in the entire treatment of the table and are of great delight to a boy, such as a train of tiny cars on an oval track, for the centerpiece; South American Joe, really a cowboy featured with his horse, both made of paper; Jack-in-the-Box with one of large size surrounded by small ones; toy soldiers marching in lines of two or four across the table-top; a barnyard setting with a group including a cow, horse, pig, geese and chickens, and a sail-boat center decoration with tiny boats placed on a mirror plateau to go with sail-boat dishes.

Another setting that will be enjoyed by little girls, as well as boys, is that in which a cardboard fish-pond, which comes in a game by that name, is placed on crinkled green paper or cellophane, to suggest waves. When the fish have been caught by each child on rods tipped with magnets, they can then be scattered around on the paper. The child who has caught the most fish should then receive a prize.

There is no children's china I know of with a fish decoration but plain light green pottery plates will do quite as well, as the interest centers so strongly in the game that is played.

With all of these suggested settings the linen had better be in the form of doilies in some bright harmonizing color, and inexpensive, to withstand

(*Continued on page 53*)



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CABIN TO HOUSE IN 4 STEPS

A practical plan for building a Summer home room by room

This house is based on the idea of starting with a one-room week-end cabin—added to in four steps in a planned sequence, finally becoming a four-room, two-bath house.

The central room (drawing #1), built first, is 18′ x 24′ with windows across the front overlooking the road and a brook. On the opposite side of the room are bunks. Between them the wall is framed for a future fireplace.

The second year (drawing #2) a cellar was excavated and a retaining wall built under a part of the central unit in which a hot-air furnace was installed. A northern extension was built, 9′ x 22′, including a bath and a closet. The dirt from the cellar was used to make a terrace beyond the extension. The fireplace and chimney were built in the living room, and the stove moved into the new extension, now used as a kitchen. A hall paved with flagstones was excavated and a stairway to the living room built.

The third year (drawing #3) the remainder of the cellar was excavated under the central unit, making another terrace in front of the house. This l came the kitchen, and the stove w moved downstairs, the old kitchen l coming a bedroom accommodating tw beds and a small bedside table betwe them, and an American Sheraton l reau. The kitchen has two large Fren doors opening on the terrace with dining table between them.

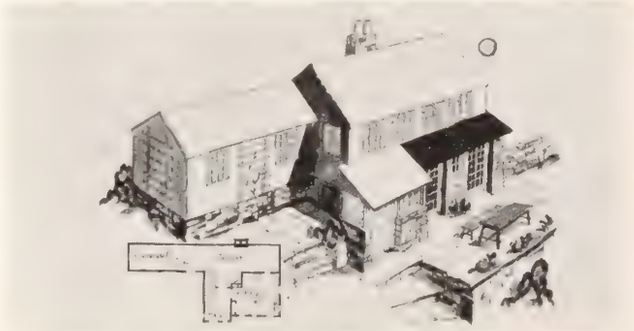
The final addition, to the sou (drawing #4), has another larger be room, a bath, and closets for bath a bedroom. A small fireplace was pr vided in the bedroom, and the terra was extended.



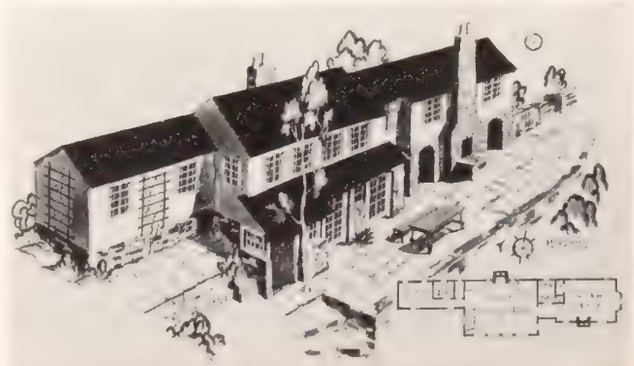
1. THE INITIAL STEP



2. A BEDROOM AND A CELLAR ARE ADDED



3. A LARGE KITCHEN MOVES DOWNSTAIRS



4. ANOTHER BEDROOM WING COMPLETES THE HOUSE

THE CARE OF FLOORS

Practical hints on floor protection—waxing—changing finishes—splatterdash

THE best floor is not always the finest - but the best kept. And the secret having really attractive floors is the me as having an attractive table. It quires a certain amount of care.

Almost any sort of floor is improved a regular monthly waxing. Areas at bear the brunt of floor traffic ould be coated more frequently.

If you are fortunate enough to have fine floor, you have little to worry out except to keep this protective mor of wax intact. Sweep it with a ft hair broom or a regular broom ased in a soft cloth. Wipe floor ce a week with cold water and dry mediately. The mop or soft brush sed to clean the floor should be enrely free from oil since oil has a ndency to soften the wax.

If you have moved into a house or n apartment where the floor has been llowed to get into bad condition, you an work wonders on it by following hrough the method described below.

Before beginning, wash the floor horoughly with soap and water, rinse nd dry completely. Any traces of old vax should be removed with turpentine or a dry powder type of floor cleaner nixed with water and applied hot, which is available at any paint store. Don't allow the water to remain on the floor any longer than necessary as it has a tendency to raise the grain.

If the old floor has been shellacked, worn spots may be touched up without refinishing the entire floor. But if it has been varnished, you should touch up the worn spots and then recoat the entire floor. If when the varnish is dry the finish has too high a polish, you can subdue it by rubbing it with oil and powdered pumice. Pumice and water will dull it even more.

Changing from paint to stain

To change the finish of a floor from a paint to a stain, first remove old paint coating with a paint remover. You apply this according to directions on the can, and scrape away the softened finish. When the surface is clean, wash the wood thoroughly with a cloth soaked in turpentine to take off any wax left by the remover. Next apply the stain according to directions on the can and finish when dry with shellac.

Brighten old floors

Sometimes an old floor can be helped and made really gay with paint in various colors to harmonize with your decoration. Often a floor badly stained or marred looks lovely when doctored with paint and brush.

Splatterdash is another finish for Colonial interiors which is fun to do.

For concrete floors

A new coating satisfactory for concrete floors is now on the market. It is made from plantation crepe rubber and contains some of the inherent properties of rubber such as alkali, acid and moisture resistance. On the other hand it is very hard and must be compounded with other ingredients to render it suitable for use in paints. Before the application of this coating, as with others, the concrete floor must be scoured free of dirt and grease. A good cleaning fluid is made of soap chip solution, in the proportion of one and one half ounces of soap chips to one gallon of water. Scrub the floor two or three times if necessary to remove all traces of grease and soil, then rinse.

Sometimes trouble occurs in finishing cement floors after wet plaster from a ceiling has been allowed to fall on them by careless workmen. In this manner, white spots are often caused which may not be concealed by a transparent sealer. The plaster should be scraped up immediately and the floor sponged with a mixture of equal parts of muriatic acid and soft water. This should remove any traces of lime. Next, wash the floor with clear water, going over the surface thoroughly several times to remove both the acid solution and the lime stains. After the floor is dry, the stains should have disappeared and a transparent sealer may then be applied.



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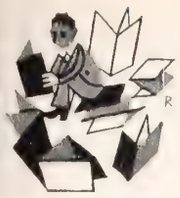
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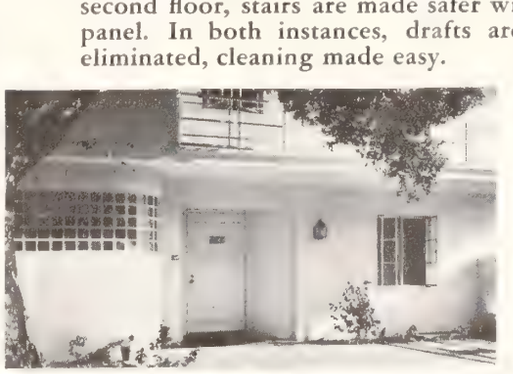
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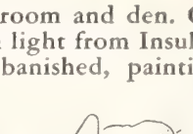




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GARDENING IN THE JUNGLE

GARDENS are definitely growing in America! Recent years have seen a remarkable increase in outdoor interests, and gardening has taken no small place on the list of open-air activities. Not only is the number of private gardens on the upswing, but there is a growing interest in larger, public and semi-public gardens as well. And with most of our Northern gardens now put to bed for the Winter, gardening America turns its eyes to the South.

One of the most fascinating and unique semi-public gardens in the country is McKee Jungle Gardens near Vero Beach, Florida. It is an outstanding tropical garden spot in a state known for its lush, year-'round, subtropical flora. In its natural background it is typical of the almost impenetrable jungle growth which once stretched over considerable areas of the Florida east coast, before most of this type of land was cleared and planted to citrus groves.

Fourteen years ago, seeing the destruction of so much of this primitive jungle splendor, Waldo Sexton, of Vero Beach, and Arthur McKee, of Cleveland, set aside an eighty-acre tract of the land which they owned as a sort of jungle preserve or park. They opened up trails into the dense undergrowth and turned the area into a fascinating natural hobby garden. They needed only to look about them for a theme for their venture; the jungle supplied it. They decided in the beginning that always the basic, casual spirit of the real, untouched Florida jungle was to prevail, no matter what course their gardening efforts might take or what pressure might be put on them by small-minded garden enthusiasts who would rip out all of Nature to plant in their own formal manner. Much of the interest of the place now lies in the fact that they have stuck to this idea.

The real Florida

For a number of years it remained strictly a private garden, open only to themselves and to their friends. It stood as a place where these two men could find a new world and forget for an hour the old; a place where they could take newcomers to the state to show them the real, original Florida. Here in the jungle, at each new bend in the winding trail, one breathtaking view after another met the eye, captured it again and again, and led the explorer deep into a trackless no-man's-land of the tropics.

The tangled verdure here was as dense as any to be found in lands much nearer the equator. Overhead the azure sky peeked through green foliage and the tropic sun sent shafts of gold, like long artist's brushes, to paint intricate patterns on the dark earth. The visitor went forward slowly, constantly held in check, both spiritually and physically, by the man-fighting walls of this mysterious jungle wilderness which towered before him on every hand. Great vines laced themselves into a net over trees fallen in jack-straw disorder and half buried in a thicket of ferns of infinite variety. Stately pylons of palms held up the incredibly dense confusion of greenery that formed the ceiling of the jungle, and above it ancient live oaks and age-old Sabal palms extend heads as if to look at the horizon.

Mosses and air plants draped themselves to fill what few gaps were le by the spreading fronds and leaves the trees themselves. A soft eveni light pervaded the area, even at mi day. Small still-flowing jungle strea wove their way back and forth, oft hidden for considerable distances the heavy jungle carpet of lush gre foliage, heavy vines and dead and falle trees. Emerald green palm fronds add their castanet rattle to the melancho hymn of the wind in the trees, yet abo the place there was an almost myster ous hush, broken only by the rustle small animals as they scurried abou

Here, tightly clasped in an almost in penetrable growth, Nature held h gardening secrets of the centuries. Sca tered throughout were tall palms whos lower trunks were blackened by th effects of fire that raged over the sectio at some time beyond the memory o any one living in Florida. Although i was impossible, because of the absenc of annual rings, to tell the age of thes palms, their heights were evidence o growing periods perhaps exceeding hundred years. Massive live oaks in th area had been found to have reache ages of over five hundred years.

Curious visitors

Inspiration for opening these jungles to the public came to the two jungle gardeners from the increasing numbe of uninvited, although persistent, visi tors, who had heard of the place and stopped to satisfy their curiosity. Sinc the place became available to tour ists and others beyond Sexton's and McKee's personal acquaintance, many thousands of visitors have stopped to spend an hour or so exploring the area.

Naturalness of the jungle has always been stressed in this unusual garden, rather than "civilized" plantings. Recently, when friendly advisors advocated turning the Eden-like area into a vast tropical flower garden, Sexton and McKee resisted the idea. A riot of flowers just didn't belong, so none was created.

True, there are flowers there today, hundreds of them, but of kinds which do belong in the jungle, and these planted more or less individually in circumstances in which they might be found in Nature. Such flowers are the orchids, of which McKee and Sexton have acquired a sizeable collection. The Florida jungle itself contained several native types, and hundreds of others, exotic species and gorgeous hybrids, have been brought in.

Again, with the spirit of the jungle in mind, the orchid bulbs were placed in the trees, as they grow naturally in the countries from whence they come originally. Air plants themselves for the most part, although the McKee collection includes terrestrials also, these orchids grow side by side with the great variety of Florida air plants found here in almost limitless profusion. It is likely that better, more perfect orchids could be raised in greenhouses, under glass and in controlled conditions, but the idea here is to show them as Nature herself grows them.

And this may eventually turn up some valuable scientific data in proving

(*Continued on page 49*)

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GARDENING IN THE JUNGLE

(Continued from page 48)

hat these plants can stand tempera-ires and humidity conditions not now onsidered proper for their best growth. he possibility that such facts may be ncovered is born out by the discovery ade during the cold Winter of 1939-40 hat orchids growing on trees in the ungle often survived with much less amage than did others in pots, exposed o only a fraction of the cold. In this xperiment in planting orchids wild in he trees the botanists in the McKee ardens have the cooperation of sev-ral prominent orchid experts, them-elves intensely interested in the out-ome of this work.

At a limited number of spots through he area, where Nature herself had eft open clearings, concessions have een made in recent years to the flower overs. Azaleas, gardenias and other imilar flowers have been planted, but lways these are kept as a minor in-erest, and while nearly every other rivate or public garden competes for nore and bigger masses of flowers, McKee Jungle Gardens remains true to he original jungle influence.

Recently, when their botanist ex-ressed a desire to experiment with the ross-pollination of the hibiscus, a space was allotted for the culture of these opular flowers, but, again, the hibiscus group was so arranged as not to in-fringe upon the jungle beauty itself. Jens Hansen, the botanist in question, and superintendent of these gardens, had always been interested in the Florida hibiscus, feeling that it was de-serving of a more important place in the minds of flower lovers. Also he thought he saw possibilities for the de-velopment of even more beautiful hy-brid varieties. Sexton and McKee were interested in the idea and provided him with the space to carry on his work.

New types of hibiscus

During a period of several years Han-sen has created many new types of hibiscus including blossoms of almost every hue and shade in single, dou-ble and even triple petal formations. When a large number of them are in bloom, which is almost always, for these flowers bloom nearly the entire year around, this hibiscus clearing in itself is no small display. There are over a hundred different varieties with twenty or thirty in bloom at one time.

Working quietly over a period of years Sexton and McKee, in addition to preserving the native jungle growth in their unique garden, have developed their hobby jungles into a vast, world-famous botanical garden as well. With-out in the least doing damage to the pristine naturalness of the spot, they have imported, from one source and another, over two thousand distinct spe-cies of foreign plants.

Some have been sent back to them by interested traveling friends who have caught the spell of what these two men were trying to do and have wanted a hand in it. A number of the plants have been traded from other botanical gardens all over the world, and an addi-tional large number of species have been sent here by the Federal Bureau of Plant Immigration. Some of the plants, particularly those accustomed to a natural environment of extremely high altitude or to constant very high temperatures, have not lived. But most of the imports have been surprisingly adaptable to the remarkably rich soil.

So in addition to many hundreds of species of plants and trees native to this section of Florida, the jungles now con-tain literally thousands of foreign plant specimens. It is a veritable Ellis Island for botanical immigrants. There are plants here from Mexico to Malaya, Honolulu to Hong Kong. Many are de-sirable for their beauty of foliage or blossom, and the value of others lies in their commercial possibilities if adapt-able to Florida soil and climate.

African mahogany trees

There are several specimens of African mahogany trees here, which have found the rich soil and sub-tropical climate to their liking and have fairly burst with new growth. From a mere twig five years ago, when it was first planted here in these Jungle Gar-dens, one specimen now measures thirty inches in girth, and, remarkably enough, withstood even the extreme, record cold weather of the Winter of 1939-40. It is not unlikely that some day the great plain that stretches across south Florida may be planted thick with these mahogany trees, and if so the experimental planting of these specimens in Sexton's and McKee's Jungle Gardens will have contributed much highly useful information to such a development.

There are kapok trees from Java, whose seeds supply the down from which many of our modern mattresses and pillows are made. African oil palms are found here, which, in their native areas of Africa, grow nuts from which oils are taken to be used in cosmetic soaps. Manna, of Biblical mention, otherwise known as St. John's Bread, is growing here, as are coffee and tea plants. The Ylang-ylang tree from the South Sea Islands grows its fragrant flowers in the midst of these jungles. Oddities among the thousands of plants gathered here are the fingernail plant, whose leaves are tipped with red, sug-gesting the modern maiden's fingernail adornment; the sensitive plant, whose delicate leaves wilt immediately at human touch, but return to their nor-mal freshness again in a few minutes; the pelican flower, so named for its peculiar resemblance to that bird, and also known as the Guatemalan fly trap.

A botanical world tour

Sugar palms, native to Java and the East Indies, rubber trees from Brazil, vanilla vines from Mexico and cinna-mon from the Far East all add their names to make this exotic spot some-thing of a botanical world tour.

And a feature of the McKee Jungle Gardens are the hundreds of royal palms which were brought in and scat-tered over the eighty-acre tract. Three hundred of these stately trees have grown up, entirely by accident, into one of the most fascinating sights in the entire state, if not in the country. Set out between rows of orange and grape-fruit trees that had been planted earlier, before these gardens, as such, had been conceived in the minds of their de-velopers, they crowded out the citrus trees and grew, in the surprisingly short

(Continued on page 50)

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GARDENING IN THE JUNGLE

(Continued from page 49)

space of nine years, from sprigs that stood in four-inch flower pots to giants that now reach lacy fronds skyward to heights of fifty feet, and whose girth in many instances exceeds twelve feet around.

Unlike other botanical gardeners, however, these two men, clinging to their original theme, have set out their specimens along trails deep in the native jungle growth. The result is a complete informality found in few other gardens in the world. The arrangement has proved advantageous for the plants as well as created an extremely interesting effect for the jungle visitor.

Although no monkeys were native to Florida, the jungle hardly seemed complete without them. They would add interest without in any way distracting from the jungle theme. So Sexton and McKee set about importing groups of them, setting aside certain areas of the jungle and enclosing these for each of the several species. Spider monkeys were caught and shipped here from Central America, as were rhesus and macaques from India and chimpanzees from Africa. In the freedom of these jungle parks several species have had young, attesting to the natural freedor and comfort they find here. Today thes unique "cageless" jungle enclosure house several hundred monkeys an apes, all living happily in the trees.

What was originally only a pristin wilderness, practically a jungle wast became a real adventure for these tw men and now provides an opportunit for thousands of back-yard gardeners o "cliff-dwellers" from the cities to pa take of the thrill of exploring a jungl While previously it was impossible fo all but a few, because of the limits o time and money, to enjoy a jungl safari, now it is within the reach c any who can travel to Florida.

They can see, thanks to the work c jungle gardeners Sexton and McKe real, live, native jungles, thousands c imported tropical plant oddities an colorful flowers, all growing as if wil And to make the picture complete the can watch the monkeys performin their happy, always entertaining antic in the treetops. It is all so strange, s definitely different, that no one trave ing in Florida should consider his tri complete unless he has spent an hou or so here.

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COOK-BOOK REVIEWS

June Platt, House & Garden's culinary expert, reports on six new books on cooking

HORS D'OEUVRE AND CANAPÉS by ames Beard. *Published by M. Barrows nd Co., Inc., N. Y. C.*

James Beard has written a book about ors d'oeuvre and canapés, and M. Barrows and Co., Inc., have published , and we thank them both very much. We still have room on our cookbook helf for Mr. Beard's book, but if anyody writes any more cookbooks we hall have to build another shelf! It's a nost exciting prospect.

However, we are delighted that Mr. Beard chose to write about cocktail rimmings because to date we have no ook devoted to the subject in our collection. Besides, we know that Mr. Beard has every right to have written on this subject intelligently, having organized in New York a highly specialized catering service gratefully patronized by many harassed givers of cocktail parties in this hectic city of ours. Here he lets out the secrets of this most successful service.

You will find in the book a helpful chapter on what to do, and what not to do, if you are giving a cocktail party. Another chapter tells you how to mix the drinks. There are recipes for cold as well as hot hors d'oeuvre, canapés and sandwiches. Here is a very complete book on the subject, and one to help many a hostess.

FAMOUS RECIPES BY FAMOUS PEOPLE. Compiled and edited by Herbert Cerwin. *Published by Lane Publishing Co., San Francisco.*

Herbert Cerwin, publicity director of Hotel Del Monte, California, deserves credit for having compiled and edited a cookbook dedicated to the American Association of Gourmets. *Famous Recipes by Famous People,* illustrated by Sinclair Ross, with an entertaining introduction by Bruno Lessing, contains top-flight recipes by many of this country's top-flight celebrities.

In its interesting and amusing pages are included a cold meat, ham or chicken—but not *duck*—soufflé by—can you guess? Also "Metropolitan Steak" by —guess again; and "G-Man Turtle Soup" by—right you are—J. Edgar Hoover.

Whether or not you cook, this book should amuse you. Whether or not all the contributors can really cook I can-

(*Continued on page 52*)



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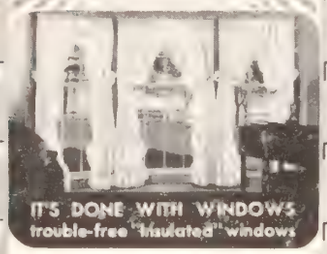


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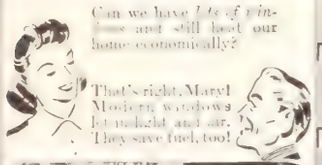
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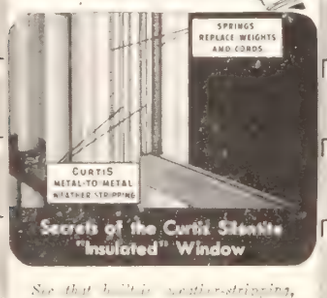


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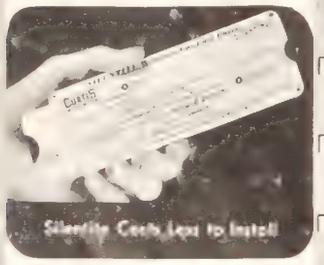
That's right, Mary! Modern windows let in heat and air. They save fuel, too!



Secrets of the Curtis Silentite "Insulated" Window

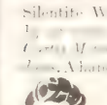
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COOK-BOOK REVIEWS

(Continued from page 51)

not say, but in case you are interested I'm going to try Julian Street's recipe first, for "Spinach in Coated Pellets". Will you join me?

New Orleans Cook Book by Lena Richard. *Published by Houghton Mifflin Co., Boston.*

Lena Richard, famous as a cateress in the food-famous city of New Orleans, and also as the head of a cooking school in that city, reveals to us some of the secrets of Creole cooking in her recently published *New Orleans Cook Book*, containing 333 of her most successful recipes.

Gwen Bristow, in his extremely enthusiastic introduction to the book, says that Lena Richard is "a great cook and a great creator of joy". Glancing quickly through the book, I have made a note to try her Oysters Rockefeller with Green Sauce, Okra Gumbo, Calas Tous Chauds, Jambalaya and Watermelon Sherbet. Not all at once, of course! But each of them would surely make a fine pièce de résistance.

Edith Barber's Cook Book. *Published by G. P. Putnam's Sons, New York.*

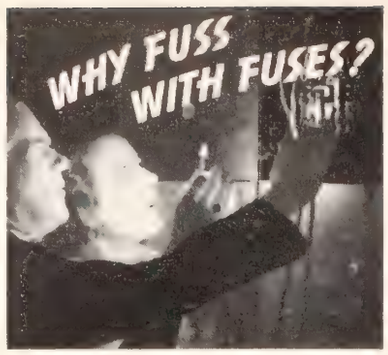
Some day I'm going to curl up on my couch and really read *Edith Barber's Cook Book* all the way through, because it is simply overflowing with cooking and housekeeping information that would do even the most accomplished housekeeper good to read. Any one familiar with Miss Barber's food column in *The New York Sun* and with her syndicated features on cooking would know that the book couldn't help being good.

I speak with conviction, for it so happens that when I'm tired of my own recipes I turn to Edith Barber's book and delight myself and my family with one or another of the 99% American and 100% good dishes contained therein. Take one glance at the colored photographic illustrations and you will instantly feel the urge to go right into your kitchen and go to work.

A Wine Lover's Cook Book by Jeanne Owen. *Published by M. Barrows & Co., Inc., New York.*

When Jeanne Owen, an active member of the New York Wine and Food Society, wrote *A Wine Lover's Cook Book*, she fulfilled a tummy-felt as well as heart-felt wish. A wish made by many of us for a practical as well as imaginative cookbook devoted to the subject of wine in cookery.

I heartily agree with Mrs. Owen that if you are going to use wine at all in a dish, it must be a good wine. The recipes themselves have been written with competent authority by one who obviously knows how to cook as well as how to eat. If you are given to adding a bit of sherry here and there, with anxious misgivings, in a brave attempt to elevate your culinary creations to a new height sublime, you would do well to read *A Wine Lover's Cook Book* from cover to cover and profit thereby.



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ALIAS JIMMY ARTICHOKE

(Continued from page 41)

tablespoon of minced carrot and a te[a]spoon of minced onion to each poun[d] of tubers. Or use minced chives, shallo[t], leek or celery.

Serve the boiled vegetable in crea[m] or other well-seasoned sauce. Or bak[e] in cream sauce with a sprinkle of grate[d] cheese. Or fry it with chopped leek[s], celery tops, or parsley in a little bu[t]ter, adding white sauce later if desire[d].

Jerusalem artichokes en casse[role]. Pare, place in baking dish whol[e] or sliced, cover closely and bake i[n] slow oven till done, or about one-ha[lf] to one hour, removing the cover of th[e] baking dish toward the close if nece[s]sary to dry out excess moisture. Seaso[n] with butter, salt and pepper. Ad[d] grated cheese or buttered crumbs [on] both, when liked.

Jerusalem artichokes in salad. The fresh texture of the tubers make[s] them very desirable in salads, and they could probably be used acceptabl[y] in certain other dishes like chop suey and chow mein. From this point of view they are very similar to the Chinese water-chestnuts. In using them in salads, peel, slice thin, and dice; serve alone on lettuce mixed with watercress, or as a part of a vegetable salad composed of tomatoes, cucumbers, onion, peppers, and radishes, or in other combinations. Serve preferably with French dressing.

Quick Jerusalem artichoke soup. Heat 4 cups of milk in a double boiler, add 1 tablespoonful of flour creamed in 2 tablespoonfuls of butter. Lift out, place directly over the fire, and let cook to a boil to thicken. Add 2 cups of grated raw artichokes, 1¼ teaspoons salt, ½ teaspoon grated onion, and ½ teaspoon chopped parsley. Let heat through for 5 minutes and serve.

Purée of Jerusalem artichoke. Boiled tubers may be used in the preparation of purée. Prepare and cook just as you would purée of potato. Jerusalem artichokes give a surprisingly good flavor to soups of this type.

Fried Jerusalem artichokes. Left over boiled tubers may be mashed, formed into patties, dipped in egg and crumbs, and fried in deep fat or sautéed in butter.

Jerusalem artichoke surprise. Pare the tubers, and cut lengthwise into pieces approximately three-fourth inch in size. Dip in egg and crumbs and again in egg and crumbs until thoroughly coated. Fry in deep fat, until certain that the pieces are thoroughly done. The fat must not be too hot or the crumbs will burn before the artichoke is completely cooked. Place on soft paper in a pan, put in the oven, a short time in order that the fat may be absorbed.

A start has been made for turning the various favorable food elements to modern commercial use. A self-sweetened breakfast food, on the order of corn flakes, has been designed, a candy and a mayonnaise dressing for the over adipose, a powder for a milk drink, a ready-mix biscuit flour and a dehydrated powder for soups.

CHILDREN'S PARTY TABLES

(Continued from page 43)

e casualties of a child's party.

Another idea is one inspired by a ate decoration showing a little boy d girl marching along wearing sol- er hats and playing on fifes. They re not dressed in soldier uniforms, wever, but in the usual clothes worn children. These I had copied in a rge size in cardboard and paper and ounted on a base. It was then placed on a foundation of huckleberry eens extending out in a lacy cover- g over the center of the table.

The linen was red and the dishes, ggesting the centerpiece, matched it actly. Each child had a favor of a tle band player holding any one of veral instruments, all of which was ry amusing and appealed to all the ildren alike, as the girl stood shoul- r to shoulder with the boy, in the coration.

Another table that proved of great terest to children was one in which large round wicker tray filled with pe vegetables was placed in the cen- r of the table. Five long-eared white ttery rabbits, placed close around it if actually nibbling on the vegeta- es, completed the arrangement.

As rabbits have a longing for such ings, I selected the most tempting eens I could find. Such a grouping ust have something large in the cen- r, so I thought a nice white cabbage, th the leaves opened like the petals a flower, would prove the most at- active. This was mounded up with w potatoes, washed so that they posi- ely blushed; carrots, irresistible to rabbit; tomatoes, always decorative, th celery, peas, string beans and dishes, tucked in the openings be- een the pieces.

The edge of the tray I then covered th parsley, so that the bunnies, aced close to it and facing in, ap- ared to be actually eating, much to e enjoyment of the children. For- nately, spinach, which is such a bug- ar to most boys and girls, wilts too ickly to have been included, so it as omitted.

Dancing vegetables

The china showed the "Dancing egetables" pattern, with a happy in- rmingling of carrots, beets, beans, a bbage and even the abhorred spinach ounted on legs and feet and dancing ound in a most jubilant manner, de- ting that all prejudices of appetite n be overcome by such a revel.

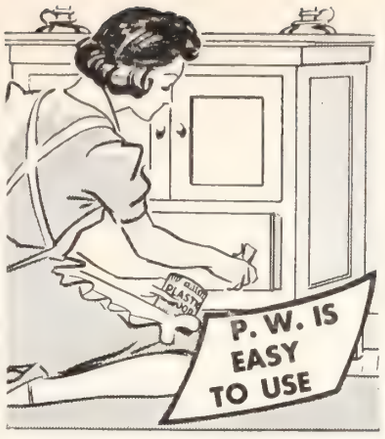
The napkin rings consisted of a rved wooden bunny, sitting on his unches, holding a ring which held e rolled napkin and each child had a nny favor and a basket filled with lly beans. The doilies were made out dish toweling with narrow alternat- g colored stripes, harmonizing with e color of the vegetables.

While this table setting suggests an ster party, it is really appropriate to e all through the Summer and Fall. e bunnies roam, you know, from ring to Autumn and fresh vegetables e always available.

For daily use, when a party is not to be considered, there are Swedish paper tablecloths, treated with a process to make them waterproof enabling them to be used many times. Then, too, table mats are especially desirable made of beige-colored oilcloth decorated with a border of Swedish figure motifs in soft blue and other characteristic colorings.

Cork doilies with an amusing juvenile painted design are also practical and easily cleaned with a damp cloth. Sets of red and white or blue and white checked gingham, appliqué in the corners with barnyard animals, and an accompanying bib, done in the same manner, are also to be recommended for children's use. Any of these will hold the attention of the child and unquestionably add zest to the appetite that needs coaxing.

ELIZABETH LOUNSBERY



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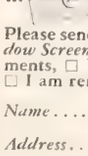


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NEW BOOK REVIEWS

(Continued from page 39)

of reality while it is shot through with the shining threads of poetic imagery and inspiration.

The story of the little Tyrolean boy and his St. Bernard dog might be considered a Christmas story for young people were it not for the discernible pattern of world tragedy—both the tragedy caused by ignorance, greed and malice and that brought by war, even to such remote mountain districts as the Tyrol.

The character drawing is unusually fine and will be appreciated especially by mature readers. The priest, the kindly yet shrewd and grasping Heiss family who befriend the boy hero and his noble dog; even the nine little brothers and sisters of young Karl are flesh and blood people filled with the virtues and vices of their race and environment. Only Karl himself is a little too good to be true, but since Mrs. Bottome has something more to convey to her readers than just a story, we know this characterization was deliberate and effective.

As a children's story it would seem to this reviewer that *The Heart of a Child* must be read at a single sitting, or not at all. The hearts of most children are too tender and too impressionable to endure for long the suspense of Karl's separation from his dog. I think I can guarantee that grown-ups *will* read it at a sitting, from preference. It is not easy to put down and though it is by no means a sentimental tale, it is not easy to read dry-eyed.

The pen and ink drawings by Sascha Kronbourg have a rugged simplicity which suits the atmosphere of the story itself.

BETTER LAWNS, by Howard B. Sprague. Illustrated. 205 pages. *Whittlesey House, New York City.* $2.00

Better lawns—how hard all gardeners struggle to attain—and maintain—them! The author of this latest work on the subject is Professor of Agronomy at the College of Agriculture, Rutgers University, and Agronomist of the New Jersey Experiment Station. His authoritative findings are submitted in untech-

(Continued on page 51)



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BOOK REVIEWS

(Continued from page 53)

nical language which makes them understandable by the amateur.

There are descriptions and sketches of the various grasses in their vegetative condition as found growing in lawns and these make it possible for the reader to identify the plant material with which he is working.

Correct soil conditions and how to attain them, and the proper use of fertilizers and humus, are first discussed, followed by chapters on seed germination and growth; the characteristics of turf grasses; planting; care; turf problems; weeds; and the control of diseases and insect enemies.

Each chapter is fully subheaded to give the reader at a glance an idea of what information is contained therein. The tables, pen drawings and photographic illustrations are a further aid to the practical use of the book by amateurs.

The reader with an inquiring mind will appreciate the fact that Dr. Sprague gives the reasons for various procedures in lawn culture, and the laws affecting the growth of turf grasses. With this information made available, it is possible for the intelligent gardener to discover the reasons for his failures and to turn them into successes.

Better Lawns is a book which is destined to take its place as a standard work on a subject which presents difficulties to most gardeners. It deals not only with lawns for home grounds but with turf areas for golf courses, parks and other large areas.

JOHN HULL, a Builder of the Bay Colony. By Hermann Frederick Clarke, A. B. Portland, Maine. *The Southworth-Anthoensen Press.* Illustrated.

Here is a pleasant, leisurely volume which wanders backward into American Colonial days, with a hint here, a fact there, then a broad sweep of imaginative detail which may be nearer to the true fact than the record itself. There are abundant footnotes for authority. Leisurely and at ease in his subject as the author is, it is hard to skip a paragraph for fear of losing some pregnant item which may open an interesting vista of Colonial progress, dear to the heart of the Americana enthusiast whatever his special enthusiasm.

John Hull, the English lad who came to Boston in the autumn of 1635, perhaps learned something of silversmithing from his blacksmith father, as Colonial blacksmiths shaped many a plain silver spoon on their anvils. Doubtless his half-brother, a London goldsmith's apprentice, taught him more, but later, in 1652, his partner Robert Sanderson probably bore the burden of the fine silversmithing credited to Hull & Sanderson. Merchant ships brought many ingots of silver from the Spanish Main and these were fashioned into the beakers and tankards and porringers, priceless today, and also into coinage—the "Willow Tree," "Oak Tree," and "Pine Tree" shillings dear to the heart of collectors. Hull's life as mint-master, merchant, ship-owner, public servant and patriot is well traced. The illustrations are precious to students of Early American silver, but the flavor of the whole work smacks so finely of courageous days long gone that the book is especially welcome at this time.

THE HOME BOOK OF TREES AND SHRUBS, by J. J. Levison, M. F. Illustrated. 424 pages. *Simon and Schuster, N. Y. C.*

This book, which is subtitled "A Layman's Guide to the Design, Planting and Care of the Home Grounds, With Information on Lawns, Woodland, Flower Borders, Garden Accessories and the Identification of Trees," is written by a man who is eminently fitted for the task. He is a Consulting Landscape Forester, a former lecturer at Yale University on the planting and care of ornamental and shade trees, former forester to the Department of Parks in New York and Brooklyn and author of *Studies of Trees.*

Though the volume covers the planning and planting of home grounds, lawns, flower borders and garden accessories, the emphasis is laid on trees, their identification, wise selection, planting, care and esthetic appeal.

In the chapter entitled "What Are the Best Trees and Shrubs?" there are lists and descriptions not only of the leading evergreen and deciduous trees and shrubs for garden uses, but also lists of flowers, bulbs, vines and ground covers to be planted with them for fine landscape effects.

The data on the needs and care of trees is clear, succinct and understandable. Any amateur who reads the chapters conscientiously—and who will not, for they are absorbing—can learn what he needs to know about the treatment of his most valuable and decorative landscape asset. Of course there is a chapter on pruning, repair and protection and several others on insects and diseases and their control.

Those country dwellers who have woodlots or woodland areas will welcome the information on how to keep this part of the grounds in healthy condition, the way to maintain its natural beauty and yet enhance it by careful naturalistic planting.

The planting and care of lawns, covered, and flower borders on the home grounds have their place, with alphabetical and seasonal bloomers lists of the most important plants.

A chapter on accessories—admirably illustrated—is distinguished for its restraint and good taste. There is nothing blatant or obtrusive in the garden shelters, rustic arbors, etc., recommended by Mr. Levison.

"These trees shall be my books, and in their barks my thoughts I'll character" is the quotation from Shakespeare which heads the author's fascinating essay on "What Trees Can Teach Us". In these pages we read that Mr. Levison is not only a student of the ways of trees, but that he has that peculiar affinity for them which characterizes the naturalist. The chapter on "A Simple Way of Identifying Trees" is most helpful to the amateur in distinguishing one from the other, even in Winter when no leaves are born on deciduous branches.

The volume is profusely illustrated with fine photographic reproductions.

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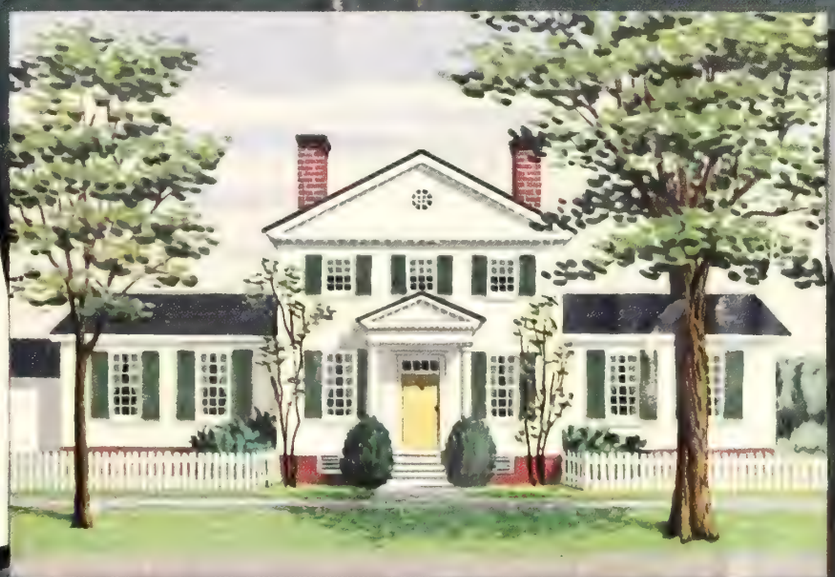
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275 home improvements: from minor repairs to major remodeling

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Essentials of authentic Colonial design
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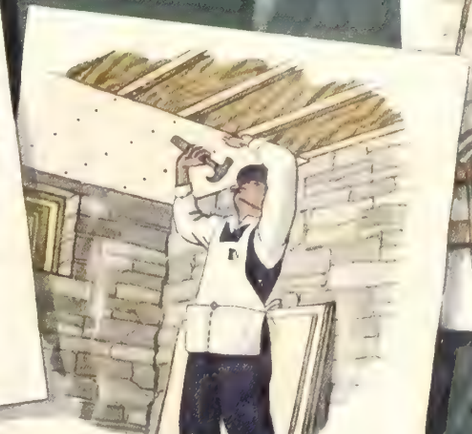
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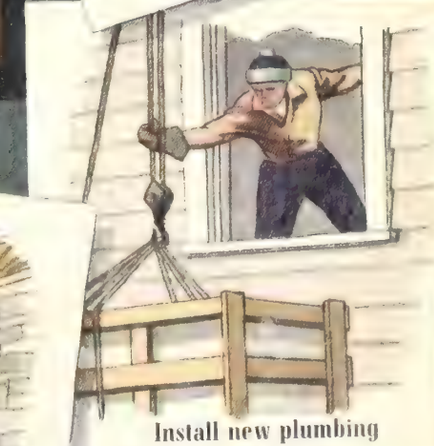
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Vol. No. 79, N

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Just write to the addresses given for any of these and other interesting booklets in the General Section, page 11. Free unless otherwise specified.

BUILDING & MAINTENANCE

RED CEDAR SHINGLES,

their quality guaranteed by the CERTIGRADE label, are strong, light, and beautiful. Before building or re-roofing, send for the "Certigrade Handbook", the authentic red cedar shingle encyclopedia; "Roofs and Exterior Walls of Red Cedar Shingles", an illustrated and indispensable manual; "A Portfolio of Certigrade Homes", which offers photographic evidence as to the great beauty of these shingles. Red Cedar Shingle Bureau, Dept. HG-3, Seattle, Wash.

THE LITTLE WHITE BOOK

shows prize-winning houses painted with Cabot's Double White, Old Virginia White, and Gloss Collopakes. Write for your copy to Samuel Cabot, Inc., Dept. HG-3, Oliver Bldg., Boston, Mass.

OVERHEAD GARAGE DOORS

A well-illustrated booklet describes how a "Roll-up", "Swing-up" or "Slide-up" door can economically replace an ordinary hard-to-open garage door. The Stanley Works, Dept. HG-3, New Britain, Conn.

THE MODERN HARDWOOD FLOOR

This brochure describes Bruce Streamline Floors, and with ample illustrations analyzes their many beautifying, low-cost advantages. E. L. Bruce Co., Dept. HG-3, 1424 Thomas St., Memphis, Tenn.

THE GLAMOUR OF GLASS

as an integral part of building and decoration in the home is discussed in a beautifully produced pamphlet. The age of glass in the home has arrived. You can learn all about it in "Ways to Improve your Home with Pittsburgh Glass". Write for booklet. Pittsburgh Plate Glass Company, 2019-1 Grant Bldg., Pittsburgh, Pa.

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WINDOWS OF ALCOA ALUMINUM

is a booklet which describes the adaptability and advantages of aluminum windows in every sort of house. Write to Aluminum Co. of America, Dept. HG-3, 1924 Gulf Building, Pittsburgh, Pennsylvania.

WINDOW BEAUTY

shows interior and exterior views of charming homes with Andersen Wood Windows. It offers many suggestions for adding comfort and beauty to your home, with Andersen weathertight casements, Narroline double hung windows, and basement windows. Andersen Corp., Dept. HG-31, Bayport, Minn.

WATER SOFTENING

is explained in Permutit's new booklet. Your Answer to Any Water Trouble explains the process of water-conditioning which turns hard water into soft. How to tell when water is hard, how to correct it, and the benefits obtained thereby, are all discussed. The Permutit Company, Dept. HG-3, 330 W. 42 St., New York.

GOODBYE TO FUSES

tells you all you should know about the protection of your house from the dangers of misbehaving electricity. Described is Multi-Breaker, a magnificently simple little box which ends forever the bother and danger of replacing fuses. Cutler-Hammer, Inc., 1397 St. Paul Ave., Milwaukee, Wis.

HODGSON HOUSES AND CAMPS,

catalog of a manufacturer producing prefabricated homes since the "gay 90's", shows photographs, floor plans, prices of attractive ready-to-put-up homes—and includes camp equipment, garages. Send for catalog H-12. E. F. Hodgson Co., 1108 Commonwealth Ave., Boston, Mass.

FACTS ABOUT TILE

is an informative new booklet, illustrated in color, containing important information on tile and its varied applications in building and remodeling. Especially interesting are the chapters on the true economy of tile and the fact-filled question and answer pages. Tile Manufacturers' Association, Dept. HG-3, 19 West 44th St., N. Y. C.

WESTERN PINE CAMERA VIEWS

shows the versatility of Western Pines—their beauty of grain and texture—their uses in mouldings, carvings, stairs. It is a portfolio of fine photographs, of great interest to builder or remodeler. Western Pine Assn., Dept. HG-3, Yeon Bldg., Portland, Oregon.

A GUIDE TO BETTER HOMES

goes into helpful details about roofing shingles of many types, siding shingles—home insulation—methods of damp-proofing. It's a booklet full of important information, if you plan to build. The Philip Carey Co., Dept. HG-3, Lockland, Cincinnati, Ohio.

CASEMENT WINDOWS

This booklet tells you things you ought to know about Casement Windows. It presents an adequate study of steel and wood encasements, and is chock full of explanatory illustrations and drawings. Casement Hardware Co., 48-L, N. Wood St., Chicago, Illinois.

HEATING & INSULATION

HEATILATOR

tells of a new type fireplace on the principle of the warm air furnace—to circulate heat throughout the room instead of toasting your face while your back freezes. It is a form around which any sort of fireplace can be built! Heatilator Co., 643 E. Brighton Ave., Syracuse, N. Y.

HOME HEATING CATALOGUE

In Fitzgibbons 1941 edition you find detailed descriptions and photographic cross-sections of residential heating boilers and air conditioners designed for both hand-firing and automatic firing. Statements are based on laboratory tests. Fitzgibbons Boiler Co., Inc., Catalog HG-3-41, 101 Park Ave., New York.

DELCO-HEAT

In two booklets, Delco presents a complete story of automatic heating. One illustrates the many outstanding features of the Delco Oil Burner. "The Other Half of the Story" gives you a graphic solution to important installation problems. Delco Appliance Div., 391 Lyell Ave., Dept. HG-3, Rochester, N. Y.

CONTROLLED HEAT

by Hoffman in a handsome 20-page booklet. It describes the scientific necessity of combining "controlled heat" with an auxiliary air conditioner, and provides explanatory charts and illustrations. Hoffman Specialty Co., Inc., Dept. HG-3, Waterbury, Connecticut.

A HEATED QUESTION

is answered by the new Minneapolis-Honeywell Chronotherms. If you want to know how much trouble you can save yourself this winter in heating your house, by all means send for this new booklet which is full of interesting statistics. Minneapolis-Honeywell Co., Dept. HG-3, 2790 4th Ave. So., Minneapolis, Minn.

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for home or office is Carrier's newest antidote for the heat parched air which is produced by steam and hot air heating. It took 3 years to develop this completely portable, lightweight, very attractive solution to winter discomfort. Write to Carrier Corp., Desk C40, Syracuse, New York.

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J-M SUPER-FELT INSULATION

In this factual brochure, home owners are warned against accepting any insulation blindly. Point by point, Super-Felt is compared with many other types of insulation. Johns-Manville, Dept. HG-B-3, 22 E. 40 St., N. Y. C.

COMFORT THAT PAYS FOR ITSELF

is a splendid booklet which convincingly answers all questions on home-insulation. Lavishly illustrated with photographs and diagrams, it describes the many advantages of J-M Rock Wool Home Insulation. Write to Johns-Manville, Dept. HG-A-3, 22 E. 40th St., New York City.

YOU BUY WEATHERSTRIPPING ONCE.

You can't afford to make a mistake. There are nine things to look for before you buy and you can have this booklet which describes the basic requirement of good weatherstripping by writing to Monarch Metal Weatherstrip, 6401 Etzel Ave., St. Louis, Missouri.

KITCHENS & BATHROOMS

KITCHEN PLANNING SIMPLIFIED

is a colorful book of smart kitchens. It will help you to visualize your new kitchen, with its chart of 12 beautiful colors—its kitchen plans—and detailed specifications of all cabinets and units. Kitchen Maid Corp., 413 Snowden St., Andrews, Indiana.

KITCHENS OF DISTINCTION

shows beautiful ensembles of Coppes cabinets, with such clever accessories as Glideaway tables, interior and counter-top lighting, plan desks and efficient storage sections. It answers all your questions—gives full specifications—lists 18 available colors! Coppes, Inc., Dept. HG-3, Nappanee, Indiana.

ST. CHARLES STEEL KITCHEN CABINETS

are described and pictured in detail in the new booklet. Included are some "Before and After" pictures which are guaranteed to make you dissatisfied with your present kitchen unless it is equipped with these durable and well finished cabinets. St. Charles Mfg. Co., Dept. HG-3, St. Charles, Illinois.

HOW MONEL

can Modernize Your Home is a practical guide to kitchen modernization, with before-and-after pictures, and views of appliances now available with Monel parts—tables, ranges, sinks, washing machine tubs, and other shining, stainless equipment. International Nickel Co., Dept. HG-3, 73 Wall St., N. Y. C.

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there is a plastic just recently made available to the general public—Formica. Used in the finest ships, trains, and hotels, it is nearly as impervious to everything as a diamond. There are more than 70 colors. Formica Insulation Co., 4611 Spring Grove Ave., Cincinnati, Ohio.

WHEN GUESTS ARRIVE

. . . is your bathroom a source of pride to you? asks a pertinent pamphlet which describes the quiet, water and space saving T/N one-piece water closet and the specially designed Winston Lavatory. W. A. Case & Son, Dept. K-31, Buffalo, New York.

NEW FIBRE TILE

A booklet, "Upson Dubl-Thik Fibre-Tile", describes and illustrates new tile-like panel material useful in kitchens and baths. Included are instructions for applying and finishing of panels. The Upson Company, Lockport, N. Y.

NEW PLANS AND COLOR SCHEMES

for bathroom and kitchens are described in a 24-page, fully colored booklet. A new dental lavatory and a cabinet sink are featured. Kohler Co., Dept. 3-R-3, Kohler, Wis.

WEISWAY CABINET SHOWERS

This illustrated folder shows you how to have added bathing facilities in your home. It lists and describes several models of cabinet showers suitable for all types of houses. Henry Weis Mfg. Co., Dept. HG-3, Elkhart, Indiana.

MULTIHEAT CONTROL

is the latest development in electric ranges. Send for the folder which outlines the speed, cleanliness, and marvelous control which are peculiar to electric cooking. Landers, Frary & Clark, Dept. HG-3, New Britain, Conn.

FORTY YEARS YOUNG

is the booklet which describes the marvel of the age, the new Electric Sink which washes and dries glassware, china, silver, and pots so clean that they squeak. The Disposall solves the garbage problem with dispatch. Write to General Electric Co., Appliance & Mdse. Dept. SG-1253, Bridgeport, Conn.

NEW GAS RANGES FOR '41

This well-conceived booklet includes 7 different models designed by Glenwood for easier, cleaner, and more scientific cooking. A clear explanation of the "double-searing" broilers and the "even-heat" features is incorporated. Glenwood Range Co., Dept. HG-3, Taunton, Mass.

HOME ELEVATORS

THE OPEN DOOR TO A NEW LIFE

is the illustrated story of Shepard Homelift, easily installed elevator for the home. Included are scaled drawings and an impressive list of Homelift-equipped homes. Shepard Elevator Co., Dept. HG-3, 2429 Colerain Ave., Cincinnati, Ohio.

NO MORE STEPS

is a booklet which describes seven types of residence elevators. There are hand powered types, electric powered ones, and a Stair-Travelor. These are adapted to an open stairwell, an enclosure only above the first floor, or a fully enclosed shaft. Sedgwick Machine Works Inc., 146 West 15th St., Dept. HG-3, New York City.

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is solved by an "Elevette" located in a stairwell, closet or corner. Or by an "Inclinator" that rides you smoothly up the stairway—and folds neatly against the wall when not in use! Inclinator Co. of America, Dept. HG-3, 307 So. Cameron St., Harrisburg, Pa.

WINES & FOODS

RARE RECIPES

from old Virginia are given in "Leaves from the table of George and Martha Washington", a colorful 44 page book on how to use wines in fine cooking. The Taylor Wine Co., Dept. HG-3, Hammondsport, N. Y.

TAYLOR-TESTED RECIPES

offers suggestions for the gourmet—ways to use fine wines not only in drinks, but in the making of desserts, and in such delightful dishes as baked beans or tuna à la sherry. The Taylor Wine Co., Dept. HG-3, Hammondsport, N. Y.

EARLY AMERICAN SAVORIES

prepared from rich ingredients in small individualized batches are listed in a folder which includes preserves, pickles, honeys, sauces, spices, vinegars and other appetite teasers, all put up in charming crocks and bowls. Cresca, Dept. HG-3, 111 Eighth Ave., N. Y. C.

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NANI O HAWAII

means Beauty of Hawaii, and it's captured in the pages of this beautiful booklet. Lavishly illustrated in full color, it tells almost too much to let you rest easy until you can get away to the land of perpetual May. Hawaii Tourist Bureau, Dept. HG-3, 215 Market Street, San Francisco, Calif.

THE GREAT WHITE FLEET.

The peaceful ports of the Caribbean are being served just as faithfully and dependably as ever by the United Fruit Company's spotless fleet. Write for their booklet which details rates and ports of call for cruises ranging from a week to sixteen days. United Fruit Company, Dept. HG-3, 632 Fifth Avenue, N. Y. C.

OTHER BOOKLETS

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prepared by Helena Rubinstein; contains a set of little cards which offer a complete course in scientific reducing. Individual cards, which may be carried with you, give daily suggestions for diets and exercises. If your problem is just the reverse, there are additional cards on gaining weight. Detecto Scales, Inc., Dept. HG-3, Main & Water Sts., Brooklyn, N. Y.

A GUIDE FOR THE BRIDE

offers a practical approach to the sheet-and-pillow-case problem, by working out a series of trousseaux for small and large homes—with quantities, sizes and prices—and a style chart of new colors and designs in Wamsutta Supercale. Wamsutta Mills, Dept. HG-3, New Bedford, Mass.

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takes you from the day you announce your engagement to the end of the first month when the bills come rolling in, with answers to all the questions you will undoubtedly ask. Send 10c. The Cavalier Corp., Dept. HG-3, Chattanooga, Tenn.

ORIGINS OF ENGLISH WORDS

from Webster's New International Dictionary is an intensely fascinating booklet. It reveals the romantic "life story" of many common English words, and will certainly appeal to mature minds. G. & C. Merriam Co., 620 Federal St., Springfield, Massachusetts.

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In an exquisitely illustrated booklet, you may learn all about this amazing instrument, and read enthusiastic comments of famous musicians and Hammond owners in all walks of life. Hammond Instrument Co., Dept. HG-3, 2905 North Western Ave., Chicago, Illinois.

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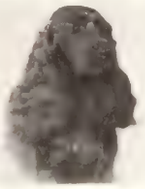
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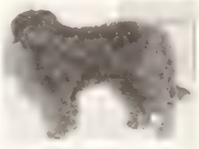
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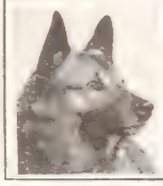
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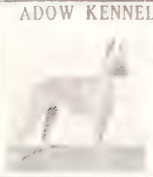
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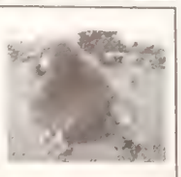


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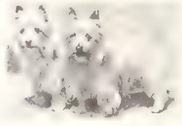
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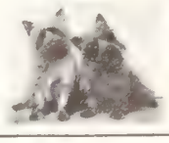
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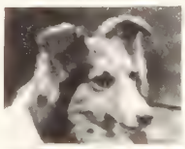
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THE DOG

House & Garden's galler



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IN 1858 "Greyfriar's Bobby" belonged to an old shepherd in Edinburgh who died friendless and in poverty. Bobby, tiny, drop-eared Skye, followed its master's body to the graveyard and slept on its owner's grave for about ten years. . . . Ch. Antinea v. Regentenhof, from the Iradell Kennels



THE Skye has maintained his greatest foothold in England and Scotland, where his admirers are happy to point to the time when a Duchess would almost be ashamed to be seen in the park unaccompanied by her long-coated Skye Terrier. Some Iradell Kennels Skye Terrier puppies



QUEEN VICTORIA owned Skye Terriers in 1842, one named "Islay" being a true drop-eared specimen. Her Majesty had a keen eye for quality and handled her dog in the ring like a true professional judge. She had a thorough knowledge of the Skye Terrier breed. This group is from Arreton Kennels

ASK THE DOG MART

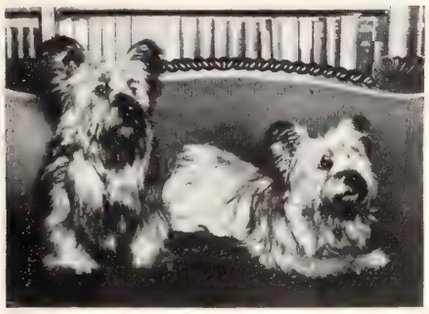
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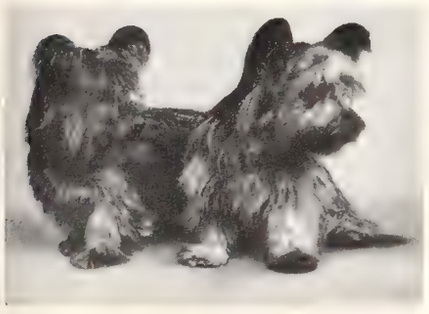
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MART

of pure bred dogs



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THE Skye Terrier is a long, low, well-built, wiry little fellow, with a good hard jacket, an intelligent, alert expression, and a sound constitution which enables him to go almost anywhere, do almost anything, and rough it with his master in any climate. These two bred by Mrs. Charles Dewey



TWO varieties of the Skye Terrier are met with, differing only in the matter of ear-carriage—the prick- and the drop-eared. The latter is the older type of ear, though at present the former is the more favored. Otherwise the two types are identical. Mrs. R. Percy Adams with "Talisker" Skyes



SKYE Terriers average nine inches in height at the shoulder, and should be two-and-a-half times as long as the height, with a tail the equal in length of that same height. Males weigh twenty-five to thirty lbs. Females less than twenty-five. This specimen was bred by Mrs. C. A. von Rumohr

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House & Garden APRIL DOUBLE NUMBER

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HOUSE & GARDEN

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275 Home Improvements

MARCH 1941

FOR the first time that we know of, a monthly magazine has attempted to bring you in one of its regular issues, a helpful handbook for the homeowner. We do not present this section of the magazine as a complete compendium of useful information, as a comprehensive manual of modernization or as a handyman's encyclopedia. We do think that the 275 ideas contained in this section will include some that every one will find of value.

We know that we have not covered the entire field by any means. That is what our Reader Service Department is for. If after looking through this section of the magazine you find we have not solved your particular problems, do not hesitate to let us know. We want to help you. We have spent many months preparing this particular issue and we hope that you will find it a valuable one to keep.

Some of the improvements can be carried out by the homeowner himself; others by a handyman and still others require the services of a skilled laborer or a contractor, or both.

Of course no remodeling operation can be any better than the materials employed in it. We give you on page 42 of this section the names of those concerns making materials and equipment of first-rate quality.

House & Garden is published by The Condé Nast Publications, Inc., Greenwich, Connecticut. Condé Nast, President; F. L. Wurzburg, Vice-President; W. E. Beckerle, Treasurer; M. E. Moore, Secretary; F. F. Soule, Business Manager. Executive and publishing office, Greenwich, Connecticut. The entire contents of House & Garden—text and illustrations—are protected by copyright in the United States and countries signatory to the Berne Convention and must not be reproduced without permission. Title House & Garden registered in U. S. Patent Office. Editorial and advertising offices, 420 Lexington Avenue, New York. European Offices: 1 New Bond Street, London, W. 1. House & Garden is manufactured in the U. S. A. by The Condé Nast Press. Subscriptions, for the United States, Possessions, Canada and members of the Pan American Postal Union, $3.00 a year, $4.00 for two years, in advance (Note: Add 50 cents a year to Canadian subscription price to cover tariff). For all other countries, add $1.50 a year to cover postage. Single copies 35c; in Canada 40c. Four weeks' notice is required for a change of address or for a new subscription. In ordering a change, write to Greenwich and give both the new address and the old address as it appeared on the wrapper of the last copy received.

Condensed Index—Complete listing on page 42



FOUNDATION PROBLEMS graphically solved in construction diagrams on pages 10 and 11.



WEATHERTIGHT ROOFS are important remodeling factors. Turn to pages 14 and 15 for suggestions.



INTERIOR CONSTRUCTION—walls, floors, ceilings. See pages 16, 17, 24, 29 for helpful hints.



HOW TO BUILD A BAY WINDOW. Look for construction drawings on pages 18 and 19.



YOUR OLD FURNACE can be modernized. On page 22 we show ways to improve your heating unit.



TOO HOT? TOO COLD? Insulate. See page 20 for tips on wall, floor, ceiling insulation and storm sash.



NEED A NEW MANTEL? A condensed catalog of modern millwork is shown on pages 30 and 31.



FOR OUTDOOR LIVING—a simple effective way to build a brick terrace. Page 34.



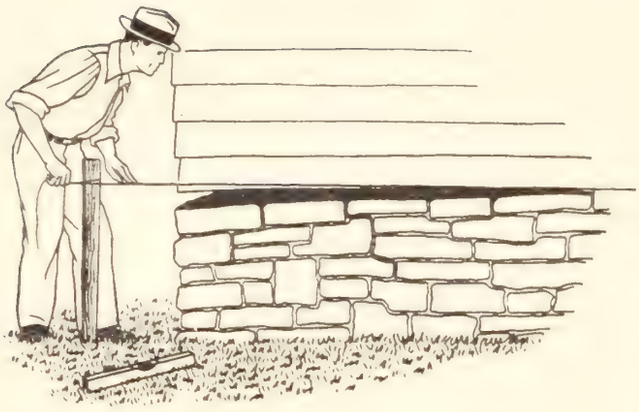
PLUMBING ESSENTIALS every remodeler should know are explained in detail on page 32.



PLANNING A STAIRWAY. See page 16 for floor plans and detailed construction diagrams.

Foundations come first in

Check up on conditions in the cellar before looking elsewhere



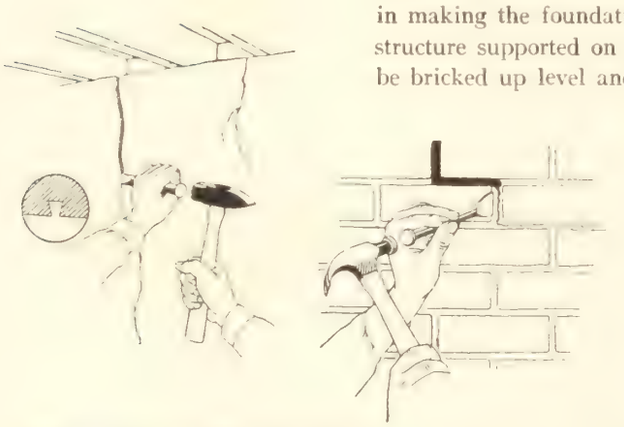
LEVELING THE FOUNDATION is the first essential in reconditioning an old house. Having first located a corner that is sound and perpendicular, stretch a level cord from this point to the corner which has failed, as shown above. This will show the degree to which the foundation has sunk



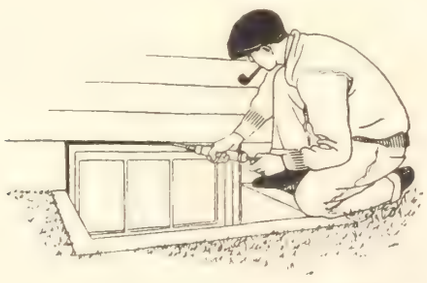
JACKING UP A CORNER of the house to a level position, as indicated by the string shown above left, is the next step in making the foundation secure. With the weight of the structure supported on the jack, the foundation wall will be bricked up level and the house lowered again upon it



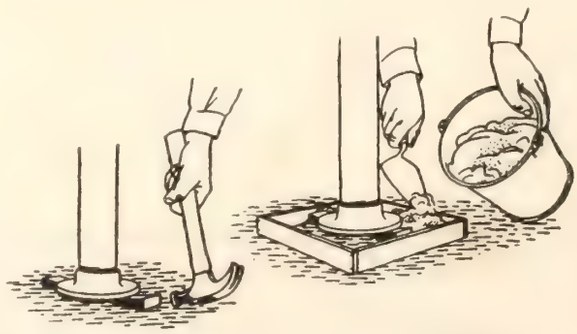
A SHAKY FLOOR can be stiffened up and made solid by placing a light girder beneath it and pressing it with substantial posts or columns, as shown above. Careful measurements should be taken to insure correct length of the posts and then these should be driven forcibly into an upright position



CRACKS IN FOUNDATION WALLS should be cut out with a small chisel so that a section will present a "V". The edge of the crack must be wet and filled with cement. Unless the fissure is keyed in this manner, the new material will fall out. Loose mortar in bricks should be cut out completely and repointed



CELLAR WINDOW frames that show a crack where they are set into the wall should be thoroughly caulked. A caulking gun with a fine nozzle should be used and the caulking compound forced into place. Loose cellar window frames admit moisture to the foundation walls and result in eventual disintegration

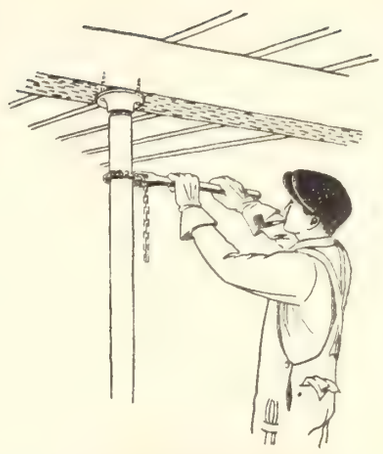


CELLAR COLUMNS that are loose should have strong wedges driven under their base. A light frame should be built as shown and concrete grouted under the footing and the frame filled. Columns of this type are made to fit tightly when first put in place but subsequent movement of the structure will often cause them to lift away from the floor, hanging from the top

well-planned remodeling job

UNTIL the foundations and supporting members of a house have been carefully inspected and made secure, level and tight, no other improvements should be undertaken. Many ills quite commonly associated with an "old" house—such as uneven floors, doors that won't close, cracked plaster, leaks, etc.—may often be traced directly to the settling of some part of the foundation. This naturally affects the alignment of the whole building and must be corrected.

The supporting members—girders, joists and posts—may have ceased to function properly, either from rot or from some displacement and these, too, must be brought back to full efficiency as a preliminary to any serious remodeling. As these drawings make evident, any serious work of this sort calls for experienced help.



FREQUENTLY THE METAL COLUMNS that support a girder become loose through shrinkage of the wood above. As a rule, they have a top and bottom bearing which is threaded and the column can be extended by backing it off a few threads and increasing its length. Only minor adjustments can be made in this manner, however, and if the space is too great wedges must be used as shown at bottom of opposite page



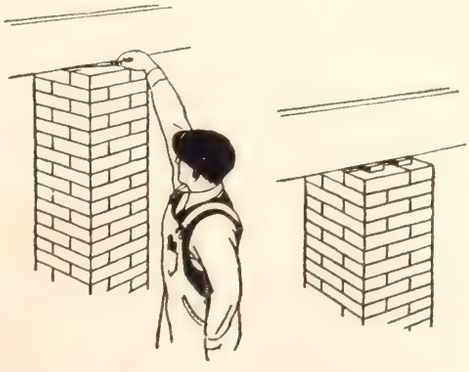


GIRDERS OR BEAMS that seem substantial are frequently badly rotted inside. One of the best tests is to pierce them with an icepick. Sound wood cannot be easily driven through, but wood that is full of dry rot will admit the steel point with ease



CELLARS CAN BE MADE DUSTPROOF, and the floor above made warm by sheathing the cellar joist with insulating board or other structural panels. These can be nailed directly to the under edge of the beams, but care should be taken to leave hand holes for valves on the plumbing lines, or for switches

THE SOLIDITY of a cellar floor is best tested by tapping the surface with a short length of iron pipe. Where the floor is solid, a solid sound will result and hollows can be easily detected by the hollow sound. The floor should be broken up over any hollow and the cavity filled up with cinder cement



FREQUENTLY BEAMS HAVE SHRUNK or warped out of position so that they fail to get a secure bearing under piers or columns which are supposed to support them. This can be corrected by driving hard wood wedges between the top of the pier and the lower edge of the beam, then cementing them in



THE FOUNDATION WALLS that show dampness or seepage should be exposed by digging a narrow trench down to the footing. The surface of the wall below grade should be given a heavy coat of asphalt. Open joint tile pipe should be laid above the footing and trenches extended out for drainage

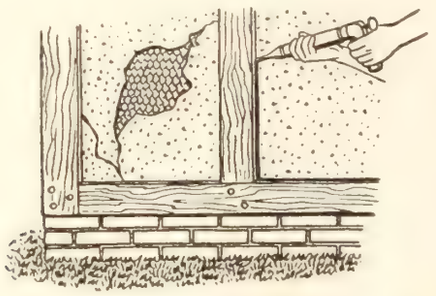
Treating defects in exterior walls

How to make old exterior finishes weatherproof, structurally sound and neat in appearance

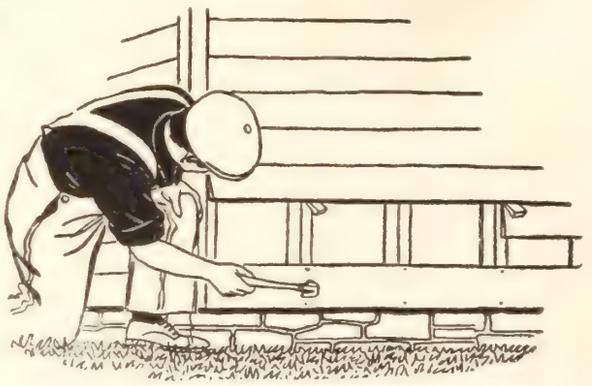


Where old siding has deteriorated to the point where repair is practically impossible, waterproof paper should be spread over it and new shingles or siding applied. In most cases this is straight wall work and involves practically no fitting and very little cutting.

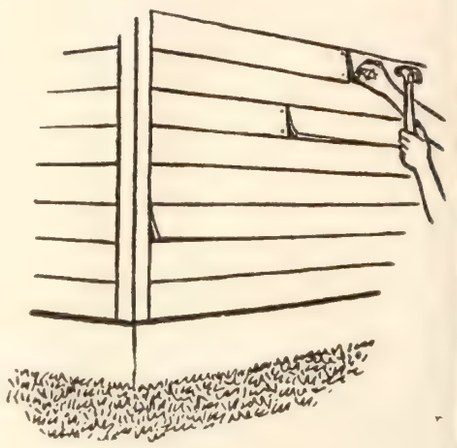
Care should be taken to see that the paper overlaps properly and is tacked in position securely. The new shingles or covering should be applied so that they bear solidly on the old surface beneath. Where old boards are rotted, replace them



Stucco and heavy timbered walls need particular attention to insure their tightness. All joists around the timbers should be carefully caulked, and all the cracks or missing patches in the stucco should be mended



The lower pieces of clapboard or siding frequently rot while the rest of the wall is solid. These can be replaced by wedging out the first sound course and tearing off the bad pieces. New boards can then be laid



Siding is apt to break out or warp at the joints. Frequently this is caused by the rusting out of the nails which pull through and permit the siding to warp. After these are nailed together in place the joint should be caulked to exclude weather. Galvanized nails should always be used to avoid rusting.

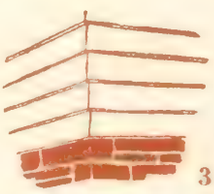
Frequently siding will be split and the ends too bad to permit proper nailing. In these cases it is best to loosen the board above and replace the bad board with a sound one. Faulty studs should be reinforced

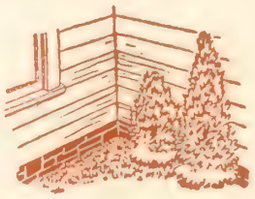
Points at which wood will deteriorate rapidly

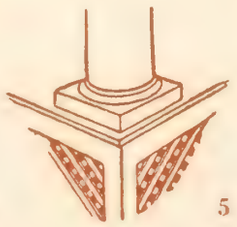



1


2


3


4


5

Where windows or doors are set in a wood wall **(1)** dampness has a chance to enter around the casing. All openings should be thoroughly flashed at the top and the joint where the casing meets the wall should be caulked. Corner boards and siding **(2)** fail where weather is permitted to enter the joints. Here again paint and caulking will protect. Corners of a wood wall **(3)** are favorite places for cracks to develop. These should be tight-fitting and carefully painted. Dark angles **(4)** in the outer walls of a house often cause failure of the surface. Porch columns **(5)** rot first at the base as water from the porch floor keeps them wet.

Should you have a contract?

Some pointers on how to get remodeling work done in the best, most economical way

REMODELING presents more of a problem to the owner than a new building operation, principally because the work to be performed consists of a number of small items which frequently involve the various trades to a small degree. In fact, one of the main difficulties encountered is the unwillingness of a contractor to take on a very small job which has to be dovetailed into the activities of other mechanics and which ties him down to a specific date in which to perform.

There are two ways only in which this problem can be sensibly handled. The first would be to have a comprehensive survey made of the building and a specification written and probably rough sketches drawn if there are any structural changes to be made. In this case, general contractors or builders would be invited to bid on the job and carry out the work at a lump sum price. This is known as a straight contract.

The other method and the one generally used where the alterations or remodeling are of a minor nature is to employ a reputable contractor, explain the various jobs to be done and permit him to go ahead on a time and material basis. This is often satisfactory and it enables the contractor to coördinate the various trades and doesn't tie him down to a prearranged price that might incline him to skimp on the work in order to arrive at a profit.

In this kind of a contract it is customary to submit to the owner a daily or weekly time sheet showing how many hours the various mechanics have worked at their trade and likewise to submit the bills from the lumber yards or supply house which have been rendered to the contractor for material delivered.

In a great many cases the remodeling of an old house will uncover structural defects, weaknesses and other things that are absolutely impossible to foresee. Any builder is aware of this and although his specification may simply involve the laying of a new floor he knows very well that the possibility of his finding floor joists that are ready to collapse is quite good, and he will be inclined to add enough to his lump sum price to offset such a contingency whether or not it occurs.

On the other hand, if the contractor arranges on a time and material or a cost-plus basis, he takes the additional work in his stride, thereby avoiding any disagreements which the uncovering of unforeseen conditions might entail.

The time element in either form of contract is of great importance and should be settled to the satisfaction of both the owner and the contractor before work is started. Unless a time limit is put on a remodeling job the contractor is in a position to put in a rough floor and take his mechanics off the job until such time as the plumber feels like getting around to setting his fixtures and thereby enabling the carpenters to return and put down the finished floor. If a time limit is set, the contractor will coördinate his trades so that no time is lost.

Where piping, duct-work, electrical work or other specialized trades are not involved probably the most sensible thing to do would be to employ a good general carpenter, preferably one with some experience as a cabinet-maker and let him work along on a few items until you have a general idea as to his speed and ability in executing the type of work you have planned.

The foregoing remarks should prove helpful to the home owner who contemplates making certain changes or improvements in his home of a nature which do not suggest the need of architectural services. We strongly advise, however, that in all cases where the proposed alterations involve changes in the plan of the house, or changes in the architectural design, an architect be consulted. In this case the architect will prepare drawings and specifications of the work to be undertaken, and, at the client's option, will let the contracts and personally supervise the carrying out of the work. He will be able to submit sketches showing how your home will appear when the changes are made, and to insure that they are harmonious with the existing design.

Two principal building contracts in brief

THE STRAIGHT CONTRACT

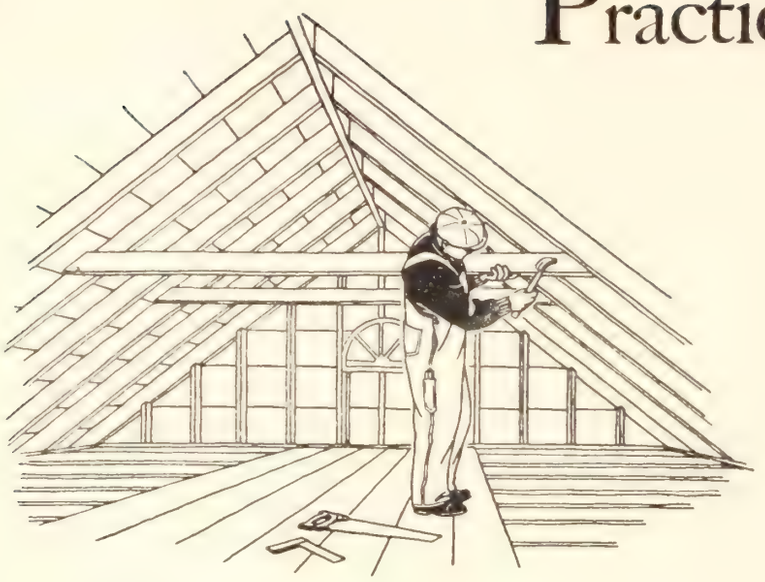
This type of contract involves a lump sum payment upon completion of certain specified work within a specified time limit. This form of contract is advantageous when all conditions may be accurately predetermined. It insures skilled supervision, the proper coördination of the various trades involved in the undertaking and speedy completion of the work. It is essential that both parties to this type of contract be in complete agreement and have a mutual understanding as to the scope of the work to be undertaken. Adequate plans and specifications for all work should be a part of the contract.

THE COST-PLUS CONTRACT

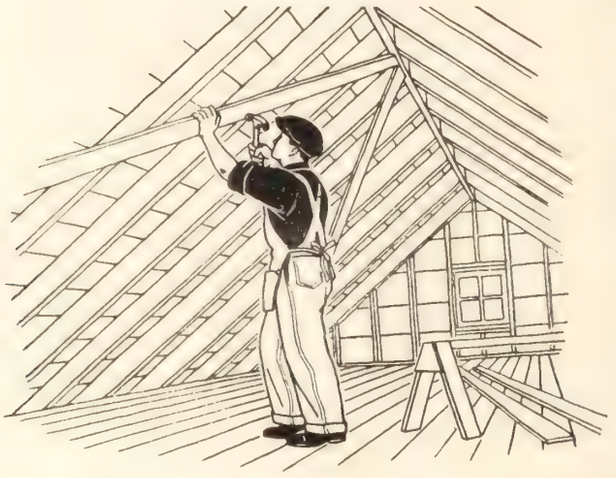
This is also called a Time and Material or Percentage contract. It permits the work to be divided according to the amount of money that the owner wishes to spend at a given time. It also permits changes from the original plan at the owner's option and is apt to result in a higher standard of workmanship.

The disadvantages of the cost-plus contract are that no time limit can be set and that the total cost of a project is not predetermined. The relative merits of these two types of contracts must be measured against the conditions obtaining in each individual case.

Practical ways to keep you



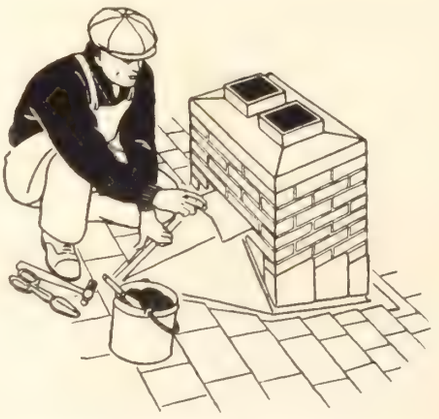
ROOF STRUCTURES are given new strength by the installation of collar beams. These are simply new braces installed as shown. They transfer the weight of heavy snows and ice so as to distribute it evenly over the roof surface. They can be installed at practically any height unless head-room is required



DIAGONAL BRACES strengthen roof structures and enable them to resist heavy winds. These braces should be at least 1″ x 6″ boards and must be nailed to the under edge of each roof rafter. Tops must be properly mitred and set against the ridge board and the bottoms securely fastened to the rafters



ON SUN DECK OR PORCH ROOF when the covering is too thin or worn to stand further wear, slabs of traffic-resisting material can be set in a mastic bed. Application is made simple by the fact that the material comes in small sections, can be cut with an ordinary saw and requires no nailing to install



CRICKETS OR SADDLES behind the chimney on the up-slope of the roof divert heavy rain and slush that might otherwise pile up against the chimney above flashing-height. These can be installed with simple framework and proper flashing without in any way disturbing the roof structure or the roof finish



GUTTERS that have broken loose from their fastenings or that have been distorted by the building up of ice require immediate attention to prevent their complete collapse. Install new hangers of substantial strength



DOWN-SPOUTS OR LEADERS should always be made of corrugated rust-resistant metal. Joints should be securely soldered and basket strainers should be installed to prevent leaves or debris from washing down



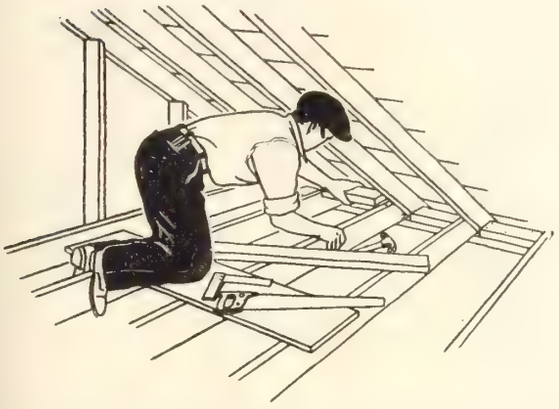
VALLEY FLASHINGS that have rusted out can be replaced without disturbing shingles or other roof covering. Flashing material should be cut in 10″ squares and folded at the points and inserted under the shingles, as shown. The long point insures penetration when the shingles are nailed close to edge

oof sound and weathertight

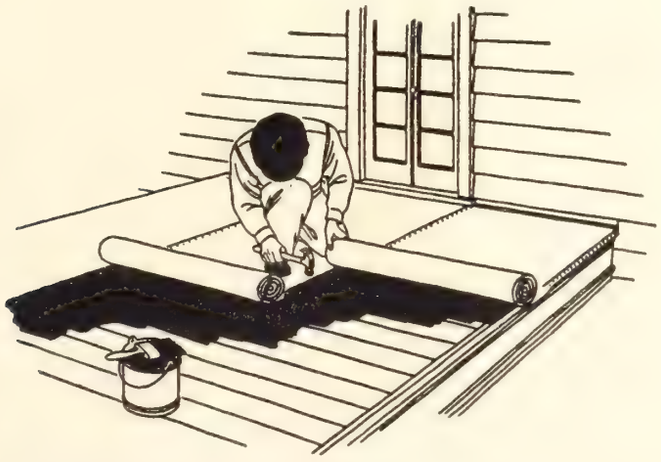
SHELTER, reduced to simplest terms, means a roof over your head; and the roof remains, in every case, the part of the house most exposed to the elements and most important in keeping these elements out of the house.

The structure of the roof should be inspected from within to make sure that the weight of Winter snows and the buffeting of strong winds have not loosened and weakened the supporting rafters. If this has occurred, simple remedies may be applied in many cases, as indicated in the accompanying sketches.

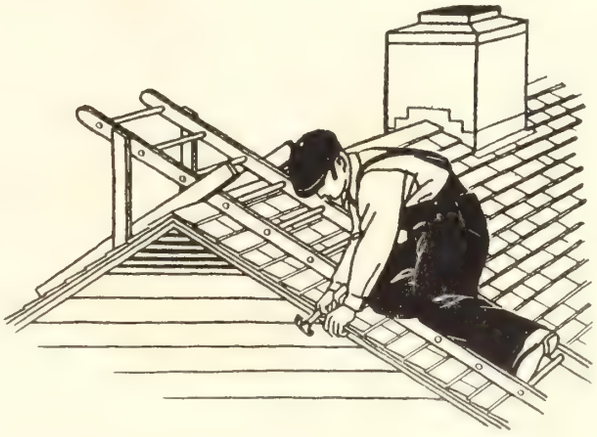
When the roof structure is sound the next consideration is to make it weatherproof. The weak points and the methods employed in correcting probable failures are shown below. Occasional re-roofing is to be expected, but any roof will give better service if periodic inspection and maintenance are made a rule, so that inconspicuous defects and failures can be corrected before any extensive damage results.



ROOF RAFTERS may be stiffened and well anchored by setting 2″ close-fitting plates between them, spiking them to the wall plates. This gives each rafter a double bearing at its base. This is the first step to take in bracing an old roof. See top of opposite page for measures to take if further support is needed



EXTENSION ROOFS that are being prepared for use as sun decks will need a flexible, watertight covering. Heavy canvas laid on a special cement, lapped and tacked down every two inches will furnish an excellent deck. Unless the surface is smoothly wood-covered, a wood sub-flooring must be installed



A SHINGLE ROOF, particularly an old wooden one, should never be walked on. If work is to be done on the roof, a ladder should be rigged as shown and moved along to where repairs are required. 1″ x 4″ stock should be used and securely fastened to the ladder. Roof work is dangerous for the amateur



AN OPEN DECK made of 2″ x 4″s set on edge and covered with 1″ x 3″ slats half an inch apart will prolong the life of any sun deck covering. This should be made in sections as shown so that they can be easily lifted if necessary. They should under no circumstances be nailed to the roof itself



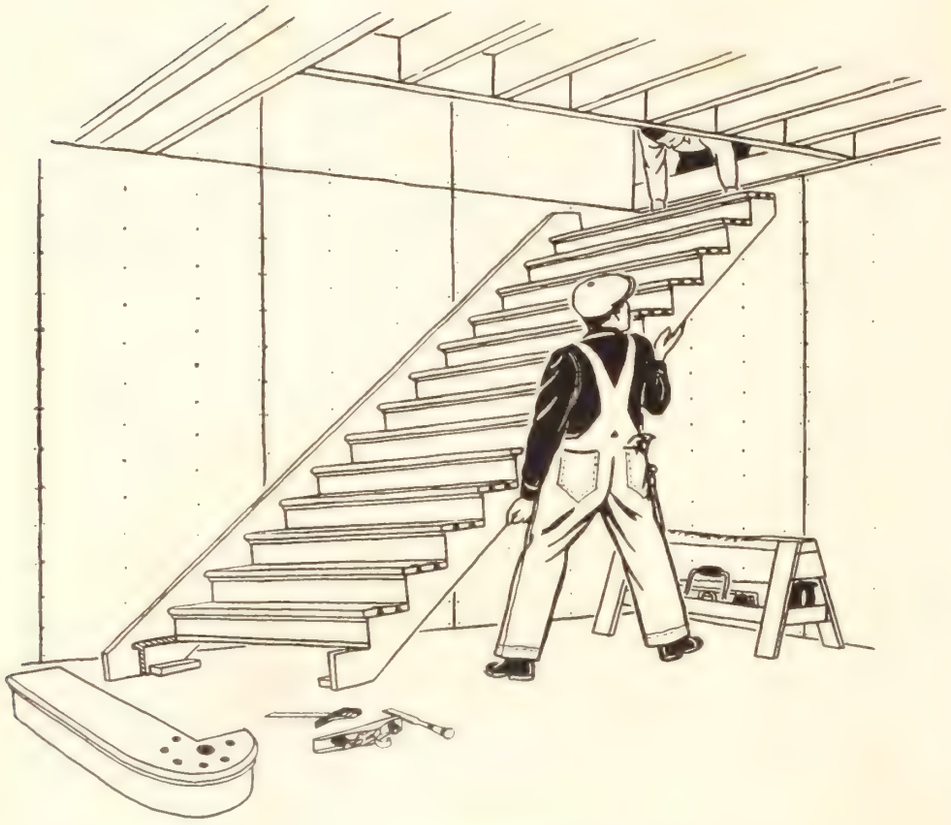
TO LOCATE A LEAK in a wood shingle roof from the outside is almost impossible. The leaks are easily located if the attic is unceiled and pieces of wire pushed through so that leaks are evident from the outside



PIECES OF THIN COPPER, galvanized iron or even tar paper can be pushed up under the shingles so as to close the opening shown by the wires (See below). Repairs of this sort may prevent costly damage to your interiors

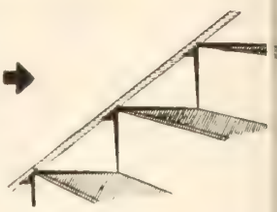
Stair plans and construction

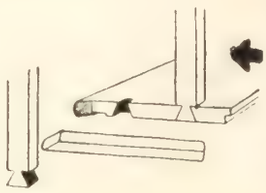
Learn the elements of good stair construction before you try to revamp the old stairs



STAIR BUILDING is one of the highest branches of the wood-worker's art. A good job of stair assembling is generally done on the floor near the stair well. The stringers or long sloping members that constitute the sides of the stairway are mortised out and the steps are set in place, glued and fastened by means of wedges driven into the assembly from the under side of the stairway. The stringers bear against the exposed beam of the upper floor (see detail at right)

Risers and treads are kept in their grooves in the face of the stringers by means of hardwood wedges which are driven behind and beneath them. These are glued and hammered firmly into place

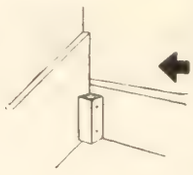




The ends of the treads are mortised out and the balustrades, which have a tenon at their base, are glued and driven into place. A nosing covers the joint. Finishing nails as well as glue are used

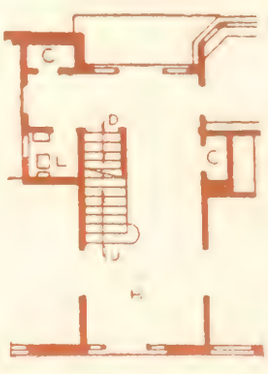
Grooves run into the bottom of the tread and on the lower face of the riser permit both risers and treads to be assembled and dovetailed. These joints are glued and tied together to set





Nailing blocks are securely screwed and glued to the inner face of both stringers and bear on strips, or are spiked in the face of the floor beam to secure firm anchorage at the head of the stair

Stairways adapt themselves to the plan



THE THROUGH CENTRAL HALL



STAIRS OFF THE HALL

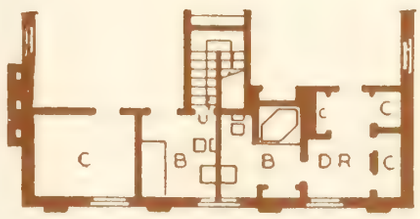


AN OLD COLONIAL TYPE

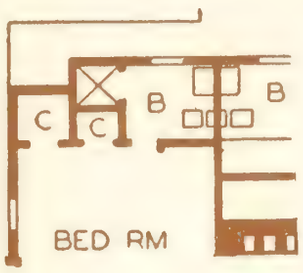


FOR CIRCULAR OR OVAL HALLS

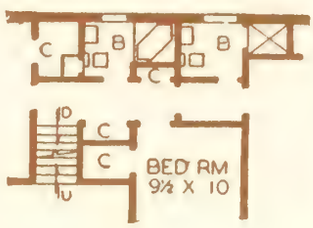
Partitioning for increased convenience upstairs



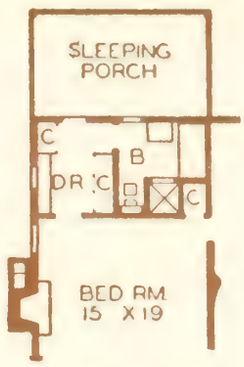
SCHEME FOR TWO BEDROOMS



END OF SINGLE BEDROOMS



PLAN FOR UPSTAIRS HALL

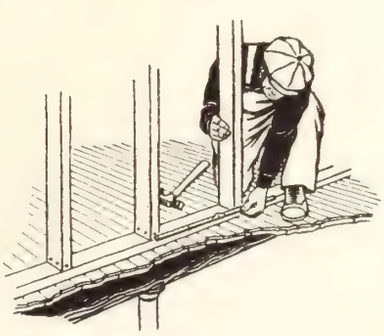


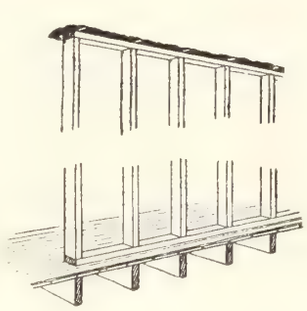
A COMPLETE UNIT

New rooms for old homes

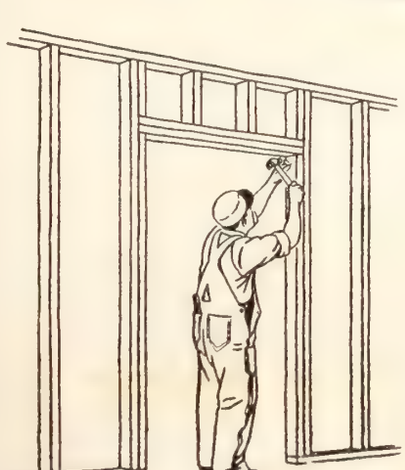
Showing how partition frames should be spaced, erected and braced to secure sound construction

Bearing partitions should always have the studs spaced 16 inches apart on centers. These should set on a single plate, sometimes called a sole, and should always be above a girder or bearing partition, as shown at right





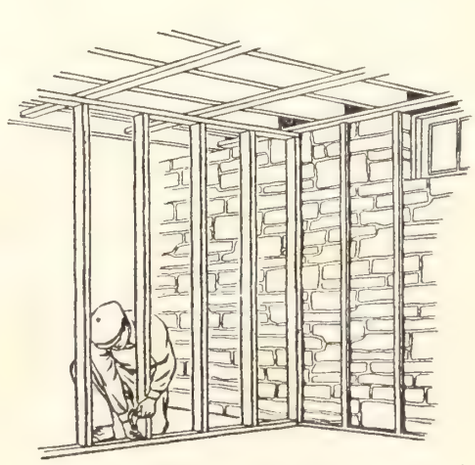
To secure a partition firmly the plaster should be cut out on the ceiling above and the partition cap spiked to the lower edge of the floor joist. Strong anchorage above and below, and a firm wall, is the result of this procedure



Doors which are installed in new partitions need heavy frame and double members at both sides and at the top. Light construction at this point will result in shaky walls and a possibility of a sagging door and cracks in the finished plaster



Insulation should be built into a new partition for the purpose of sound deadening wherever the new wall is to form part of a bathroom or where quiet is essential for other reasons. As a rule, a two-inch thickness is all that is needed



Cellar partitioning is simple. Two-by-fours are laid on the concrete floor and studs are erected. The cap bears on cross-members spiked to the lower edge of the joist above. Nailing strips against the walls take lath or board panel finish

Practical solutions to some of th

Alterations and repairs to modernize your fenestration

On these two pages we suggest a number of ways to improve the fenestration of your home. Like other features in this issue, this one does not pretend to be a complete treatise on windows, but it does bring you some solutions for the commonest types of window problems. If you have other such problems with which you think we could help you, do not hesitate to write in to our Reader Service Department.

It has been said that the most common form of home improvement attempted by a person who becomes the owner of a house which he plans to remodel is to "do something" with the windows. Usually this takes the form of adding bay windows on the ground floor or increasing the window area in certain rooms. We have much more desire for sunlight and fresh air nowadays than our predecessors. Therefore, most old houses need to have changes made in their fenestration.

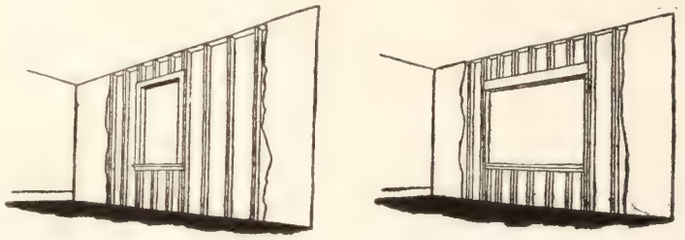
It is true, however, that some people hesitate to make changes in the fenestration of their home because they are afraid it may make a great deal of fuss in the rooms which they are using all the time. At the bottom of these two pages we show you typical steps in the fitting of a bay window to an existing wall and how it can be added with the least inconvenience to the household.

Another thing that has contributed greatly to the popularity of remodeling windows is the fact that stock windows now are well designed, easy to purchase and easy to install. Stock windows come in many styles and can be found to solve almost every type of window problem. It is no longer necessary to use sash weights, and in old houses where space for sash weights does not exist, it is possible to install sash balances which serve the same purposes.

On page 20 you will find some ideas for insulating and weatherstripping which also will increase the comfort and convenience of your home.



Old windows on which the trim has split and warped and in which the sash is loose are best replaced with new units. Stock sizes permit easy installation. If the mechanic is careful in removing interior trim the plastered walls should not be damaged. New sash might include built-in weatherstripping, screens, and storm sash



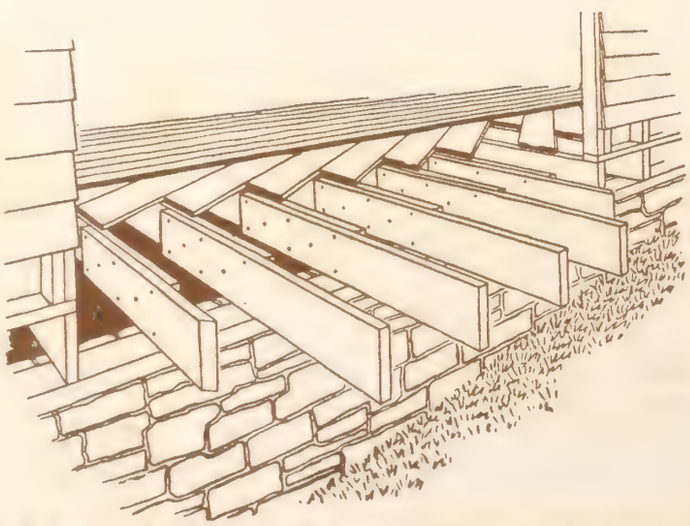
Walls that are torn out to accommodate a large picture window in place of the smaller existing one should be carefully framed to compensate for the lost strength of the studs that have been removed. The studs of both sides of the new opening must be doubled and the headers at the top of the opening strengthened

An attractive bay window can be easily added in this way ➔

Setting a bay window into an existing house is not at all a difficult or a long job. However, a few precautions should be observed.

In the first place, be sure to study the architectural significance of the proposed new window from the point of view of both the exterior appearance of the house and the decorative and furnishing scheme of the room in which the window will be used.

Having determined the correct location and proportions of the window, it is a comparatively simple matter to find stock parts for the type preferred. Your local dealer in millwork will probably be able to give you considerable help in this respect, and a careful contractor will be able to install the average bay window as easily as these drawings indicate.

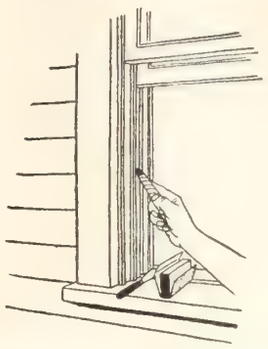


1. Bay or oriel windows can be supported by extending the floor joists. See that they are securely spliced to the existing joists

ommon window problems



Window trim suffers from exposure to sun and weather. Any pieces that show indications of pulling away from their place should be renailed and well calked



Windows that stick can generally be eased by scraping or sanding the grooves to remove excess paint or sometimes by waxing the grooves along which sash travels



Window sash frequently jams when one of the sash cords has broken. The inside stop-bead can be removed, the weight box uncovered, and new cord installed



Flashings above windows must be tight and whole. Cracks in window trim admit moisture resulting in rot. Calking of all the seams in window trim promotes a dry wall



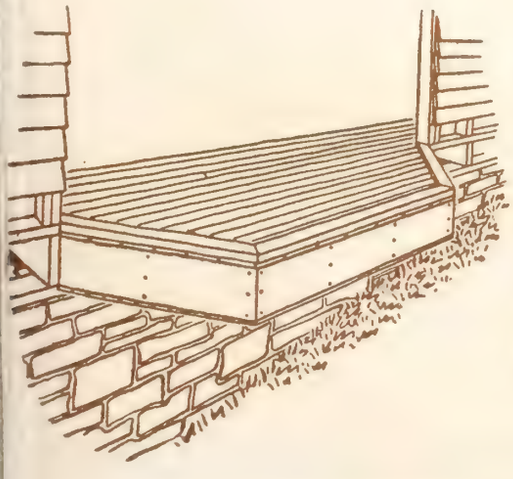
Brick wall beneath a window with a leaking case will deteriorate rapidly. If the mortar joints are badly broken out, the outer course of brick should be removed and laid up again. Care should be used in breaking out the wall



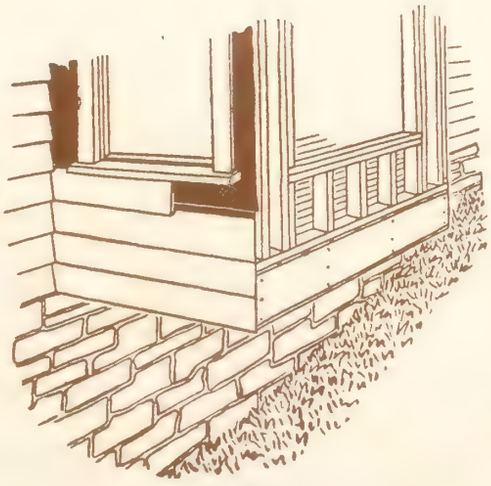
French doors installed in an old wall necessitate removal of a considerable portion of the framing. To compensate for the loss of these members the trimmers or studs at the sides of the new opening have to be doubled



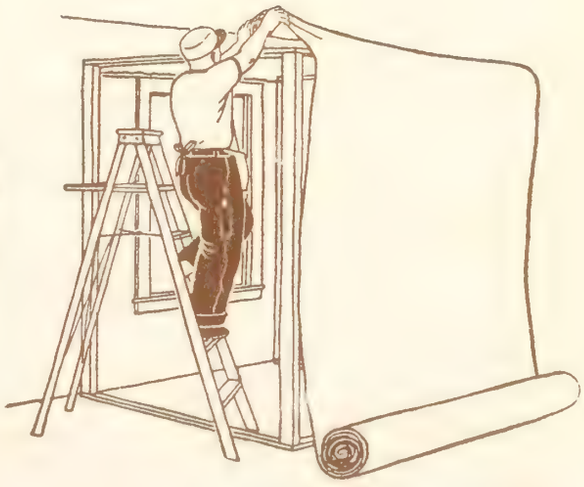
Putty should be replaced as soon as it has fallen out of window sash. Unless this is done the failure of the entire putty bead will follow rapidly. Paint the wood on which the putty rests before putty is applied, as shown above



2. The ends of the extended joists are boxed, as shown here, and the rough flooring is laid

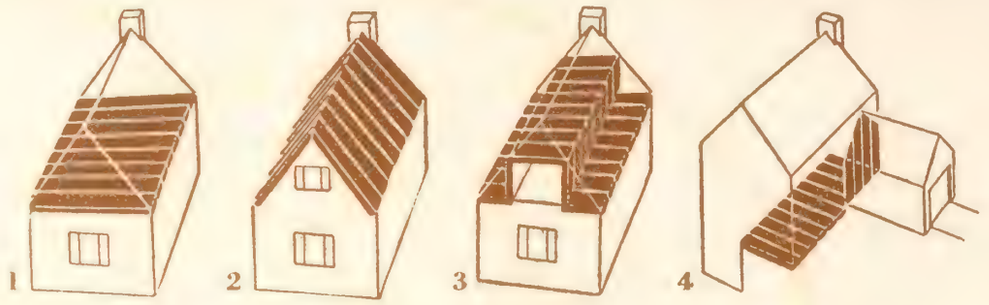


3. The frame of the new window is then built up and sheathed, and new sash are installed



4. A light vestibule of frame and canvas will protect the house when walls are torn out

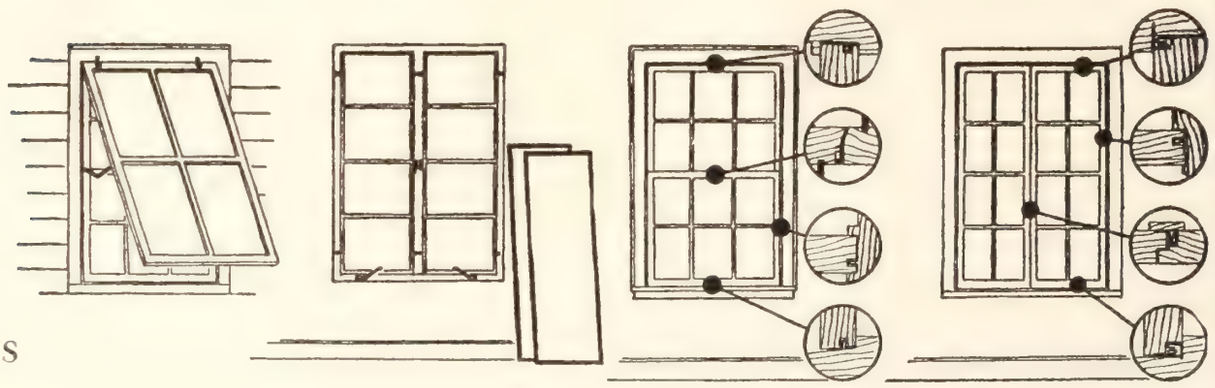
Four practical methods to apply insulation in the house



1. Insulation can be placed under the floor when the attic is not used or heat in it required
2. Where attic must be kept warm for storage or other purposes, place insulation under roof rafters
3. Where a room is required in the attic insulation should be installed to furnish a ceiling and walls
4. The floor under unexcavated portions and also against unheated garage walls should be insulated

Vital pointers on insulation

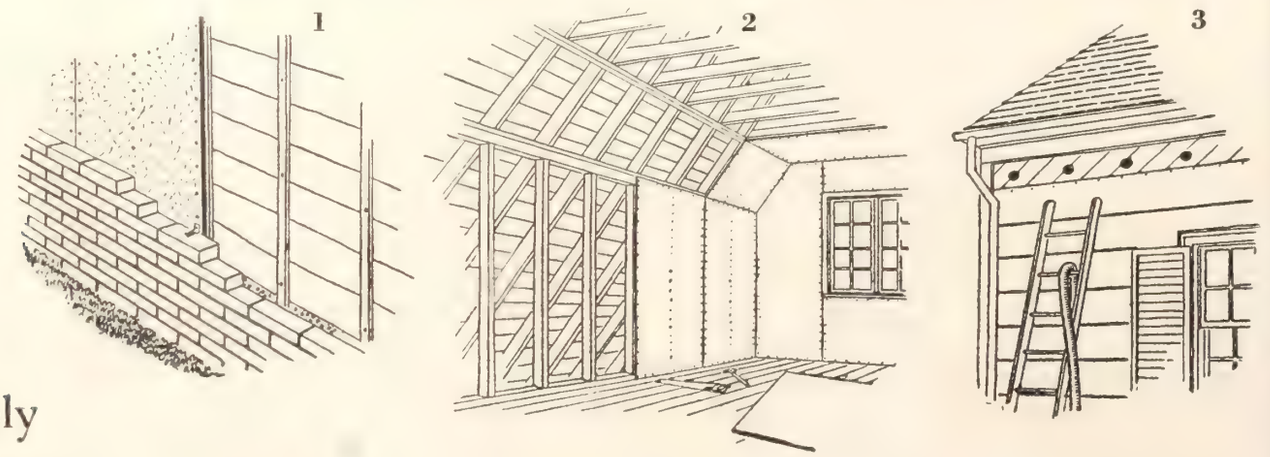
Insulate windows with storm sash, weatherstripping



Storm sash, attached at top and held out by metal brackets, can be very effective used on double-hung windows. Casement windows are fitted with glass panels which snap into place on the inside of the window frames

Weatherstripping in double-hung windows must run around the edge of the sash and should be built into the meeting rails. Casement windows require weatherstripping at center where they meet and around edge

For walls apply insulation to one side or in center



Structural insulating board (1-2) of moisture-resisting variety makes splendid insulation behind brick veneer, wood or stucco surfaces. Structural insulating board also furnishes structural strength, finished appearance

Filled insulation (3) is poured or blown between exterior and interior walls through holes cut in the sheathing. This furnishes a solid fill and also serves as a fire-protecting medium. As a rule it is vermin-proof

Memo from the Editor:

Next month that popular feature of our February issue, our "How-to" Handbook, containing many new and practical suggestions for the homeowner, makes its reappearance. Don't miss it! Also in April -- 16 New Colors for 1941.

In defense of contractors

BY H. R. EKINS

(EDITOR'S NOTE: *The author, Mr. H. R. Ekins, is the noted foreign correspondent and cable editor of the United Press and Scripps-Howard newspapers*)

IF you think you are smart and can save yourself some money by doing that job of building or remodeling without the expense of an architect or contractor, then don't do it. You'll wish you hadn't. I know, for I tried it.

As a newspaperman with the country as a hobby, I certainly have no axes to grind for architects or contractors. So this is a confession of experience just about as candid and objective as one can be and there can be levelled against it no charge of plugging in hope of gain for what might be termed the middle men.

Yes, we bought a place in the country. It called for plenty to be done. That plenty was just that, too, for it included an extensive job of remodeling a house, including roofing, additions, shingling the sides, insulating and refinishing the interior, wiring, a complete new plumbing job, construction of a garage and shed, re-digging a well and, as if all that were not enough, the building of 1,500 feet of road where no road had ever been before.

Our experience was nil but our confidence was high and we were determined that there was nothing anybody else could do which we couldn't do.

How we fastened on to the figure we never will know but we decided in our minds that a contractor would add 15 per cent to the cost of our ambitious undertakings. So, with a fine disdain of contractors, we decided right there to save 15 per cent.

Our disdain of architects was even greater.

"An architect," we said with a superciliousness that would have to be heard to be appreciated, "why, how could any such person have ideas anything like our own? We'll be our own architect, just as we'll be our own contractor, and so we'll save a lot of money and put it into the development and have exactly what we want."

Once that stand was taken, there was no discouraging that determination. We wanted some FHA money and the mere fact that the lending agency insisted on a contractor who would be paid when his job was done simply meant that it did not get our business. We went right ahead with our work on short-term financing and figured we had beaten the game, that the lending agency was working in cahoots with contractors and trying to cut them in.

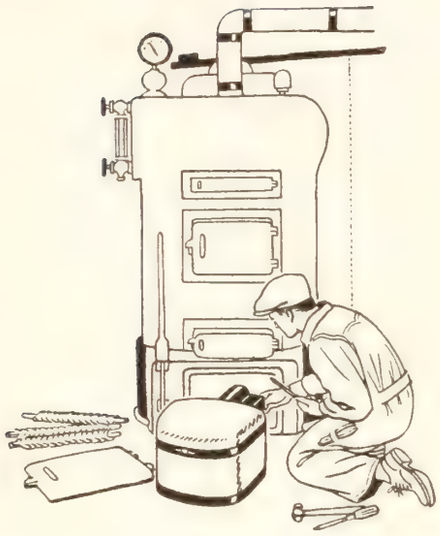
It all started 15 months ago when, after buying the place and the shack on it, $100 looked most almightily big to us and the amount we were going to save on contractors and architects looked even bigger—big enough to swing the job to completion.

Now, 15 months later, the job is far from finished. A lot has been done and literally thousands of dollars, some six thousand of them, have been spent and we wound up by calling in at least one contractor. We shall have to call in more before finishing a job which a contractor or several of them could have finished with what we have spent; but in the meantime we have wangled ourselves into such a fix that there will be two years of belt-tightening and trying hard to keep one jump ahead of the sheriff before we can go to a contractor, almost any contractor, and look him straight in the eye and ask him to get us out of the mess and at the same time be able to assure him that he will be paid.

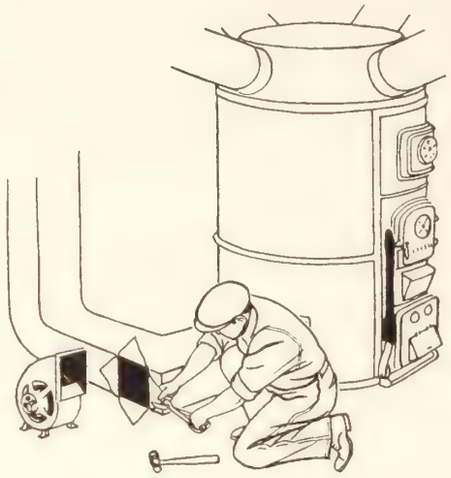
Here is a list of some of the mistakes we made:

1—We hired a man, on a day-by-day basis, to paint the shack, ourselves to supply the paint. We bought the paint and he painted the shack, a fairly big one, a story and a half and 30′ x 25′. Then what did we do? We tore down most of what he had painted and then put shingles over the rest of it. Then, of course, the shingles had to be painted or stained and the cost of the first paint we ever had bought and the labor for applying it was at the bottom of that bottomless pit which is the standing explanation as to why we are broke and why we literally leap, almost (*Continued on page 39*)

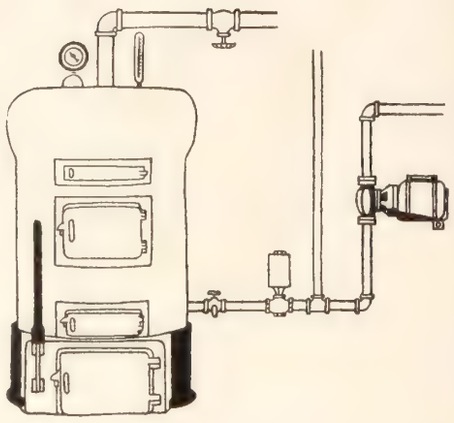
Conversion units for boiler



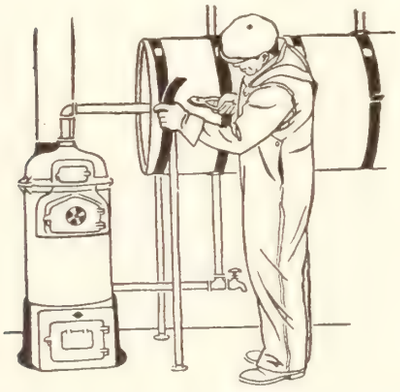
Conversion units, neat and compact, change a coal-burning steam boiler into an automatic oil-burning unit. The grates and ashpit door are removed. No change in piping is required



Blowers that increase the flow of warm air through old hot-air furnaces double and triple their efficiency. These are easily installed in the fresh air inlet or jacket of the present unit



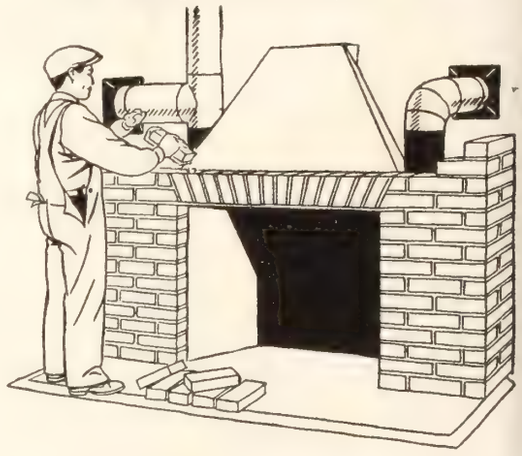
Circulators increase the flow of hot water through a hot water heating system. An automatic valve admits water to the boiler for further heating when its temperature declines



Covering a hot water storage tank with asbestos saves fuel and increases the supply of available hot water. This operation is simple and can be done by the layman without special tools



Auxiliary electric heaters are easily installed as they fit into a shallow receptacle set in the wall; only an electrical connection is required. Instant, abundant heat is available as needed

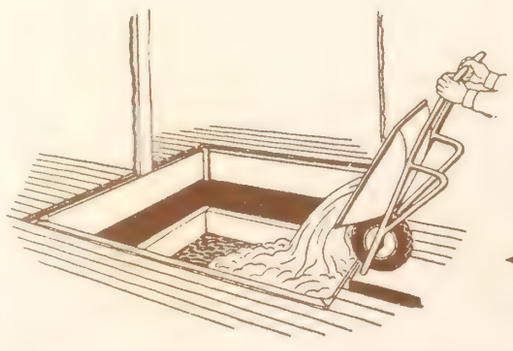


Prefabricated steel fireplace linings avoid faulty construction in a fireplace. They pay for themselves in the masonry saved. Warm air ducts may be piped to different rooms as shown

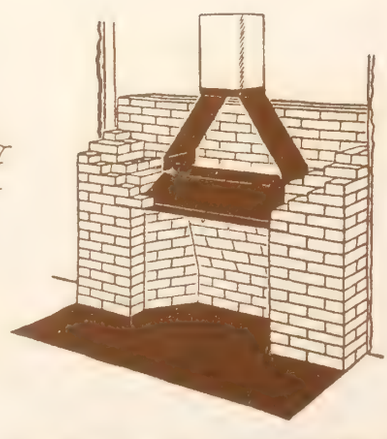
Building a fireplace on an existing inside wall

IN building a new fireplace a solid footing or foundation must be provided which will carry the weight of the new masonry. This is furnished by excavating and making a form which is filled with concrete. The resulting slab should be about four inches larger than the masonry base of the chimney.

The masonry is carried up through and framed out, opening in the first floor and arched to provide a suitable hearth. The damper and smoke chamber assembly are essential items and the prefabricated variety will insure proper preparation in the construction. Where the chimney passes through the floor above, the opening must be framed out so that joists will be supported.



A solid footing or concrete mat must be laid on solid ground to support the weight of the new chimney. The size depends on the weight of the new masonry



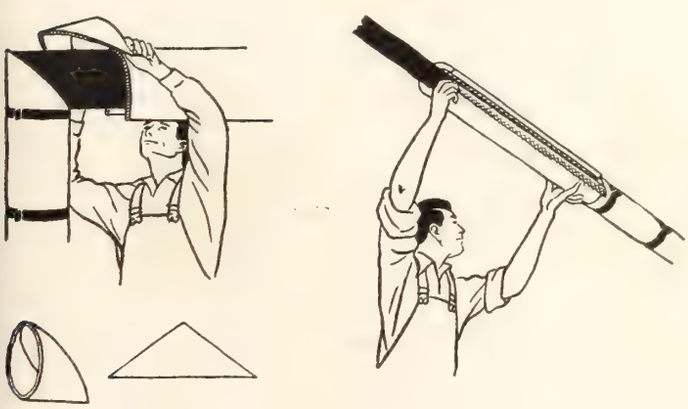
The damper and smoke chamber assembly should be installed as shown and surrounded by masonry. The top of the smoke chamber leads into the flue lining

and furnace

Some suggestions for modernizing the old heating plant



Old hot-air furnaces frequently have years of service left in them and deserve a refurbishing. Coal gas and dust will be avoided if the joints in the fire pot are well cemented and calked. The sheet iron casing of the unit is easily removed

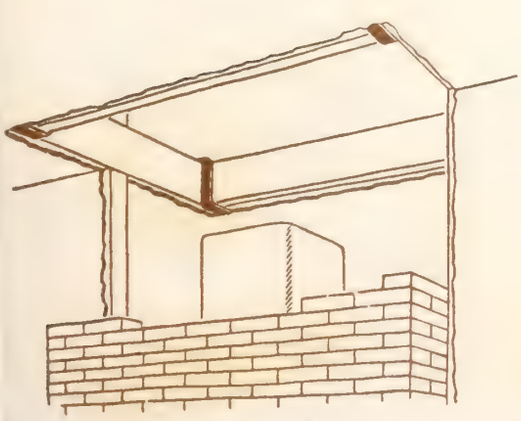


Hot-air ducts or pipes, and steam and hot water supply lines, should be covered with asbestos as shown. The covering comes in tubular sections split along one side with a flap which can be easily cemented to keep them in place. Note corner cut

It is safe to say that practically any good heating plant which has not completely collapsed can be refitted and made into a fairly up-to-date unit. The majority of houses that might be remodeled are equipped with either a hot-air furnace, a one-pipe steam system or a hot water heating system. The market today offers a number of sensible and thoroughly practical units which can be installed in these old plants and which will increase their efficiency and, in a great many cases, make them entirely automatic in operation.

Take for instance the popular one-pipe steam heating boiler, coal-fired. A new gauge, new water column, cleaning and oiling of the automatic damper and the installation of an oil burner unit with thermostatic control will produce a practically new plant. The old hot water heating boiler, which formerly seemed so slow in getting up heat, can be speeded up and made extremely economical by the installation of up-to-date equipment. The sensible insulating of all heat conveying pipes and ducts conserves heat and reduces the consumption of fuel. In no case should the old heating plant be abandoned or condemned until such time as it has been thoroughly studied with a view to the possibility and the practicability of converting it into a serviceable unit.

Nevertheless, there is a definite point beyond which this policy should not be followed, for there is no sense in spending practically as much money to rehabilitate an old boiler as might be spent for an entirely new unit. An estimate should be secured or made as to the cost of thoroughly overhauling and modernizing the old plant as against the installation of an entirely new one. Heating requirements need to be carefully calculated. Consult your architect or local heating contractor for estimates and suggestions.



Where the new chimney passes through a floor the joists must be cut and the opening then formed must be framed out with double members. Bridle irons support the new structure

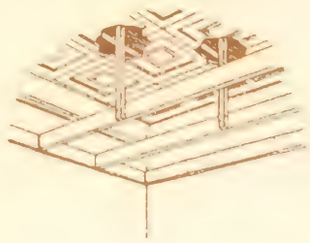


Plastering of the new masonry will tend to make it less conspicuous. As the plaster here will be exposed to considerable heat, particular attention should be given to the application

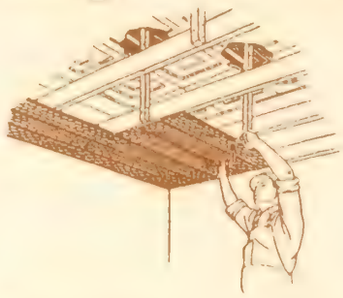


The mantelpiece is next installed and a complete and worth-while unit is added to the remodeled house. The design of the mantel and its size should be related to that of the room

How to lower a ceiling if the old one is too high



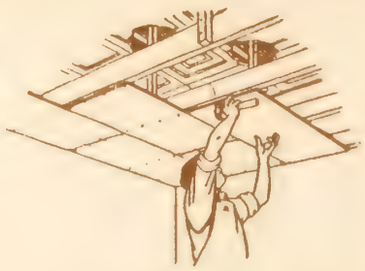
The framework of supporting members for the new ceiling must be firmly attached to the floor joists above, as shown here



Metal lath can be attached after the framework is in place; it presents a solid and fireproof backing for the plaster coat



Plastering is done in the same manner as on ordinary ceilings, but particular care must be taken to secure a good bond



Structural board may be used in place of lath and plaster. It affords a uniform and satisfactory surface, is now widely used

Interior remodeling tips

Repairing the walls

Wall cracks generally appear above the door frame. The proper treatment is to cut out the crack to a width which will take a fair body of newly mixed plaster. Before this is forced in and smoothed, the edges of the crack must be wet

When walls are filled with "map" cracks as well as other cracks, it is difficult to make a satisfactory repair. In these cases, the best procedure is to cover the wall with canvas or other fabric. These coverings are cemented into place





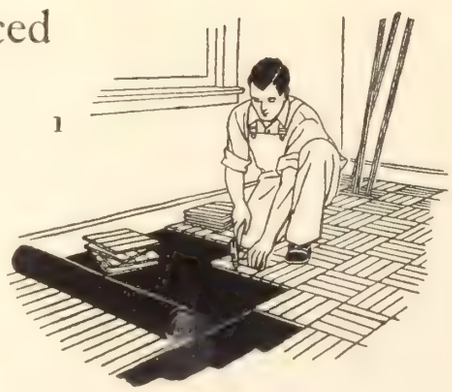
Floors made tight or surfaced

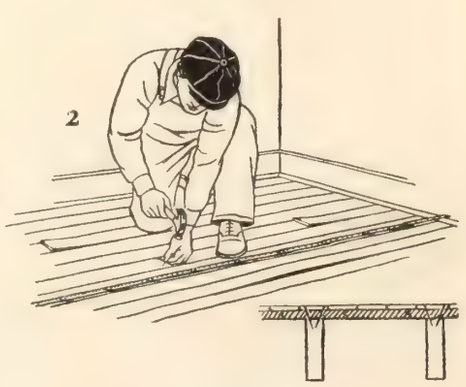
1. New hardwood floors assembled in built-up sections can be nailed directly to the old floor over flooring felt or paper. The quarter-round molding at the bottom of the baseboard must be removed. Nailing is done through the edge of the flooring

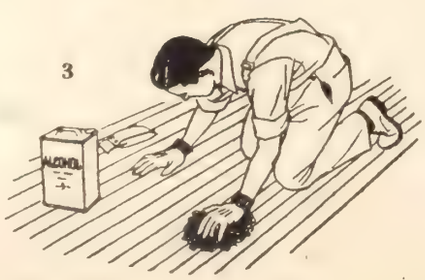
2. Old floors that creak or that are warped should be gone over carefully and renailed to make them tight. Nailing is done with long finishing nails which must be driven at opposing angles to secure anchorage, as is shown in the small detail

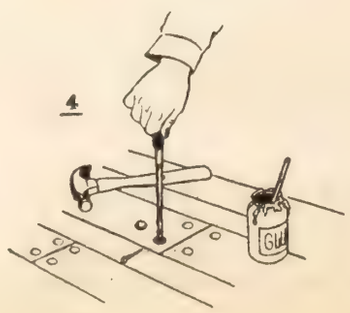
3. Old floors that are covered with several layers of varnish or shellac can be taken down to the bare wood by a good application of denatured alcohol and steel wool. A hand scraper helps

4. Plank floors which have become loose can be refastened permanently. The wooden plugs which cover the screws or nails should be tapped and picked out and larger screws or nails put in







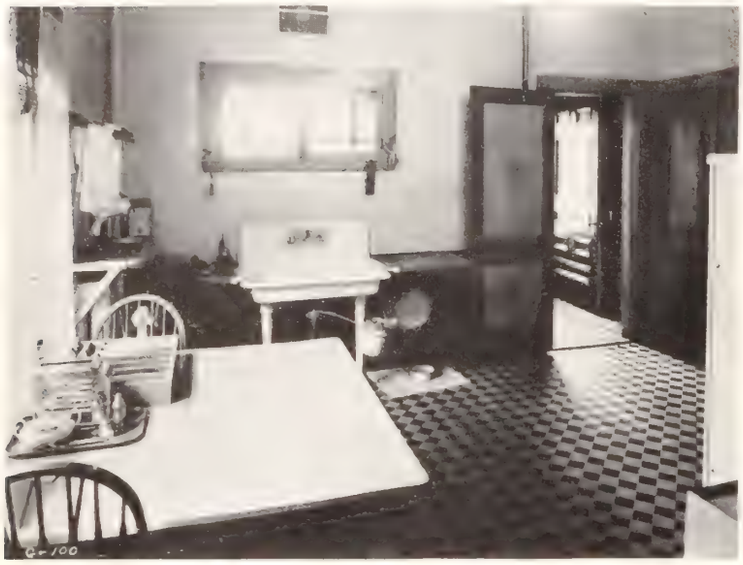




In San Fernando Valley a ranch house is rebuilt

Headquarters of a 14,000-acre cattle ranch was the California home of Mr. and Mrs. Colin Clements. The eucalyptus trees which surround it were brought from Australia seventy years before; and the house, of redwood boards 14″ wide, 1½″ thick, was for the Clements a dream come true. Here is the main stairway after remodeling; like the whole house it is a perfect setting for the Clements' American antiques. Other pictures in our November, 1940, issue

New equipment makes new kitchens



BEFORE REMODELING, this middle-aged kitchen showed all the usual signs of dingy inconvenience. Equipment was old and placed here and there around the room like furniture. Storage space was at a premium, dull walls and woodwork made the room too dark



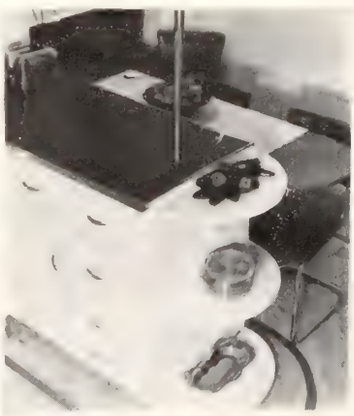
AFTER REMODELING, this same kitchen has new equipment grouped in logical order for kitchen work. Continuous work-tops, numerous storage cabinets and a furred ceiling give a modern appearance without serious structural changes. By General Electric



Smooth-sliding drawers with special guides and stops are a desirable feature of these wood cabinets by Kitchen Maid Corp.



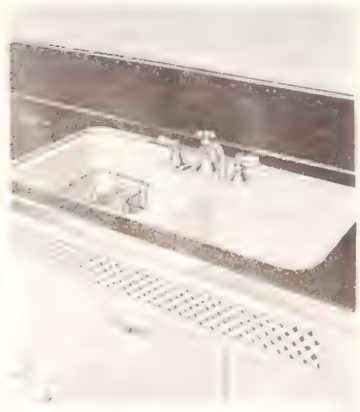
Well-designed cabinets provide different types of storage as needed. Closet for hanging pans is unusually good. Cox Kitchens



A small eating space can be separated from the main part of a remodeled kitchen if cabinets are as shown. Amer. Gas Assn.



Continuous worktop of porcelain enamel has opening for top burners of gas range as well as for sink basin. St. Charles



Double compartment sink with standing faucets set into continuous top of pressed wood, steel-bound. Kitchen Maid



Pantry storage cabinets have adjustable shelves, vertical tray storage. Monel metal worktop is attractive. Whitehead-Monel



A compact U-shaped plan has been worked out in this case by turning sink cabinets out into room. American Gas Assn.



Two electric ranges installed under a continuous porcelain enameled worktop will serve a big family. By St. Charles

Remodeling requires some of these



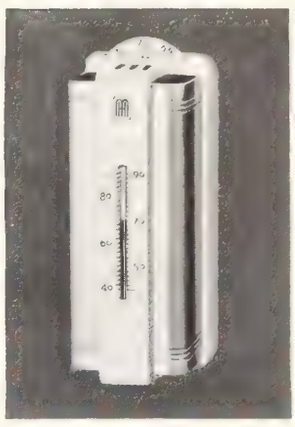
Modern sash is available in such a variety of types and sizes that any existing window openings can easily be fitted from stock, carefully designed and executed. The sliding sash shown above is from Andersen



Storm sash are standard equipment in conjunction with modern aluminum casement windows. They are attached or detached easily



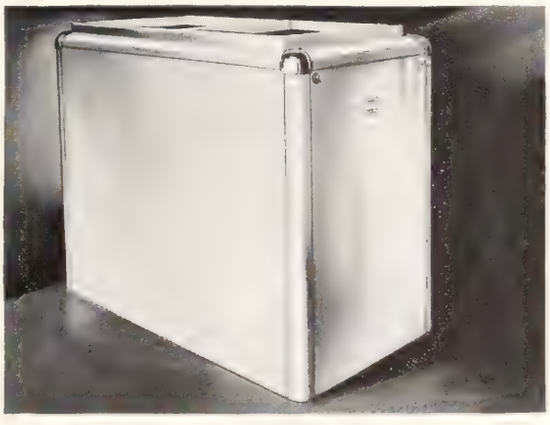
Garage doors of swing-up or roll-up type, adding space and convenience, may be installed with simple, sturdy hardware as above. Stanley



Automatic controls are the brains of the heating plant. The thermostat is one of several such essential controls



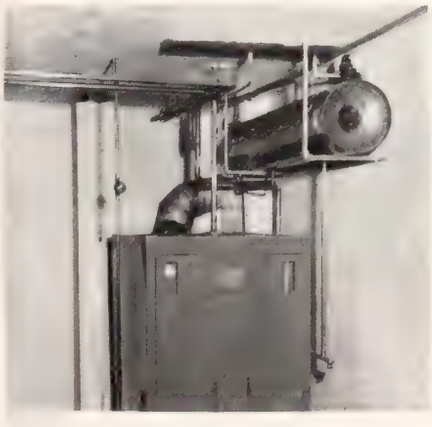
Automatic heat implies an automatic burner adapted to oil, gas or coal. The coal stoker shown above feeds fuel to the fire automatically, according to the demands of the thermostat. Iron Fireman



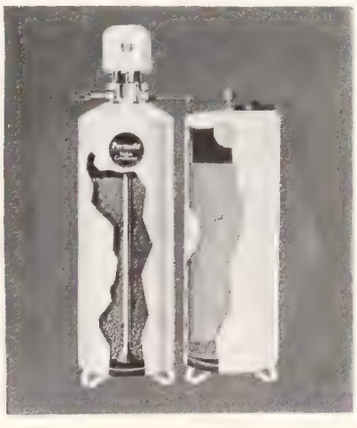
A compact heating plant often makes available space in the basement. Hence modernizing the heating system with a new unit, as shown above, may add not only comfort but a new room. Cleanliness of operation is a prime asset here. By Delco



Air conditioning may be found practicable where sweeping alterations are being made. Ducts must be carefully planned and installed to avoid unnecessary structural changes. Carrier



New plumbing, especially new supply lines for hot and cold water are often essential in modernization work. The brass piping in this system is typical of the high quality materials available



Water conditioning is often essential where the water supply contains some impurities. (See detailed purification systems on page 33.) Permutit



Water supply in areas outside the scope of community water mains is no longer the problem it once was. Compact automatic pumps of any desired capacity may be obtained. The above model is powered by a small efficient gasoline motor; others utilize electricity. The Crane Company



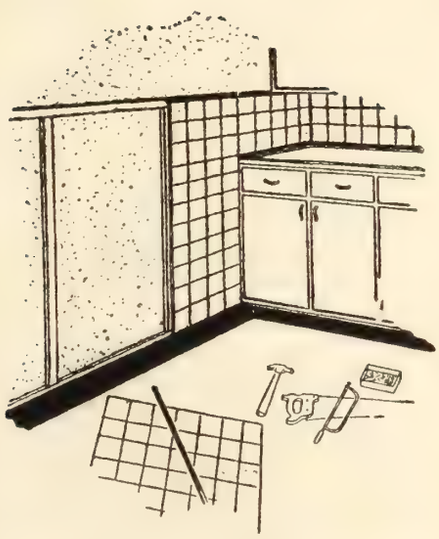
Ideal remodeling—bedroom in a former Summer camp

At All Hollows Farm, California residence of Mr. and Mrs. Jack Conway, is this charming Colonial bedroom. The house was formerly a Summer camp; other pictures were shown in our November, 1940, issue. In the master bedroom above, white woodwork and French blue and white sprigged wallpaper, with twenty different flowers in peach and rose, provide a colorful provincial background for 19th Century English antiques, which are Mrs. Conway's hobby

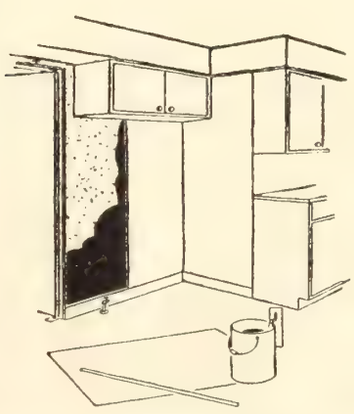
Modernizing interior surfaces

It is a fortunate fact that many of the best materials used on walls and floors of the modern kitchen or bathroom are practically as easy to apply to existing structures as to new buildings. Little material is involved, and much less time than is ordinarily supposed, in transforming the present hard-to-clean and disharmonious surfaces. We suggest here some of the materials and methods by which the old-fashioned bath or kitchen can be inexpensively remodeled for modern bath and kitchen equipment.

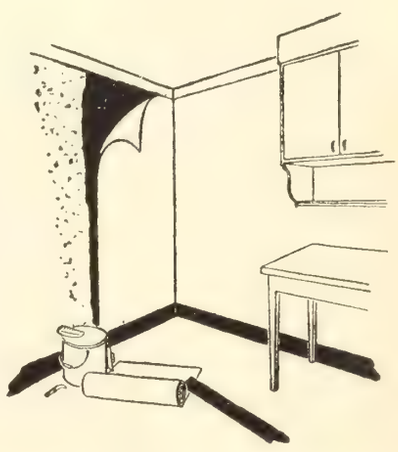
New materials for walls



KITCHEN WALLS can be renewed and old plastered walls covered with attractive tile effects in plastic panels. This material can be applied over furring strips nailed to the plastered walls, or they can be cemented to the walls with a special adhesive. Comes in many colors and finishes

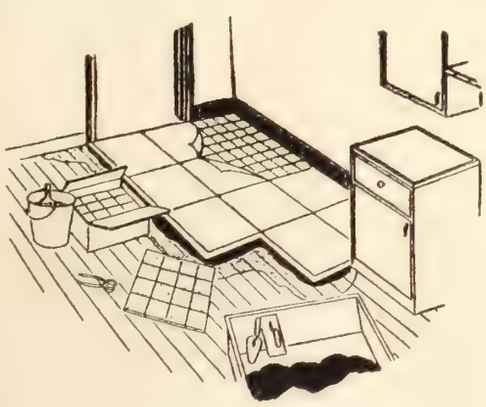


STAINLESS STEEL presents a striking finish, is easy to keep spotless and defies wear. The covering comes in thin sheets or can be had in tile form, or pebbled finish. Application is simple. Plastered walls are cleaned, a mastic is applied and the sheets are adhered. Fitting easily handled

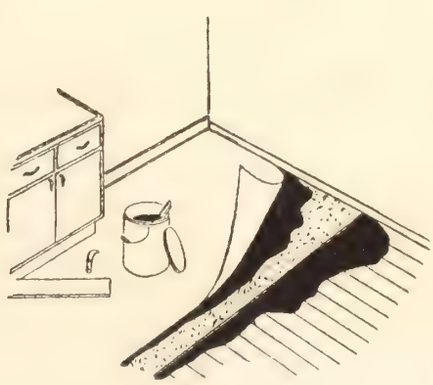


LINOLEUM or other fabric wall finishes are probably the easiest to apply. The old surface must be entirely free of cracks, and should be sandpapered or otherwise roughened to secure the best adhesion. Mastic is then applied and the covering spread. Many colors available

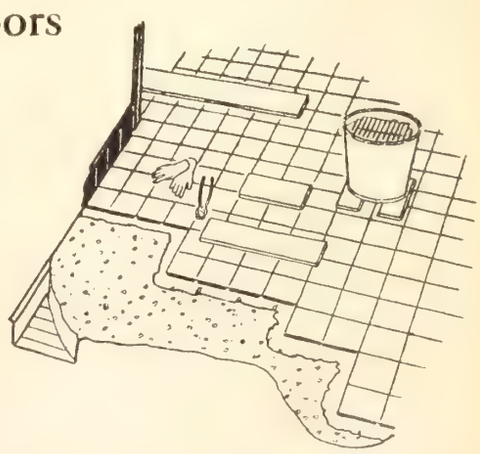
Three ways to renew old floors



OLD WOOD FLOORS can be resurfaced with little trouble by laying flexible tile over them. The old floors should be leveled and repatched where necessary. A primer should be applied to the floor and to the back of the tile, then flexible mastic is spread and tilework pressed into place

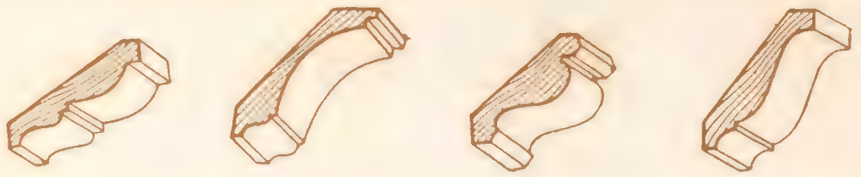


HEAVY LINOLEUM furnishes a quiet and attractive floor covering. The main essential is proper application. The floor is cleaned and leveled and a sheet of felt is laid down on the mastic. Mastic is applied over the felt and the linoleum carefully spread, rolled and weighted

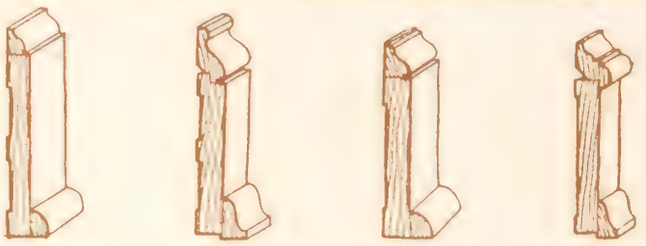


CERAMIC TILE furnishes a permanent and substantial flooring. The old wood floor must be removed and the joists chamfered. Intermediate flooring must be laid between the joists and the entire area covered with cinders and well tamped. Tile is then laid in solid cement bedding

A selected group of stock moldings suitable for various parts of the house



Four cap molds. They are used to cover a right-angled join, as between wall and ceiling

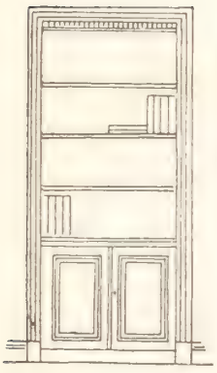


Four baseboards, including molds joining them to floor and walls

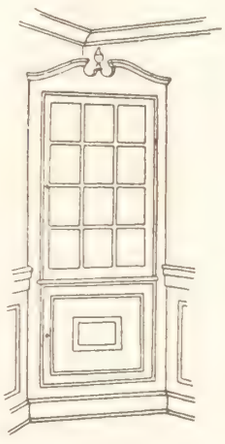


Two picture-rails

Three corner cupboards and a bookcase



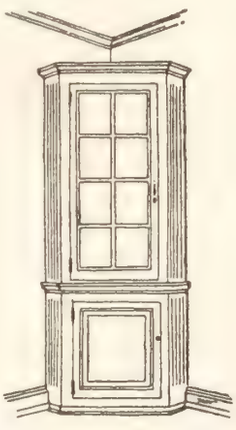
A spacious bookcase with decorated cornice line; a paneled cupboard below. Morgan



The glazed door on this corner cupboard harmonizes with Colonial furnishings. Curtis



A molded shellback top gives distinction to this open-faced china display cabinet. Curtis



A 1754 original from Maryland was the model for this exquisite reproduction. Morgan

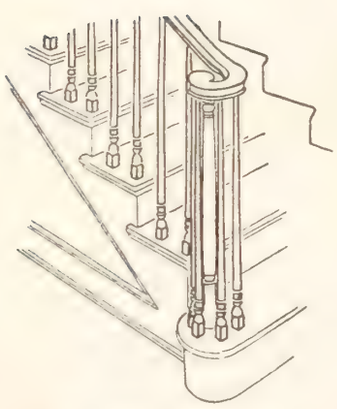
Stock trim

LONG past is the time when the millwork for a house was manufactured by the local carpenter. Doors, fireplaces, cupboards, moldings and windows (see page 18) are all now prefabricated parts which may be ordered from a catalog.

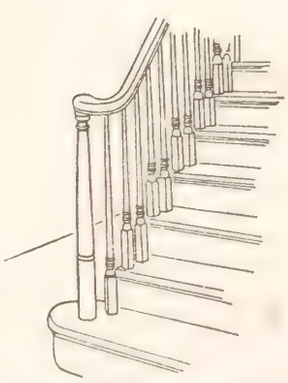
This development, however, has caused no deterioration in the standards of design or craft. The best of the modern prefabricated work, turned out by precision machinery in a factory, is well able to stand comparison with the craftsman's handwork of the past.

This is due in large measure to the trouble taken by the leading manufacturers to obtain good designs.

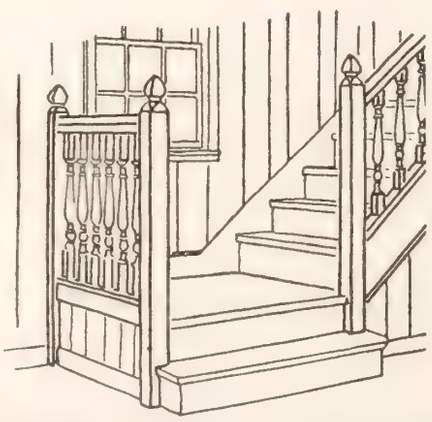
Four different types of stair rail



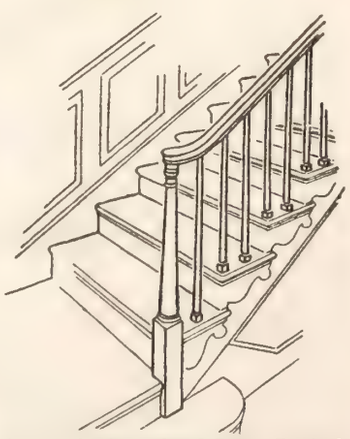
An 18th Century design gracefully adapted for modern use. It would go particularly well with a Colonial home. Morgan



A simple newel post with immense charm is the feature of this Colonial type. For narrow halls. Morgan



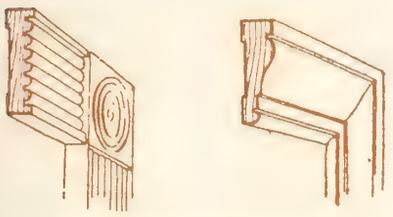
An Early American style which follows closely the English Jacobean type of decoration. Very well adapted for a stairway which rises from the living room. Curtis



From the Maryland State Capitol, at Annapolis, came the inspiration for this unusually fine adaptation. The balusters are quite unusual. Morgan



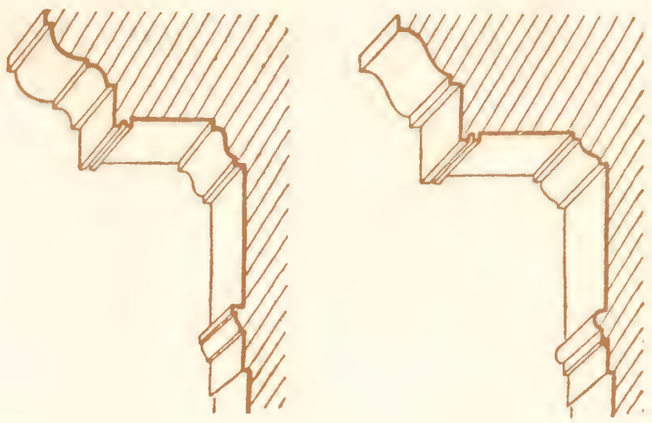
Three chair-rails. They may serve to mark the top of a dado



Two interior door surrounds



For paneling



Two complete cornices for the exterior of the house

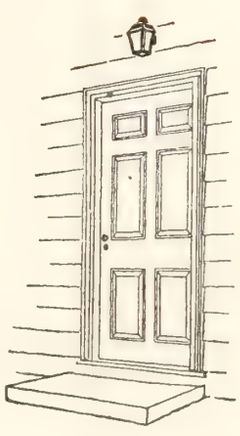
ınd millwork

Many of the pieces shown here were designed by skilled modern architects, others have been reproduced or adapted from the finest traditional work of the past.

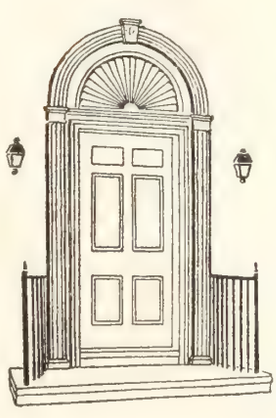
In fact the greatest difficulty may be to make a satisfying choice in this *embarras de richesse*. We have illustrated here a few of the choicest pieces, but it may be none will fit your particular needs.

In this case you will be well advised to visit your local building materials dealer; he has pictures and prices of many fine designs that we lacked space to show here. One good rule for choosers of millwork: if in doubt, pick the simplest.

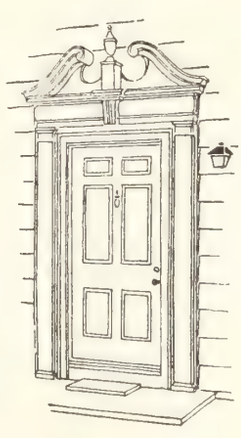
Two simple doorways and two ornate



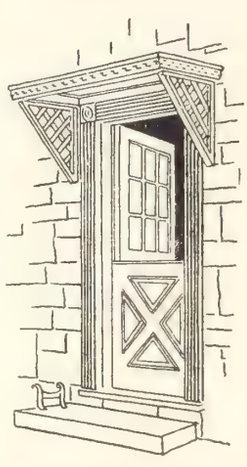
For a small Colonial house, this simple design would be an excellent choice. Morgan



English Regency, with its refined simplicity, inspired this elegant adaptation from Curtis



The broken scroll pediment is taken from a fine early Connecticut doorway type. Curtis

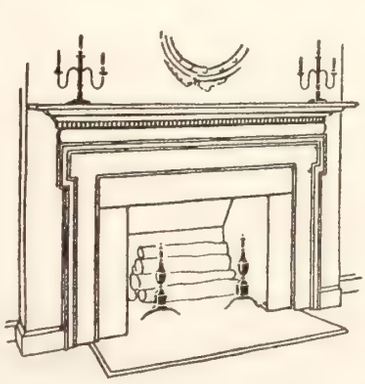


This Dutch door, with its little hood, will give your house a country character. Morgan

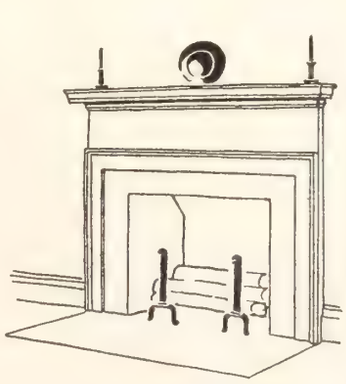
Four simple mantels, all in good taste



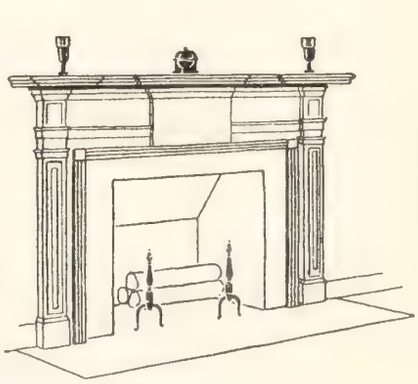
For Early American interiors, this exact reproduction of an old Virginia design could scarcely be bettered. The simple surround is typical. Morgan



A Georgian mantel with decoration typical of that found in Mount Vernon and in many other Virginia mansions. Morgan

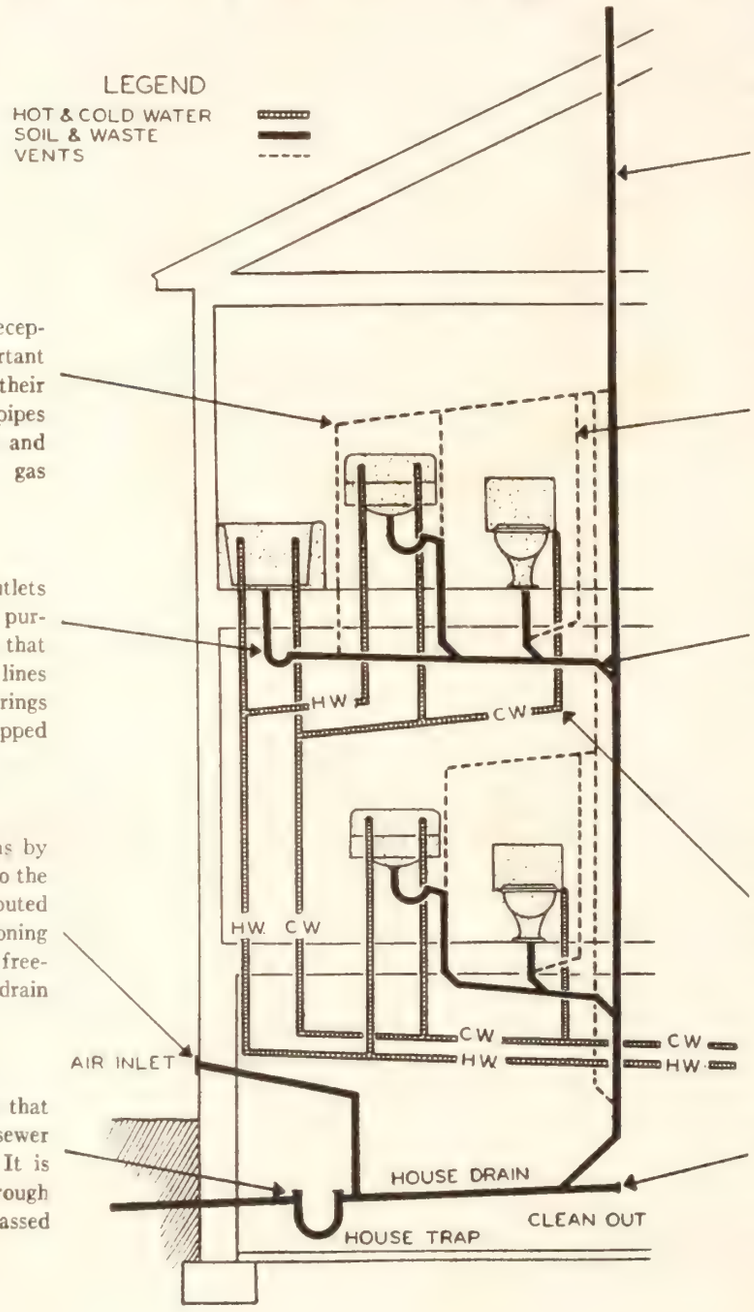


Typical Colonial moldings, simply arranged, give this mantel a distinction often lacking in more elaborate designs. Edwin Jackson



For a more pretentious interior, or in a very large room, this slightly more complex design would certainly show to very good effect. Jackson

How the plumbing lines work



The stack, which runs from cellar to roof, is the back-bone of the plumbing system. All fixtures drain into it, and it conducts the flow to the house drain or sewer which is located in the cellar

Venting of bath-tubs, shower receptacles or basins is equally as important as venting the bowl, to insure their safety against siphoning. Vent pipes also keep the waste lines fresh and free of any accumulations of gas

The soil line from the closet bowl must be vented so that the seal of water cannot be broken by siphoning action when the fixture is operated. This feature is of great importance

Traps must be installed on the outlets of all fixtures. They serve two purposes. They provide a water seal that prevents odors from the waste lines escaping into the room, and catch rings or other objects that may be dropped

Connection is made, from soil or waste lines to the stack, by means of heavy cast iron branches which are caulked with oakum and lead and tested to insure a perfectly tight fit

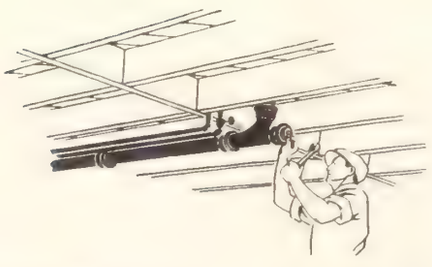
Fresh air inlet provides a means by which clean air will be drawn into the plumbing system and distributed through it. It also prevents siphoning of the house trap and assures a free-flowing and trouble-free house drain

Cold water supply lines run up from the water-main in the cellar and branch to the various fixtures. Their size should be carefully considered to insure an ample supply of water, even under maximum conditions of use

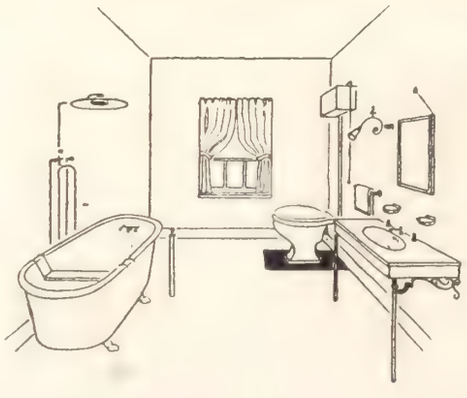
The house trap provides a seal that prevents gas from the public sewer getting into the house system. It is provided with clean-out plugs through which articles that may have passed smaller traps can be retrieved

The clean-out, at the house end of the house drain is most important. It furnishes a ready means of removing stoppages, or of cleaning out the house drain if the flow becomes sluggish. This is a must in good plumbing

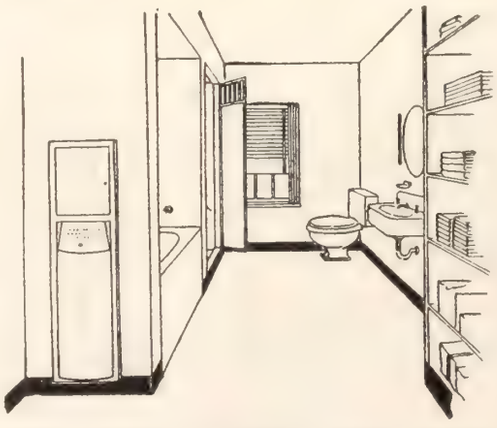
Three rules-of-thumb for remodelers



The clean-out plug at the end of the house drain should always be located so that access to it is easy, and working room should be left behind it to facilitate working on it



Old bath-rooms with out-moded fixtures can easily be made modern, as shown at right, if the waste, vent and supply lines are properly placed so that new fixtures can be effectively arranged



Modern fixtures can often be placed so that the old connections can be utilized, and any considerable wall or floor cutting avoided or minimized. Room above is a rearrangement of the one at left

Pure water is a first essential

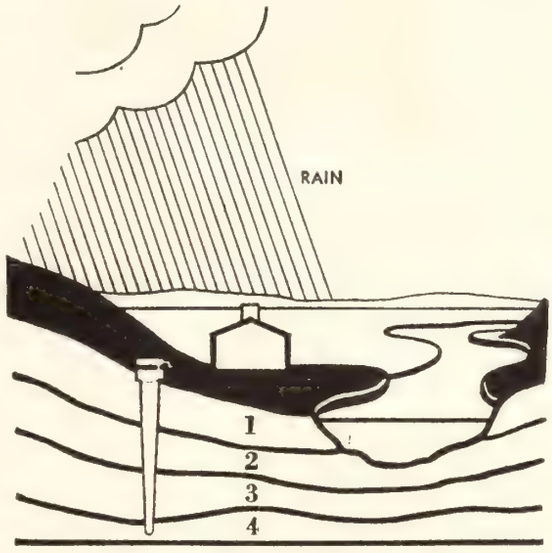
Impurities in water

1 **Dirt in water** is due to the presence of soil particles taken in near the surface. Bad taste and odor result from the near presence of marshy grounds, industrial wastes or chlorinated lakes

2 **Hardness in water** is a common source of inconvenience and waste in the home. It is due to the presence of lime, magnesium or gypsum deposits in the earth at the source of supply

3 **Iron in water** is recognized by resultant rusty stains and metallic taste. It may be due to the presence of iron-bearing rock in the soil or to the chemical action between the water and the material of the supply pipes

4 **Sulphur** is a less common fault. In some locations the well may penetrate to a stratum containing sulphur-bearing rock. Sulphur in water is easily recognized both by its taste and odor



GEOLOGY AND WATER SUPPLY

Rain coming from the clouds is water in its purest state. As it seeps into the ground, the water comes in contact with various elements which change the chemical composition of the water. The modern science of water conditioning is designed to bring water back to its original state of purity (see right)

To remove impurities

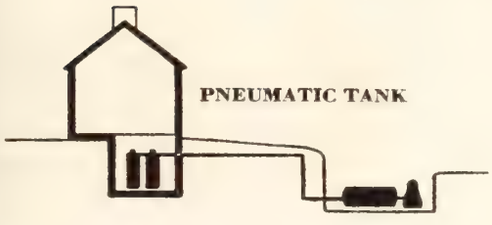
1 **A straight filter** is all that is necessary to remove common dirt from water. In the case of bad taste or odor, an activated carbon purifier must be employed in water conditioning system

2 **Zeolite** water softener is used to counteract hardness. Soft water is better for washing and cooking and makes soap last longer. The old-fashioned rain barrel was once the only simple answer to this condition

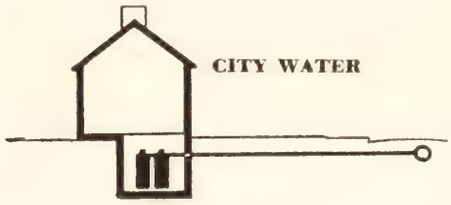
3 **Iron-removing** filters will free water from scum or metallic taste when the cause is iron-bearing rock. When the cause is chemical action between water and pipes a neutralizing agent is used

4 **Activated carbon** will successfully combat sulphur if the sulphur content is not too high. In the latter case a new well is the only practical solution, owing to the cost of the remedy

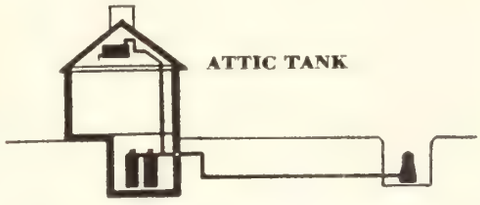
Typical applications of water conditioners



The country dweller most often derives his water supply from one or more wells. The above diagram shows the water conditioner in the cellar attached to a typical well installation



The town dweller has water brought to his house in city mains. This water, though probably free of harmful impurities, may still benefit by passing through a water softener and filter

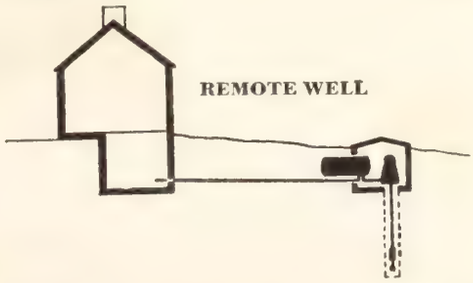


Any type of installation lends itself to the simple addition of water conditioning apparatus. The type of conditioning provided should be specified only after the water has been analyzed

Three arrangements for wells and pumps



The jet pump is here located just outside the house with a door connecting the cellar to the pump-house for easy access, a desirable convenience when well can be drilled close enough

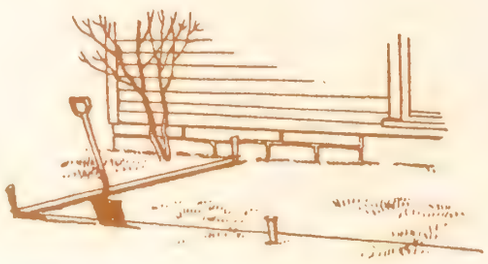


A deep well pump is always located directly over the well head as shown in the diagram above. The horizontal tank is buried in the ground with only a part projecting into the pit

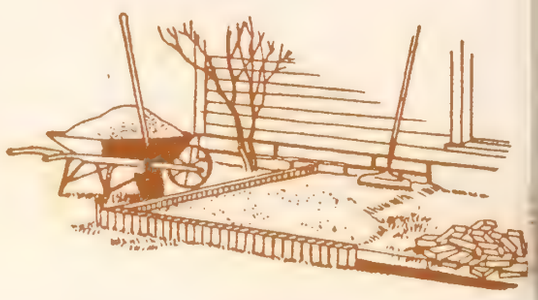


A marked slope up from the well to the house must be obtained in such installations as this jet pump set at a distance from the well. The slope prevents air from accumulating in the pipe

Detailed diagrams show you how to construct a simple brick terrace



STAKE OFF the proper area and dig a neat trench about 4″ wide and 4″ deep along the margin. Make the cut as clean as possible



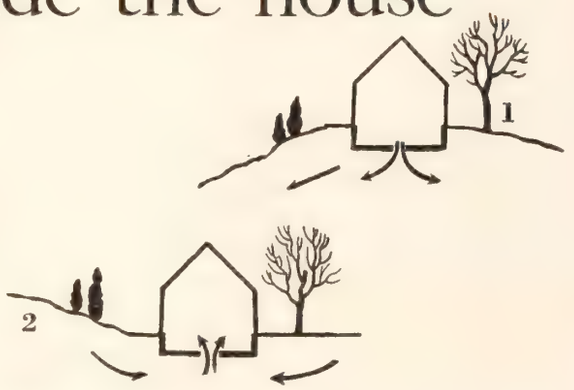
SET BRICK in a soldier course, as shown above, half an inch apart, replacing some of the soil and tamping firmly around the bricks

Improvements—outside the house

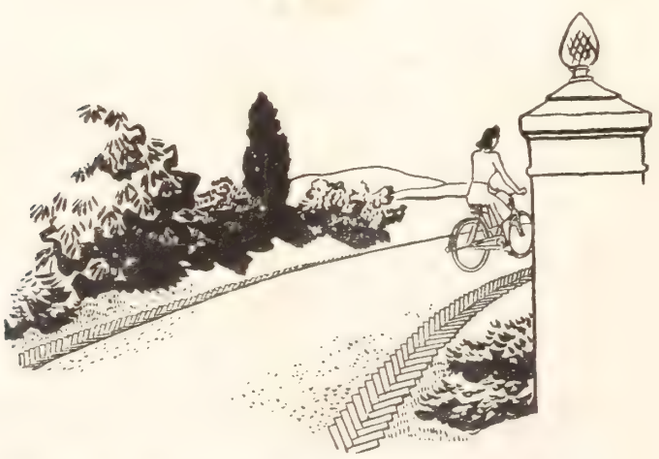
THE number of possible improvements which could be undertaken outside of the house are many and varied. We make no pretense of a comprehensive coverage of these items on these two pages. Rather, it is our intention to bring up for discussion a few of the most important items which are apt to be encountered in connection with remodeling work.

The emphasis on outdoor living has made the terrace an important adjunct of the present-day home. Many homes built a quarter of a century or more ago are conspicuously lacking in this regard; consequently, we suggest a method for constructing a terrace which is as practical as it is simple and economical.

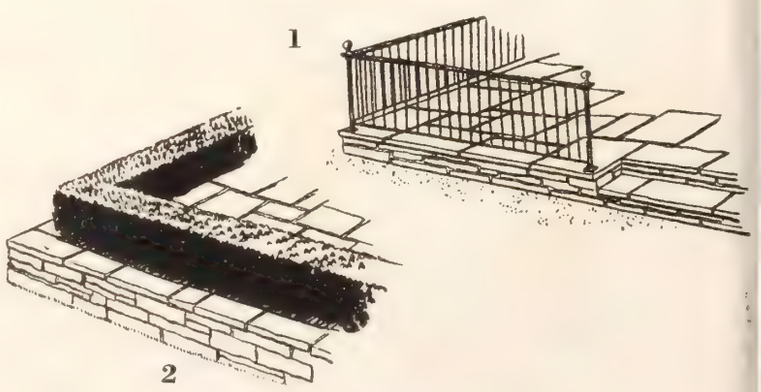
The remainder of our suggestions have to do with the often troublesome matter of drainage. In wet weather and during Spring thaws in many parts of the country certain inherent weaknesses in the drainage of your property will become apparent. In most cases, these difficulties can be overcome with some thought and a few hours of a handy-man's time.



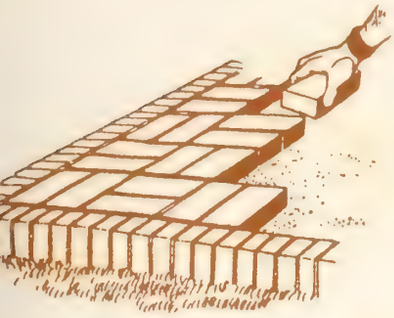
DRAINAGE by means of a cellar floor drain is practical if the house is on an elevation (1) terrain indicates dry surroundings. If the house is located in a hollow (2) or at bottom of a slope a cellar floor drain is quite liable to admit subsurface water, during wet weather, and defeat its purpose



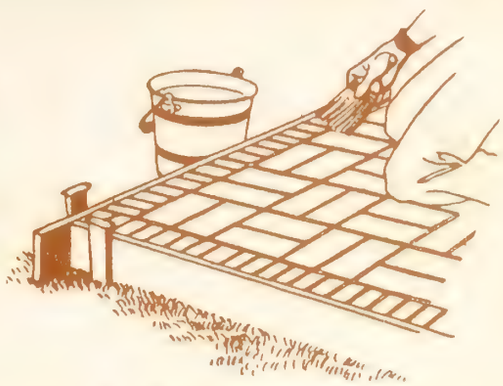
ROADWAYS ARE WELL DRAINED when they have a good crown covered with a hard top dressing and when they are provided with drainage gutters on either side. Satisfactory gutters can be made of brick laid up dry in a herringbone pattern, as shown, or with stones set so as to form a gulley. For proper drainage the gutters should not be cemented



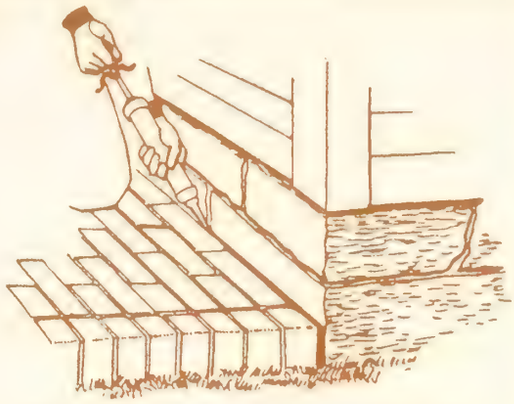
TERRACES require drainage as well as roads or paths; this can be obtained by a gravel path around the terrace edge (1) or by a trench just inside the edge (2) in which boxwood or other hedge may be planted. Dry wells are not recommended under terraces because of the difficulty involved if they fill



SAND IS SPREAD in a 2″ layer inside of the soldier course and the brick is laid flat in any pattern desired. Leave ½″ intervals



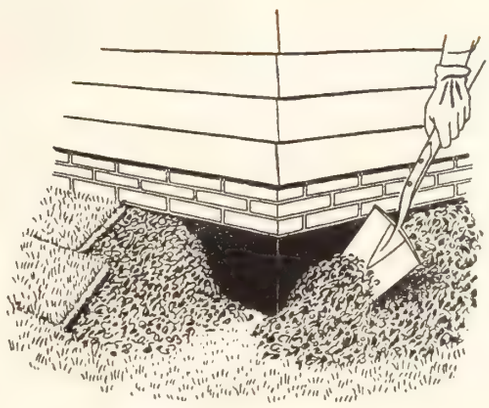
BOARDS ARE PLACED outside the soldier course and a mixture of sand and cement grout is poured in between the edging bricks



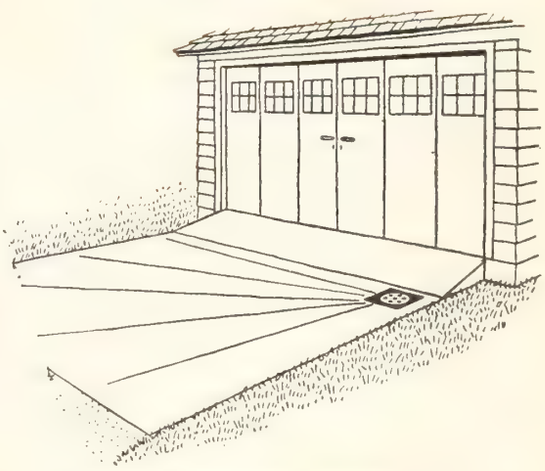
THE JOINT between a terrace and the foundation walls of a house is calked with a mastic and dusted over with sand or dry cement



LOW SPOTS IN LAWNS that create unpleasant pools after a heavy rain should be filled and sodded, if possible, or else a dry well should be installed beneath them. Tile pipe should lead away from the dry well



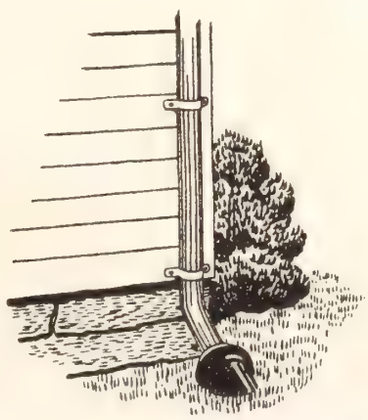
WALLS THAT ARE EXPOSED to a driving rain and which shed a considerable amount of water on the lawn below eventually affect the foundation. The lawn can be banked and a coat of asphalt applied to the lower wall



CONCRETE WASHING STANDS not only present a surface through which rain cannot penetrate, but they frequently drain the surrounding walls as well. In cases such as this, a floor drain should be installed as shown



DRY WELLS are easily constructed of a barrel open at both ends and filled with crushed stone or rocks. Tile drains lead away from it. The open top should be covered with screening before the hole is back-filled



LEADERS OR DOWN-SPOUTS should connect with the tile drains in order to carry the water away from the foundations or footings of the house. The joint where they meet should be cemented to insure proper drainage



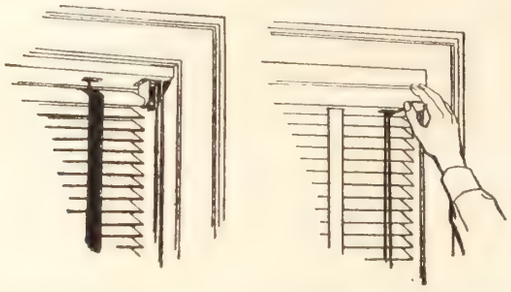
SUMP PUMPS can be installed in any cellar where the waterproofing has failed or where there is continual seepage. Compact units which simply involve the sinking of a steel shell in a cellar floor are generally available

Screens and awnings

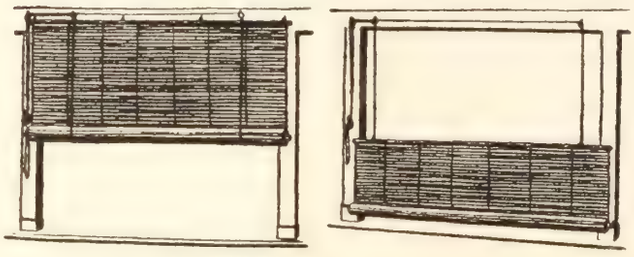
Privacy and protection for porch and house



Pipe frames can readily be removed from or installed in sockets in the masonry of the terrace or on floor flanges on the wood floor of an open porch. Where sockets are used they can be plugged when the frame is taken down so that they will not fill up. Pipe also offers the advantage of not being bulky and of being quite easily assembled



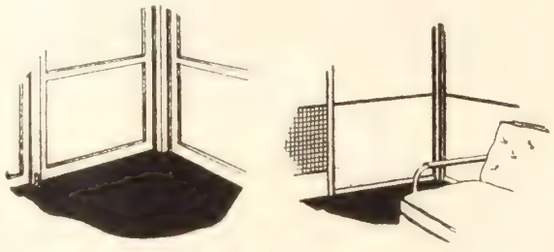
Venetian blinds have the double advantage of insuring privacy without interfering with the ventilation of a room. Both wood and metal slats are available and come in sizes which fit most standard window frames



Bamboo screens may be rigged to roll down from the top in the orthodox manner or, by using a long store window-shade stick and pulleys, they can be rigged to roll up from the bottom. This insures privacy on the porch



Awnings are made today with far fewer pulleys and equipment than formerly. The most up to date type unfurls up with only two cords and it does not have to be lifted as well as furled. The absence of side drops to these awnings permits ventilation as well as protection from the sun, preventing the accumulation of sun-heated air under the awning in extremely hot locations



Porch screens (right) afford comfort for outdoors. Where wooden frames are used, the corner posts and intermediate posts are fastened to the floor and ceiling with wrought iron brackets, may be taken down

Metal frames (left) for porch screens are light and do not obstruct the vision. Corner posts are paneled so that the sections can be slipped into place and fastened with clips thus affording a perfectly solid unit

See complete index and guide to manufacturers on page 42

FOR the convenience of our readers we have compiled an alphabetical index of all of the varied phases of home maintenance and remodeling covered in this section. By referring to this index you will be able to locate quickly the page or pages devoted to the particular subject in which you happen to be interested.

As an additional service, we also offer a carefully selected list of manufacturers whose products will be found useful in good remodeling work. We have provided this list for the convenience of such readers as may wish to get in touch directly with manufacturers of known reputation. However, HOUSE & GARDEN maintains a Reader's Service Department devoted to assisting our readers in solving their building problems. We will be very glad to direct you to manufacturers of any building materials or equipment not included in this issue.



Beauty WITH THE HEATING BLUES

Rooms like this, modern to the nth degree, suffer all too often from an old fashioned complaint, the "Heating Blues." This condition, so distressing to their owners, is usually due to an uncertain, hand-fired heating plant or an automatic burner installed prior to the revolutionary improvements of recent years. The remedy is Today's Automatic Heating, with Minneapolis-Honeywell Controls. Liberal F. H. A. terms — $7.50 a month or less — make financing easy. Send for interesting free booklet on fuel saving — "A Heated Question Answered."

MODERNIZE WITH

Today's AUTOMATIC HEATING

AND **MINNEAPOLIS-HONEYWELL** *Controls*

INCLUDING *Chronotherm*

THE NEW CLOCK THERMOSTAT THAT SAVES FUEL

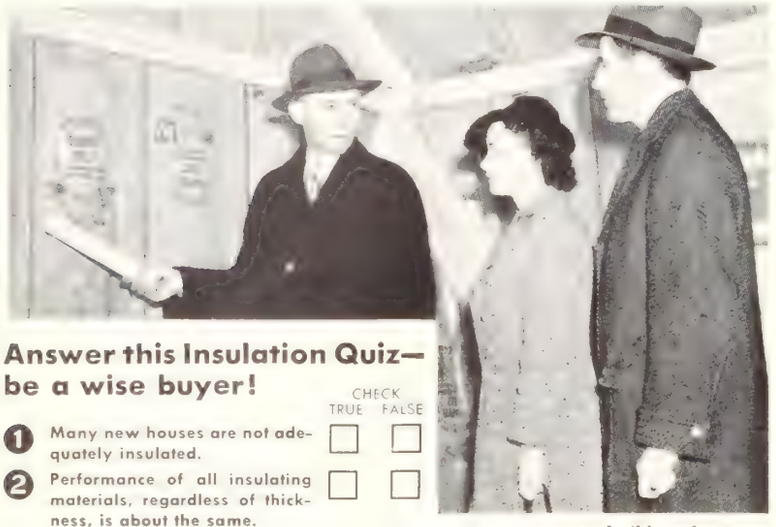


See your AUTOMATIC HEATING MERCHANT

ONE OF A SERIES ON BEHALF OF THE AUTOMATIC HEATING INDUSTRY BY MINNEAPOLIS-HONEYWELL REG. CO., 2790 4TH AVE. S., MINNEAPOLIS, MINN. - 119 PETER ST., TORONTO, ONT., CAN.

"I always know wise *New-Home Buyers* by the questions they ask about INSULATION"

—says Albert W. Walker, well-known Builder of Washington, D.C.



MR. WALKER, builder of 500 houses in the past 3 years, points out to a young couple the advantages of Johns-Manville Ful-Thik Super-Felt Batts in one of his new homes under construction at *Wood Acres*, his latest development.

Answer this Insulation Quiz—be a wise buyer!

	CHECK TRUE	CHECK FALSE
1 Many new houses are not adequately insulated.	☐	☐
2 Performance of all insulating materials, regardless of thickness, is about the same.	☐	☐
3 The type of insulation makes no difference.	☐	☐
4 Home Insulation should be fireproof, rotproof and permanent.	☐	☐
5 A safe guide to the quality of the insulation is the reputation of the manufacturer.	☐	☐

ANSWERS:

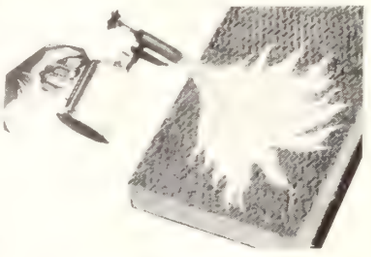
1 **TRUE** Many new home owners find out, to their sorrow, that the house they bought as "insulated" does not give them adequate protection against heat and cold.

2 **FALSE**—Thin home insulations are not as effective as wall-thick insulation. J-M Ful-Thik Super-Felt Batts, applied to full wall thickness, provide maximum protection against the passage of heat.

3 **FALSE**—Made to rigid factory standards of thickness and density, J-M Super-Felt Batts cannot be "stretched"; they are more effective than loose or bulk insulation put in by hand.

4 **TRUE**—and J-M Super-Felt Batts are made of rock wool, a mineral. Therefore, they won't burn, rot or decay.

5 **TRUE**—Super-Felt Batts are made by Johns-Manville, the best known name in insulation.



J-M Super-Felt Batts are made of Rock Wool . . . *They cannot burn!* . . . Are easy to install. Every one carries this trademark. Ask your builder to show it to you.

JOHNS-MANVILLE SUPER FELT An improved Ruston HOME INSULATION JM

THE complete story about adequate insulation is one you should know *thoroughly* before putting down a cent on a new house. It's all contained in the brochure shown to the right—fully illustrated—completely FREE. Clip the coupon now! Learn, in detail, why you should INSIST! Insure your INSULATE . . . Then specify J-M Super-Felt Batt-Type Home Insulation.



Mail Coupon TODAY!

JOHNS-MANVILLE
Dept. HG-B-3, 22 E. 40th St.
New York, N. Y.

I am planning to build. Please send me your Home Insulation booklet which tells the complete story of J-M Super-Felt Batts—the Improved Rock Wool Home Insulation.

Name _____
Address _____
City _____
County _____ State _____

Johns-Manville

ROCK WOOL HOME INSULATION

See advertisement on page 43 in this magazine for information on J-M Rock Wool Insulation for existing homes.

NEW BOOK REVIEWS

June Platt, House & Garden's expert on entertainment and fine foods, picks five favorites

ENTERTAINMENT IS FUN, by Dorothy Draper. New York, *Doubleday Doran*

DOROTHY DRAPER, in her new book "Entertainment is Fun", gives us a lot of well-thought-out, really helpful advice on this business of party giving. But it seems that first we should go out and buy ourselves a nice new paint brush and a bucket of paint and a great big brass door knocker and some brass polish. Then, having given our front door a new coat of turquoise blue or Chinese yellow or lipstick red, and having hung the polished knocker as a symbol of welcome from without, our next important requisite is a smiling maid to answer the door from within.

This is all part of setting the stage. Our next problem is to create a feeling of Gala. Mrs. Draper's book radiates Gala from cover to cover. We are urged to banish forever from our souls that "Will to Be Dreary". Having accomplished that, we must give a lot of thought to deciding which kind of entertaining suits us best, formal or informal.

Chapter 8, my favorite, deals with the problem of weekends with hints to both hostess and guest. Then a lot about entertaining out of doors, followed by what to do "If You Haven't a Home". Chapter 11 is devoted to "Entertaining Your Husband" while Chapter 12 asks you if you have all the friends you want, because if you haven't it seems they may be easily acquired. Be that as it may, Chapter 13 is a lucky chapter for the bride, advising her to speak up and ask her friends to give her what she really wants in the way of entertaining equipment, for every room in her house.

FORMAL DINNERS. By Julia Papin Gooding. Boston, *Houghton Mifflin Co.*

If you have trouble with your party-menu-making, *Formal Dinners* would be the "perfect present, from yourself to yourself, in token of your self esteem." With each menu Mrs. Gooding gives the necessary corresponding recipes which have been in most cases conveniently calculated to serve eight. Everything has been thought out for you, the right menu for every occasion.

Some of the recipes are old family favorites of French Creole origin, others were extracted with more or less difficulty from chefs of European hotels, restaurants, steamships and private homes. Glancing eagerly through the recipes I have marked Danish Pudding, a custard made of twelve yolks and nine whites, a pound of the best brown sugar, no less, and a pint of cream, as being first on a long list slated for an immediate "essayage".

THE MARTHA WASHINGTON COOK BOOK. By Marie Kimball. New York, *Coward McCann*

The Martha Washington Cook Book is a treat for Americana gourmets. It came into being through the enthusiastic efforts of Marie Kimball, who obtained permission from the Historical Society of Pennsylvania to prepare it from the original manuscript, never before released for publication.

In the Division of Manuscripts of the Historical Society of Pennsylvania lies the original, a small brown, leather-bound volume, a book of cooking rules written by Frances Parke Custis, the mother of Martha Washington's first husband, who gave it to Martha Washington, who had the good sense to use it while living at Mount Vernon, thereby winning fame for herself as an accomplished housewife and hostess.

Those of us who love history will love Mrs. Kimball's introductory chapter devoted to the Washingtons and their domestic problems; those of us who are garden enthusiasts will be charmed by the decorative endpapers depicting the Mount Vernon kitchen garden; and as for the rest of us who enjoy placing old recipes on a golden pedestal, we will like finding ourselves in an entrancing world of Scotch Collops, Syllabubs and Whipped Possets.

THE BOOK OF HERB COOKERY. By Irene Botsford Hoffmann. Boston, *Houghton Mifflin Co.*

Wishing to inspire Americans to a greater and wiser use of herbs in cooking, Mrs. Irene Botsford Hoffmann, President of the Berkshire Garden Center, authority on the growing of herbs, has written a cook book on the art of flavoring and seasoning. Starting her book with an alphabetical list of the culinary herbs most frequently used in cooking, Mrs. Hoffmann informs her readers which part of each herb is used, whether seeds, leaves, stalks or roots. She also tells them when and how it should be used to its best advantage.

Actual recipes are given for soups, fish, meats and poultry, sauces, eggs, dried legumes, macaroni or rice entrées, also fresh vegetables, salads, hors d'œuvres and cheese dishes, beverages and a variety of fruit desserts, followed by a miscellaneous chapter on jams, jellies, herb vinegars, honey and its uses, seed breads, seed cakes and cookies, and a few menus. This book, if read with care, should lead the way to new and exciting adventures in cooking.

HAWAIIAN AND PACIFIC FOODS. By Katherine Bazore. New York, *M. Barrows and Co.*

Miss Katherine Bazore, Chairman of the Home Economics Department of the University of Hawaii at Honolulu, has dedicated to her former students an enlightened and comprehensive cook book entitled *Hawaiian and Pacific Foods.* Having lived in Honolulu and the neighboring communities for eleven years, Miss Bazore writes with authority and understanding on the subject of Hawaiian as well as Samoan, Chinese, Japanese, Korean, Portuguese, and Filipino food and food customs, giving a short historical and culinary background to the actual recipes representing each of the countries mentioned. It is a book that should be irresistible to all devotees of the unusual in texture and flavor.

—JUNE PLATT

IN DEFENSE OF CONTRACTORS

(Continued from page 21)

froth at the mouth, at even the most inadvertent mention of the word "foreclosure."

Stone walls replace lattice

2—We went to a lumber-yard and bought feet after feet of 2" x 4"'s and lattice lath. The shack was on stilts and wide open to the wind and so with our hands, our own hands, we built pretty lattice from the ground to the floor and painted it, with the finest paint money could buy. Boy! What a job. The whole place looked better, more like a house. And we had made it blend right into the land. So what did we do then? We decided we had to have a stone foundation to keep the mansion from blowing away. We got a mason on a day-by-day basis and he tore down all the lattice and in near-zero temperatures built a fine stone foundation—which we figure will crumble to bits as a result of its first Winter of frost, despite the calcium chloride mixed in with the cement.

3—We wanted a fireplace for the living room. The man who sold us the place was, additionally, a contractor. He offered to build the fireplace, under contract. For us? Not on your life. We would build our own fireplace. We went out and bought the finest double-walled steel fireplace shell money could buy and called in that fine mason to put a base under it and build a lot of stone around it. We had him work in near-zero weather and it is a honey of a fireplace. But the chimney is not high enough. The masonry is crumbling. We'll get along with it as best we can until we can afford to call in a really good mason to build up the chimney, protect the shingle roof against sparks and point up the stonework where it needs it—which is everywhere.

How not to build a road

4—We just had to have a road. The house was 1,500 feet from the gate and we drove in over the meadow. When it rained or sleeted we couldn't get out until the sod dried. Otherwise, even with chains, we cut down into muck and either stayed for better weather or called in a neighbor to find up his tractor and haul us out.

We were warned, even by a banker, that road building was a highly specialized engineering job. Phooey! We had man haul yards and yards of gravel and dump them in the ruts we had made in driving over the field in fine weather. We paid him $1.50 per yard for gravel hauled two miles from a gravel pit where it was loaded for him twenty cents a yard. That sure was a swell road.

We helped spread the gravel and we drove the hack over it by the hour to level it out nicely. It wasn't a very pretty road, so we had our man haul on after ton of crushed stone which we spread on the gravel. And the road was beautiful. Last Spring it all sank out of sight, crushed stone and all, when the frost came out of the ground, and the only way we got in to the house and out again was to walk or sail in that neighbor with that fine tractor and that little grin of his, which made me do a lot of wondering.

That's enough. We could go on that way for a long time. We insulated the house with rock wool and our handyman, who had learned what Utopia meant, also built him a house and it was well insulated and well shingled and prettily lined with knotty pine—on us. Just try to figure out your lumber dealer's bill and despite a suspicion, at which you rebel, decide how much went into your place and how much into your handyman's. Oh yes, that guy also built him a road and, what's more, when we planned an orchard, he did, too. Where are all those trees I paid for, anyway? And what a coincidence, that taste of the handyman and the Little Woman. She liked delft blue for the bedroom walls. So did Harold. And his kitchen is exactly the same colors of that fine new kitchen we built. And what is the name of that dandy liquid wax we put on the knotty pine? Well, ask Harold. His living room is finished just like ours.

Paging Mr. Edison!

We bought our own light plant and we imported our own boy to wire the house and install it. What a job! We are entirely independent of the Connecticut Light & Power Company. But we arranged for supplemental 12-volt circuits to feed right off the batteries when the plant isn't running. Them 12-volt lights don't work and, no matter what combination of wires we set up, the circuits at all times, on or off, are draining the batteries so that the charge is drawn off, making the expense of a remote stop-and-start station just a luxury that won't work.

You would never know that place. We have just transformed it. It is snug, spacious, well-built, insulated and we'll have a fine home when we get it finished.

When we get it finished. We have a garage but there are no doors on it. Those hard-wood, double floors are a long way off. That guest room, for which we had allowed ample funds, still is a dream. The well remains unstoned or untiled and there isn't a storm window on the place or so much as one inch of weather stripping. And it gets cold and the wind howls long and hard up on our Connecticut hilltop.

We had labor trouble, too, being our own contractor. That was one reason we had to call in a swell, honest contractor to finish the garage and close up a few walls in the side of the house which we left when our help, which we hired and made sacrifices for so the payroll could be met, walked out on us in a huff.

Where did the money go?

But the trouble was that by the time that contractor began extricating us from the mess, we ran out of money, couldn't get any more, and had to confess that we would have to await a brighter and wiser day to go on with the job. We could have kept that contractor going for a week, and his three men too, with what we wasted on flash-

(Continued on page 52)

If You Could Only See What's On That Plate!

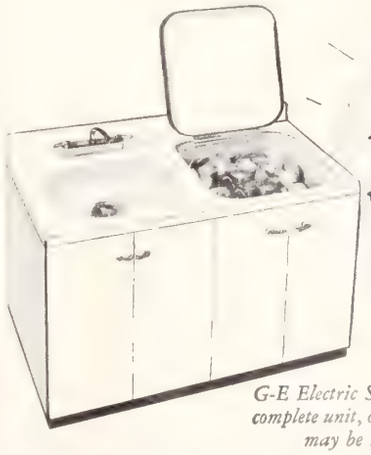


Every Household with Servants Must Face this Problem

DISHES are intimate things. As personal as the spoon that touches your lips. Yet every day hand-washed dishes are being used that look clean but may expose your health to definite risk. Now, nothing short of *hygienic* cleanliness need be tolerated in modern homes! For General Electric has perfected the Electric Sink and combined in one beautiful unit the time-tested G-E Dishwasher and Disposall!

Almost miraculously the finest china and crystal-ware are washed cleaner and more safely than any maid could do it. Pots and pans too, are turned out gleaming bright. All kitchen refuse is immediately reduced to a pulp automatically and whisked down the drain as easily as waste water.

This General Electric contribution to better health and gracious living now ranks in importance with automatic heat. For complete information write today to the General Electric Co., Bridgeport, Connecticut, Dept. SG-1253.



GENERAL ELECTRIC

Electric Sink

1. Washes All The Dishes!
2. Disposes Of All Garbage!

G-E Electric Sink may be installed as a complete unit, or Dishwasher or Disposall may be installed separately.

GENERAL ELECTRIC

"You don't know what this means to me!"



Picture yourself in this pleasant kitchen! The efficient Camberley sink has deep basin with cup Duostrainer, wide ledge, two drainboards with plenty of working space . . . mixer fitting with swing spout . . . rinsing hose with new cool-grip nozzle . . . glistening, durable, acid-resisting enamel. Remember, Kohler quality costs no more!



Useful feature of this Cosmopolitan Bench Bath is front rim which widens to a convenient seat for disrobing, or foot bathing. Note *single mixer* for tub or shower—a new and exclusive Kohler improvement!



Downstairs convenience. A lavette or powder room containing a smart Strand lavatory with wide, useful shelf; wall-free towel bars; one-piece quiet Integra closet . . . free-standing and compact . . . easy to clean.

• Today every home can have *first-quality* plumbing! Kohler offers a complete line of fixtures and fittings for bathrooms and kitchens—many styles and sizes—at prices to fit any budget. Let your Master Plumber work with you in selecting the Kohler fixtures best suited to your needs. Easy and convenient time payments. . . . Kohler Co. *Founded* 1873. Kohler, Wisconsin.

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Address

WE DISCOVER

In Central America, a country of fathomless lakes, roaring volcanoes, undiscovered, unspoiled

THE atmosphere of Guatemala is like an exhilarating tonic mixed from eternal Spring, ever-green hills and lofty volcanoes. Here you find rugged beauty, even majesty, but yet a simplicity of life, tranquillity and quiet beauty.

This is Guatemala, Central America, that section of the northern continent which lies just south of Mexico, and which until 1821 was owned and ruled by Spain. Today the government of Guatemala is democratic and representative.

A mile-high capital

As we start exploring this little republic, we begin at the mile-high capital —Guatemala City—with its two powerful races, the Mayan civilization which antedates our own Christian era, and the Quiché civilization.

Here in Guatemala City we find century-old cathedrals, museums and native markets, bright with tropical fruit and odorous with stews and rice being cooked over small charcoal braziers. Here are shops displaying Indian weavings, hand-made potteries, feather work, baskets and carved woodwork.

Guatemala City, seventy-five miles inland from the Pacific Ocean, is laid out in checkerboard fashion, its streets lined with stucco buildings of many colors, but usually of only one story. It is a city overrun with spacious parks, from whose streets one may peer through half-open doors into patios, cool and secluded, yet colored with riotous bursts of tropical blossoms brilliant in the sunlight.

Wealth from the exportation of coffe and bananas and the importation flour and manufactured goods mad possible the building of stately home whose windows are grilled in the Spa ish fashion, leaving an open vista t the green mountains which sweep th sky in every direction.

This long-established wealth also le to the cultural out-croppings of we spoken, well dressed Guatemalan whose features remind us that Spai conquered Guatemala four centuri ago and stamped it, not only with h architecture and religion, but her la guage and her race.

In Guatemala City we also find pas sive immobile Indians. The wome gayly dressed in bright red, terra-cott and black "huipiles" or short woole jackets with string upon string of gaud beads.

Antigua was planned

From Guatemala City we leave fo Antigua, a city which lies under bright blue sky between two savage impressive volcanoes. Antigua did no evolve from cow paths or from a fron tier town as have so many cities in th United States, but was carefully plan ned and pondered over.

When the *conquistadores* decided up on this fine site for their city, coo and brilliant, they brought their own architects and engineers, their own artists and artisans to lay out along the noblest lines a city in which Span



Lake Atitlan reflects the shad ows of the gargantuan volcanoes surrounding it. Take a boat across the lake to the village of Santiago de Atitlan, on the bay at the foot of the giant San Pedro volcano, or climb the winding road to view the lake, an azure jewel 2,000 feet below



The famous white church of Santo Tomás Chichicastenango, built in 1540 by the Dominican Order. Here officiates Father Idelfonso Rossbach, who came to Guatemala forty years ago and stayed to become the country's best loved priest. Throughout the years, devout Indians have built Father Rossbach a fine collection of jadeite relics

GUATEMALA



GORSLINE

Colorful costumes are worn by the Indian women of the highlands. Each district has its own particular style of dress, lending a diversity of color rarely found in any other region in the world



Mountains and valleys viewed from the train as it starts climbing from Puerto Barrios. Guatemala fades into a still life of cool tropic green, spotted with white houses. Barefoot Indian children are seen traveling on foot from village to village, or to a neighboring watering place



Checkerboard effect of clay on the Gukumatz Arch, Arch of the Serpent, the sacred bird of Guatemala. This is the northern entrance to the town, Chichicastenango. Through this arch runs the road to Quiché and over it passes one of the quaint town streets. Indians come from their scattered abodes carrying their wares to sell at the town market

ish *señoras* in laces, and Spanish priests in embroidered vestments, could feel quite at home.

The *conquistadores* planned their city according to the traditions of Spain, a central plaza around which fine horses and carriages could parade; arcaded palaces whose front windows, heavily grilled, could look out over the plaza and whose rear rooms opened into secluded patios.

Beauty of ruins

It took Spain two hundred and thirty years to complete the palaces and cathedrals, the mint, the jails, the hospitals and convents of Antigua. It took hardly as many moments for a paroxysm of the earth to destroy it. Now Antigua, in its toppled ruins, is one of the most picturesque sights in Guatemala. Here many of the fine colonial structures are being restored; here, is Louis Adamic's "House in Antigua", and a number of cathedrals whose ruined arches serve, if anything, to add to the wild beauty of the city.

Leaving Antigua, our road passes through huge coffee "fincas" or plantations, to remind us that the fragrant bean is Guatemala's chief crop. Requiring shade for the best flavor, the trees are set amongst towering giants of the forest, so that on either side of our path are cool, green vaults, a welcome relief from the bright sun of this tropical country.

Chichi, market town

As we climb out of the coffee country, a sudden turn in the road discloses the incomparable blue of Lake Atitlan shining a thousand feet below. Surrounding its fathomless depths are lofty volcanoes whose flanks are dotted with little Indian villages. Now we stop at Chichicastenango, market town of the Quiché Indians. This little village, we find, is jam-packed with color and excitement.

The Indians here are standing before the doors of their thatched-roof huts, they are gathered at the common washing pool—*pila*—which occupies the center of the town. Here in Chichicastenango, market places heaped with native baskets, and pottery and fabrics, may be visited; and processions, those esoteric religious ceremonies, may be seen on festival days.

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"Weather Makers to the World"
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OF ALL THE WOODS that so richly endow America with protection and shelter, Red Cedar Shingles superbly meet the requirements of roof and exterior wall construction. Genuine Red Cedar Shingles offer you good insulation, complete protection from the elements, long life at low cost and minimum upkeep.



Address Red Cedar Shingle Bureau, Seattle, U. S. A., or Vancouver, Canada, for booklet, "Home Protection." Enclose 10c in coin or stamps to defray mailing.

AMAZING BUT TRUE

The First Presbyterian Church, Huntington, Long Island, built in 1784. In all its 156 years of existence, not a wood shingle on roof or walls has had to be replaced. Testimony indeed to the enduring qualities of wood construction and good paint.



Like Feathers on a Bird

CERTIGRADE

Red Cedar Shingles



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(Continued on page 50)

GREENS FOR SALAD BOWLS

F. C. Coulter writes of the crisp and fresh delicacies to sprout in this Spring's gardens

Then, though green turtle fail, though venison's tough,
And ham and turkey are not boiled enough,
Serenely full, the epicure may say,
Fate cannot harm me—I have dined today.

THUS Sydney Smith, celebrated wit and canon of St. Paul's, singing of salads. But though a good salad will indeed compensate the defects of an otherwise poor dinner, its true place is one of high honor: the better the dinner, the more important the salad. Its crisp freshness and native flavors enhanced by proper dressing form the perfect riposte to any culinary triumph: deep-seated needs are gratified by the essential essences hidden in its plants.

The real McCoy

If there were no other justification for the home vegetable garden, there is ample, weighty and sufficient reason in the prospect of fresh and varied salad materials. No demonstration being needed to show that the fresher its constituent parts, the better will be the salad. And by salad is meant salad, which is neither the sticky little gesture toward the great god Vitamin nor the dank quarter of a wet and wilting lettuce that too often debase the term, even in this salad-conscious country.

How to grow them

We are here concerned, however, not with the compounding of salads but with the growing of salad plants, and of these in general it may be said at the outset that they are to be raised as quickly as their natures allow. Let them expend their energy, not on a struggle for existence in rough soil, but on the perfection of growth only to be attained in fertile earth, worked into good tilth, moist but not wet, and limed if necessary to avoid acidity. This applies in particular to lettuce, the foundation of most salads, which would less frequently disappoint the gardener if planted in such a plot and earlier in the Spring, for it is primarily a cool-weather crop, though some of the new varieties will withstand a certain amount of Summer heat without getting scorched or bolting to seed. Further, it has such a small root system that plenty of plant food is essential.

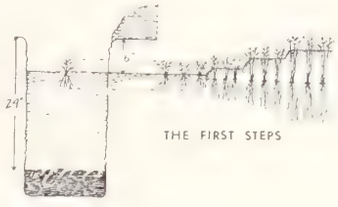
There are a hundred varieties of lettuce (and, unhappily, a thousand

(*Continued on page 51*)

SWEET PEAS

The correct way to get the best blooms

From yesteryear comes the saying, "Plant sweet peas on Saint Patrick's Day." This is true insofar as they should be planted very early in March.



THE FIRST STEPS

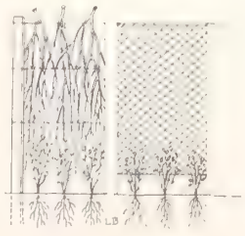
The most important thing in sweet pea culture is the preparation of the planting spot. Make a trench by removing soil to a depth of 2½ ft. Place 6″ of well-rotted cow manure at the bottom and fill to within 6″ of top with good soil. Mix in a little bonemeal and superphosphate.


THIN OUT TO 5″ or 6″

Soak seeds overnight in water, to insure better germination, and then sow about ¾ of an inch apart and cover with 1″ of soil. As seedlings appear and grow fill soil in about the plants until your trench is level with the soil surface.

When the young plants are about 3″ high, thin out so that they will stand around 5″ or 6″ apart. Be very careful in this operation to save only the sturdiest, healthiest looking vines.

As the plants reach a height of 6 or 8 inches give them a permanent support of fine brush or galvanized chicken wire.


PERMANENT SUPPORT

Once a week water the entire trench with a weak solution of manure water. In hot weather, at the first signs of drying out, give the entire row a good soaking. Green fly is the only serious insect to be on the lookout for. It can be checked with Wilson's O.K. plant spray used 40 to 1.



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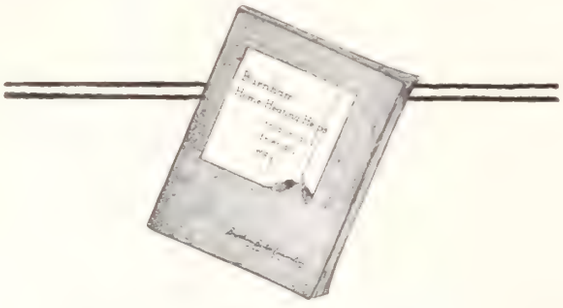
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See advertisement on page 38 in this magazine for information on J-M Insulation for new homes.



Your Child's Health
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IF any one of these three concerns you, then this new Home Heating Helps book will be of keen interest.

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TURNS WITH A BREAI-

The war, in forbidding us the foods and wines of Europe, spurs Yankee initiative to new markets

FROM South America, Canada, Hawaii, Australia, Java, a procession of imports pours in—to replace in part the wines and cheeses and other delicacies that formerly came in to us from Europe. For, while there is a thin intermittent driblet of Spanish sherries and Portuguese sardines, and a wide steady stream of Scotch and Irish whiskies, biscuits, jams and jellies pouring across the Atlantic, practically nothing has been shipped from France, occupied or unoccupied. Nor from Denmark, Norway, or Sweden. Nor from Poland. Nor Russia. And Italy must ship what she can spare through the long, slow, costly route of Lisbon, the last free port in Europe.

For the die-hard gourmets, there are, of course, stocks on hand of fine vintage wines, French champagnes and brandies, of real Strasbourg pâté, of pungent French and Scandinavian cheeses, and even of truffles. But these exist on borrowed time—they are not being replaced. There has been, for example, no considerable shipment of caviar from Russia in over a year. By and large, America must turn to her own resources and to the new ones she is discovering.

As to cheese, excellent parallels are being made domestically for most of the famous European ones. Stilton has not yet been successfully made here, nor does it need to be—it is still arriving from Britain. The Scandinavian Primula, Muenster, Tilsiter and the brownish Gjetost made from goat's milk are among the missing. But most of the others are on hand. Here are some alternatives: for Roquefort—the slightly milder but equally pungent Argentine Blue. For Brie—Delico or Kolb Brie from Illinois are both worth trying. . . . For Port du Salut—Canada's famous Oka made by the Trappist monks. . . . For Camembert—any one of several domestic brands, Ehlendale or Delico, both good, or Military brand which, though

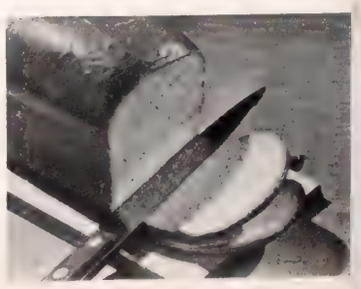
From Hawaii (right) come taro chips, full of vitamins, crisp and delicious with cocktails or added to any thin clear soup. The button-size beaten biscuits might hold smoked turkey pâté or slivers of U. S.-Polish ham. Vendôme





From Iceland (left) tiny peeled cocktail shrimps and smoked herring bits to replace the Scandinavian smoked fish. Jar holds America's new mushroom mustard—a challenge to French chefs. All from B. Altman

Vitamin bread (right). The British Government plans to feed its fighting peoples just such loaves as this, chockful of the important B-Vitamins which mean energy and alertness. This is Schrafft's crusty "Old-fashioned Home Loaf"



KNIFE AND A CAN-OPENER

somewhat milder, has the proper Camembert consistency. . . . For Gorgonzola—"De Lorenz" Gorgonzola from South America. . . . For Parmesan, an Argentine version which merits a trial. Uruguay and Argentine are both sending us red-cheeked Goudas; and there are splendid domestic ones from both Wisconsin and Illinois as well as Edams. Though some Swiss cheese is still coming, reliable fondues can be concocted from the Wisconsin Mel-o-Bit. . . . And Kraft's Liederkranz, agreeably tamer than the imported and milder, is delicious.

All of the domestic cheeses are not imitative. California markets a mellow Sierra cheese, similar to Camembert in texture, but with a different wild flavor, which should be tasted at least once. And Wisconsin offers a sharp smoked cheese, aged over hickory logs and reminiscent of English cheddar.

The delicious little smoked fish from Scandinavia which were used alike for hors d'œuvre, smörgåsbord and antipasto come no more; but Iceland sends us tiny brook trout and the like, and Canada such delicacies as "Silver Eel" from the Richelieu River, smoked Swedish fashion. The dearth of French and Italian olive oil hampers domestic experiments in this field.

There are no more Dijon mustards on the way, nor red wine vinegars, nor truffles. Nor Strasbourg foie gras. But American smoked-turkey foie gras (see below) and pâté are designed to fill this gap, as are the tiny smoked-turkey sausages from Oregon. Prague-type hams are tinned successfully here—their flavor, according to gourmets, improving steadily. Canadian bacon, less salty than Irish, is much in demand.

Here and there: Formerly brandied, dessert fruits are now being put up in rum. . . . The only food from England the war has cut off is, incongruously, kangaroo tail soup. . . . Aside from French imports and vintage wines, the liquor picture is not greatly affected yet; though the dwindling stocks of French vermouth will soon be noticed by cocktail-drinkers. One famous bartender uses a dry domestic vermouth, Miramar, instead of the far too expensive French in his celebrated Martinis.



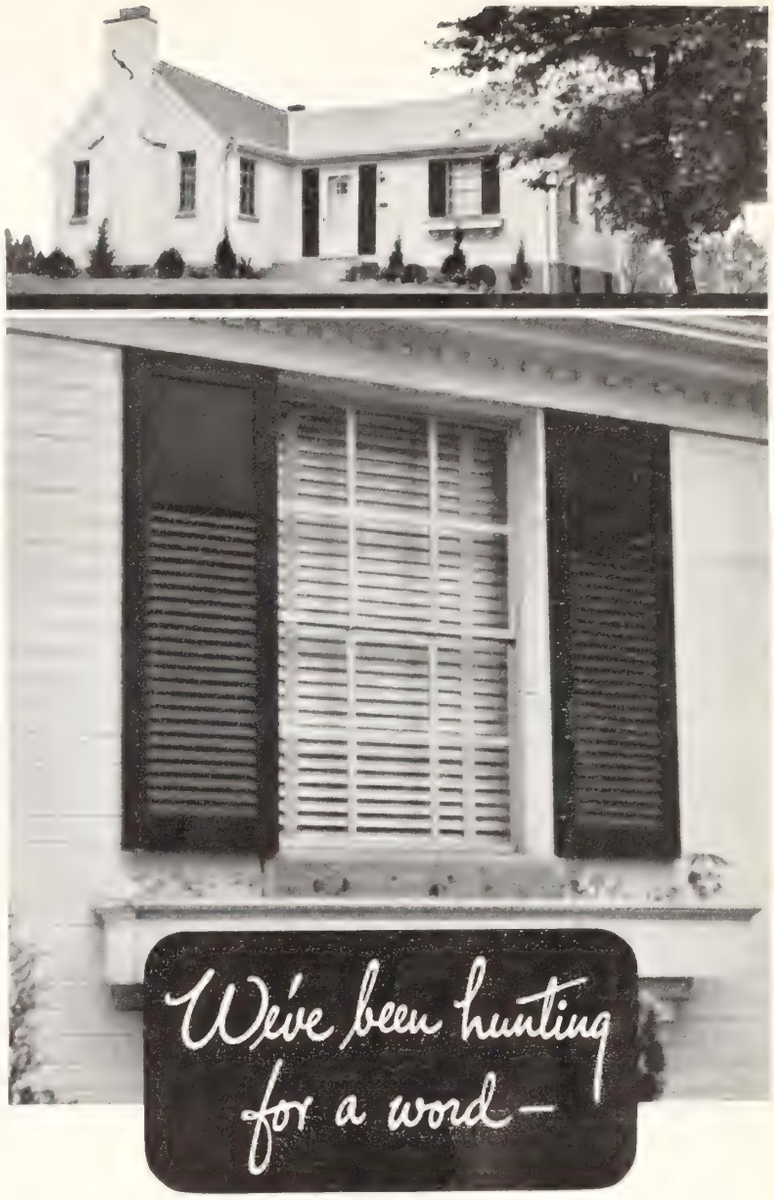
American foie gras (left) made of smoked-turkey livers—newest alternative for imported foie gras. Wild, sweet, smoky, it is not to be compared, has a distinctive flavor of its own. Equally good is the turkey pâté. Pinesbridge

From a Karlsbad recipe (right). Thin-as-paper wafers to go with tea or sherry. Crunchy, faintly sweet, flavored delicately with almonds and vanilla beans, these are the "Oblaten" you once ate abroad. From Maison Glass





Cheese and sweet butter (left). No uncommon sight in Italy is this baseball shaped "manteche"—a thin bland rind of cheese stuffed with creamy sweet butter. Same cheese fashions the horse and hound. Francesco Alleva



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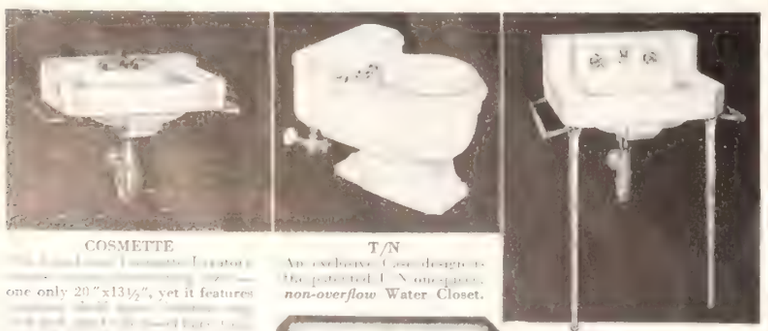
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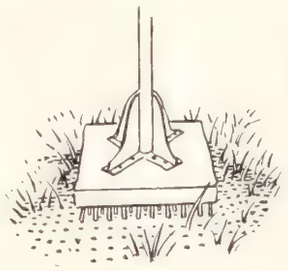
Proper Spring preparation and care will lessen hot weather "wearing of the green"

A GOOD lawn is the most talked-of subject among gardeners. Each one will spend hours laboring over the most minute weed, watering, fertilizing and following every suggestion he hears. Still the lawn does not come along as desired, and his every effort was apparently wasted.

The thing to do is give the lawn a proper and thorough going over as early in the Spring as possible. The treatment suggested below should get the grass off to a good healthy start to carry it through the Summer. Weeds won't grow as freely and watering will be no great problem.

Rake the lawn vigorously with a sturdy iron rake. Tear out all old grass that is matted about the roots and scratch up the surface soil. This cleanup will give the plants a new life

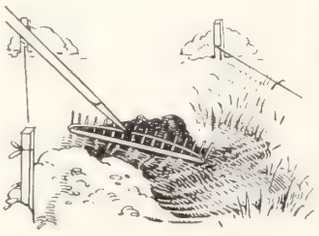




Spike the soil to a depth of 6″ using a spiked roller or a small hand spiker. Go over the entire plot. This will admit air to the plant roots and allow the plant food to penetrate deeper

Feed the grass with a complete, balanced plant food. Spread lightly and water in. The plant food, deep in the soil, forces the roots to grow down to it rather than grow up to it

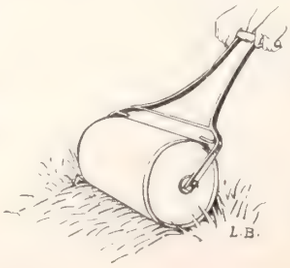




Spread topsoil over entire area and then work it in well with the back of the rake. Be sure your topsoil is good and as weed-free as possible. Do not cover plants so as to smother

Seed lightly the entire grass plot. Use only good seed so you are sure it is fresh and weed-free as possible. Hormone-treated seed is a good idea. After sowing rake seed in soil





Roll the lawn when the soil is right. Contrary to opinion, the best time to roll is when the soil is just damp, not wet. If the soil is wet it will pack down and cake, thus causing airless soil

COMING EVENTS

House & Garden presents the first of a series of monthly events throughout the country

SPRING, 1941, is here—velvet lawns, emerald sky and balmy weather. You may have worked hard all year without a word of complaint—yet, when you feel the first warm rays of the Spring sunshine, you will long to change faces and places and find out what's going on around the country.

With the assistance of this calendar of events throughout the country, during the month of March, you can select all sorts of entertainment where whole families, as well as just young fry, can and do have the time of their lives.

CELEBRATIONS AND FESTIVALS

March

3-8 Florida Strawberry Festival, Plant City, Florida

16-30 Spring Fiesta, New Orleans, Louisiana

EXPOSITIONS AND FAIRS

Horticultural

March

1-2 6th Annual Azalea Trail of River Oaks Garden Club, Houston, Texas

8-23 Annual Pilgrimage to Natchez given by the Pilgrimage Garden Club, Natchez, Mississippi

17-22 The 70th Annual New England Flower Show of the Massachusetts Horticultural Society, Mechanics Bldg., Boston

17-22 International Flower Show, New York City (Grand Central Palace)

22-30 5th Annual All-American Flower and Garden Review, St. Louis, Mo.

22-31 National Flower and Garden Show, Seattle, Washington

24-29 The Philadelphia Flower Show, Inc., Philadelphia, Pa.

March 22nd through April 6th Tenth Annual Pilgrimage to Natchez, given by the Natchez Garden Club, Natchez, Mississippi

March 28 through April 5th Chicago Flower Show, Navy Pier, Chicago, Illinois

Livestock

March

27-30 Horse Show, Phoenix, Arizona

Miscellaneous

March

2-8 Philadelphia Motor Boat and Sportsman's Show, Philadelphia, Pa.

10-15 Lake County Fair, Eustis, Florida

11-15 Highlands County Fair, Sebring, Florida

13-23 31st Nat'l Orange Show, San Bernardino, Cal.

SPORTS

Boating

March

1 12th Annual St. Petersburg-Havana Ocean Sailing Race, St. Petersburg, Florida

1-2 28th Annual Bay Power Boat Regatta Off Miami Beach, Florida

7 Annual Havana-Key West Ocean Sailing Race Havana, Cuba to Key West, Florida

16 10th Annual Miami Yacht Club Mid-winter Sailing Regatta, Miami, Florida (Biscayne Bay)

Golf

March

2-5 18th Annual International $5.000 Four-Ball Golf Championship, Miami, Florida

9 Pro-Amateur Golf Tournament, St. Petersburg, Florida

12 Pro. League Matches, St. Petersburg, Florida.

12-16 7th Annual National Amateur-Professional Best-Ball Match Play Championship, St. Augustine, Florida

17-19 13th Annual 54 Holes Women's Mid-South Championship, Southern Pines, N. C.

18-20 United North and South Open Golf Championship, Pinehurst, N. C.

23-30 Pro-Amateur Golf Tournament, St. Petersburg, Florida

24-28 North and South Invitational Golf Championship for Women, Pinehurst, N. C.

Horse Racing

March

3rd to April 10th Tropical Park Spring Horse Racing Meet, Coral Gables, Florida

Firearms Matches

March

12-16 Nat'l Rifle Tournament, St. Petersburg, Florida

Ice and Snow Sports

March

1-2 Pacific Coast Intercollegiate Ski Union and Pacific Coast Conference Ski Championships, Yosemite, California

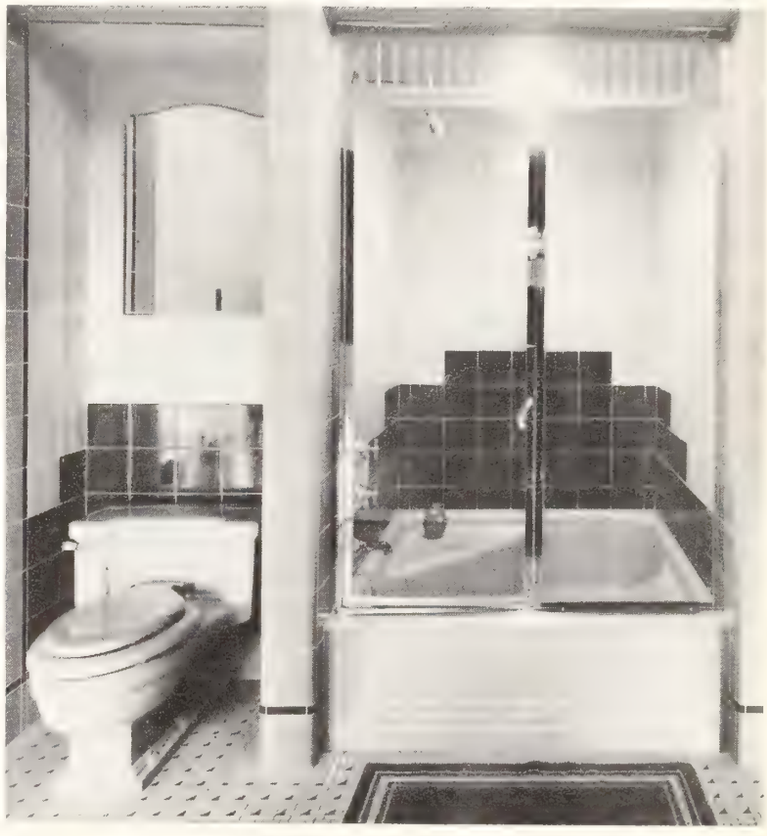
14-15 Far West Kandahar Ski Meet (Downhill and Slalom), Yosemite, Cal.

15 Sun Valley Skating Club Carnival, Sun Valley, Idaho

20-23 National Four-Event, Combined Championships and Harriman Trophy, Sun Valley, Idaho

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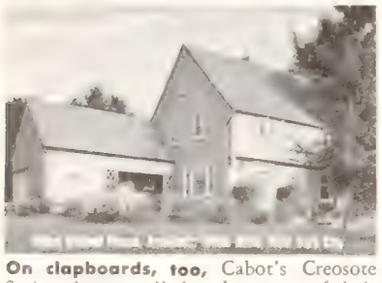


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QUESTIONS AND ANSWERS

Construction of Colonial Fence

QUESTION: *I want to make a Colonial board fence with five-inch boards running lengthwise, and will use sawed locust posts. How long and large should the posts be and how deep should they be set—with or without concrete? The fence will face a public road in front and in the rear will separate our lot from a field where cattle are pastured. How high should it be?*

ANSWER: We would suggest that only three five-inch boards be used as rails, spaced five inches apart. Place the lowest board six inches above the ground. The top or cap board, also five inches, should be set down to overhang the top rail one inch. A fence thirty-two inches high overall will discourage cattle and yet be low enough to avoid a penned-in appearance to your place.

Locust posts for this fence should be four inches in diameter, set in the ground two feet, and the soil well tamped and rammed down around them. Space them six to eight feet apart. If set in concrete, eighteen inches will be deep enough with three inches of concrete around. When ordering your lumber, get lengths that can be worked in economically. Any of the above dimensions are subject to change according to your requirements.

Leaking Walls

QUESTION: *I am having trouble with water leaking into my basement through supposedly waterproof concrete walls and would like to know if there is any application that can be made to the inside of these walls that will waterproof them?*

ANSWER: It is difficult to waterproof basement walls from the inside and any work should be done during a dry spell. If the water comes in through noticeable cracks, they can be cut out and filled with pure cement (no sand) mixed to about the consistency of pancake batter. The cracks should be cut in key fashion, larger inside than on the surface.

If the wall weeps, that is, if small drops of water appear all over the surface, it can sometimes be cured by scrubbing the surface with the same mixture recommended for the cracks. This tends to fill any small pores. You can also apply a waterproof paint.

These remedies will work out if there isn't any great degree of exterior pressure of water involved.

Mahogany in Damp Climates

QUESTION: *I should like to have some authentic information on the qualities and durability of mahogany furniture in a climate such as Long Island's. We are in the market for mahogany furniture but have been told that a damp climate would be highly detrimental to this variety of wood.*

ANSWER: The Mahogany Association in Chicago can give you information on the quality and durability of mahogany. Inasmuch as the Government specifies mahogany furniture for tropical use where conditions are severe, it should certainly be satisfactory on Long Island, which is normally not very damp.

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New Fireplace—Old Mantel

QUESTION: *I have had a new fireplace installed in my Vermont farmhouse, retaining the old mantel which was left there boarded up. After the house was painted and fires were started the mantel board bled, then blistered. The blisters were full of water and the painter suggested that the cement in the new chimney had not had time to dry. He scraped it all off and then repainted but it has blistered again. Can you offer any solution to this problem?*

ANSWER: We are more inclined to believe that the seasoned old mantel may have been replaced with a new board of sappy wood. The heat boiled the sap out under the paint, causing blisters, or else the brick behind the board became so hot that the paint blistered.

To prevent the wood from becoming too hot, put a sheet of asbestos back of it. There should be at least two courses of brick behind the wood. Fireplace should be lined with fire-brick right up to the opening.

Benedictine Opened in 1906

QUESTION: *I am after an odd bit of information and, having read your articles on wine, would like to be told if a bottle of Benedictine once opened before the San Francisco fire of 1906 —but tightly corked, then put away and never opened since—is still fit to drink or has it become poisonous in any way. Do you know? Then please oblige an old lady. I have never met any one who knew.*

ANSWER: We feel sure the Benedictine is still fit to drink even though it was opened over thirty years ago, and in this period of time it should have acquired a rare flavor.

Fiber Tape to Conceal Cracks

QUESTION: *We are remodeling an old farmhouse which is to be used as a ski cabin. The upstairs hall is drafty because of two exposed walls on the angle of the house, which are of rough siding. We don't plan to plaster but would like to cover the cracks enough to make a fairly smooth foundation for painting. How can this be done without too much trouble or expense?*

ANSWER: A fairly simple procedure for "unskilled" labor would be to cover the cracks with the perforated fiber tape which is used to conceal wallboard joints. First cover the cracks with the specially prepared cement, using a 5" putty knife. Apply tape directly over the cement and press into place with the putty knife. This automatically forces some of the cement through the perforations. Smooth this over and allow it to dry. Then apply another thin coat completely to obscure the tape.

How to Clean Brick Surfaces

QUESTION: *I have recently had a*

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QUESTIONS AND ANSWERS

(Continued from page 48)

good deal of interior and exterior brick-work done. The mortar used was sand and cement without lime and the masons have left the work with considerable mortar on the bricks. What do you recommend as a program for cleaning these brick surfaces? How can you bring a natural color and high luster finish to the interior brick surfaces of a house?

ANSWER: You can clean a brick surface with a 10% solution of muriatic acid and water. Apply with a scrubbing brush and be sure to rinse thoroughly with clear water. Wear rubber gloves and don't let it spatter in your face.

If there is a great deal of mortar stuck on the brickwork, it should be gone over with a wire brush before washing with this solution. For a glossy effect on the interior brickwork, try one or two coats of good colorless waterproofing liquid.

Preservative for Old Wood Floor

QUESTION: *We are using an attic room as a pingpong and game room, and the old floor isn't holding up very well under the strain. Is there any finish we can apply which will withstand cigarette burns and spilled drinks?*

ANSWER: Since the floor is an old one try one of the standard floor preservatives. A good penetrating floor seal will protect it against fire, alcohol or ordinary stains. It may be very simply applied with a brush or cloth, but be sure the surface is clean. Two coats should be sufficient and additional applications may be made depending upon the amount of wear.

Damp Spots on Wallpaper

QUESTION: *The walls of our ninety-year-old stone house seem to dampen the wallpaper in the lower rooms, leaving blotches and spots. We are ready to re-paper and are afraid it will spoil any new work we do. Interior partitions are dry but the outside walls, some of which are furred, seem to be wet. This condition happens after three days of rain.*

ANSWER: From the description you give us, one of the following conditions may cause this dampness. The flashings around the chimney may leak and allow water to run down inside the walls. The walls that aren't furred may be the cause, because the stone keeps the plaster cold and the interior warm air causes condensation when it hits this cold surface.

The window frames may need some further caulking, particularly along the top. If there is a sizable crack at that point, it will permit water to enter the walls. The stone-work of the walls themselves may need pointing up. Note the position of a damp spot on the wall and then look over the outside at the same location but two or three feet higher.

Articles on Managing Servants

QUESTION: *Is it possible to check back perhaps three years to an issue which contained an article on the managing of a large staff of servants in town or country?*

ANSWER: The issue to which you refer was the October, 1936, issue—the article was entitled, "This Matter of Managing Servants So They Will Really Serve". Another article on servant etiquette entitled, "Who is Martha?" appeared in the May, 1937, issue. Servant management was again discussed in the article, "Servant Etiquette", published in February of 1939, and more recently a proposed agreement between employer and general houseworker was offered in the article, "Wanted for General Housework", published in the October, 1940, issue.

Venison Sausage

QUESTION: *In looking through my collection of cook-books I have failed to find any recipe for venison sausage. Can you give me one?*

ANSWER: The following recipe for venison sausage appeared in the "Epicurean" published by Charles Ranhofer, former chef at Delmonico's:

Chop up 3 pounds of lean and sinewless venison with the same weight of fresh pork, 1 coffee spoon of fine spices or else powdered sage, 2 coffee spoonfuls of pepper, 3 coffee spoonfuls of salt and 3 gills of water. When all this is well chopped, fill some mutton casings so as to form sausages about 5″ to 6″ long. Prick them and broil under a medium flame.

Origin of Stumpwork, Petit Point

QUESTION: *In discussing needlework of various types the question has come up as to the difference between petit point and stumpwork. Can you tell us a little of their origin and history?*

ANSWER: Petit point embroideries were originally worked out on canvas by needlewomen in the latter part of the 16th Century. Biblical, allegorical and mythological motifs were adapted from the tapestries they saw around them.

Stumpwork was a raised embroidery done on white satin which was popular during the Jacobean and Restoration periods. In stumpwork the figures are padded and worked in the half round which gives them a somewhat three-dimensional effect. In one 16th Century pattern book it is referred to as "raised-workes".

Engraving or Portrait over Sofa

QUESTION: *Will you advise me concerning the selection of a picture for my 18th Century French living room. The color scheme is burgundy, blue and gold. The furniture is all French with the exception of a Chippendale coffee table, commode and mirror. Could a French engraving such as "Benjamin Franklin at the French Court" or "Visitors at Watteau's Studio" be hung over the sofa, or do you prefer a portrait? What style of radio-phonograph should I use?*

ANSWER: The French engravings are preferable to the portrait to be placed over the sofa, as a horizontal picture will be more in proportion. Period

(Continued on page 50)



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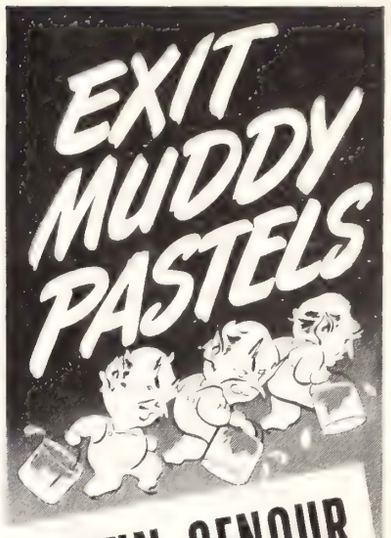
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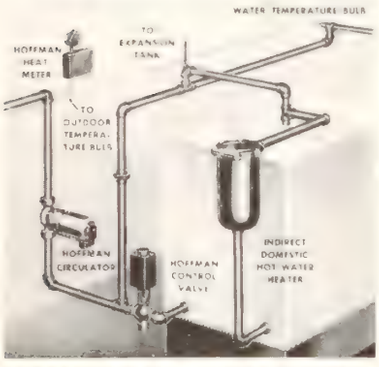
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QUESTIONS AND ANSWERS

(Continued from page 49)

cabinets for radio-phonographs are available in Chippendale, Hepplewhite and Louis XVI styles, and your choice will depend upon whether you want the feeling of the French or English to predominate.

Antiquing, Staining Woods

QUESTION: *What treatment is used to gain an antique effect on stained woods?*

ANSWER: One method of antiquing and staining wood is to apply a coating which may consist of Triple F powdered pumice stone combined with turpentine and a small amount of varnish. The mixture is applied to unfilled, unstained wood and left untouched for about half an hour, after which it is wiped away with a soft cloth so that all that remains is in the grain or the checks of the wood. The more open the grain of the wood, the more satisfactory the results will be.

Another type of smut or antique smut finish which leaves a slightly roughened surface is a mixture of glazing liquid or flatting oil combined with powdered rottenstone. This finish is applied between coats of varnish, the main surface being wiped off while the corners and depressed portions retain the smut.

Covering Pipes in Game Room

QUESTION: *I would like to make a playroom in my cellar. Please give me information on methods and material to cover pipes, electrical wire and beams in the ceiling to improve appearance.*

ANSWER: A good method to use in covering the beams in the cellar is to nail sheets of composition board directly to them. Any of the good building boards are very well adapted to this kind of job. Be sure to leave a handhold for access to any water supply valves that may be between the beams. Electric cables will probably be above the low line of the beams' edge and will be covered. Pipes may be painted to match the ceiling.

Rough Finish on Cement Porches

QUESTION: *I have two cement porches, one tinted red, the other a natural gray. Both porches are very rough and look as if they had a scum over them. We were advised to let them dry thoroughly for a month or so and then scrub with sand. This did not improve their looks and I've since been told that it is not a "trowel" job. What can I do to get a smoother surface?*

ANSWER: Your cement porches are apparently what is known as a rough job. As a rule, porch floors are "floated" with a steel trowel and this results in a hard smooth finish. If this is not done, you have a very porous surface that gives off a mottled, uneven-looking deposit, which is the scum-like look you refer to. An application of cement hardener will fill the pores and leave an even surface which will take paint properly.

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(Continued from page 42)

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GREENS FOR SALAD BOWLS

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names for them) of which some few will be best adapted to local conditions and known as such to reliable seedsmen. For the first cutting come the loose-leaved sorts: the old Simpson's Early Curled; Prizehead, which is tinged with reddish brown; or the green Grand Rapids, which is hardier.

The "heading" lettuces, which form the main crop of the commercial grower, take longer to reach maturity and are therefore more apt to suffer from the advent of Summer, though sufficient moisture and the planting of adapted varieties will make for success. Of the popular New York or Iceberg type, Imperial 847, Imperial D, Imperial 44 may be recommended, depending on the zone; of the thicker-leaved, butterhead type, the Boston varieties have long been the favorites, and improved strains are now available.

Cos lettuce, thriftier and hardier, deserves to be more widely used in American salad bowls. It is sweet, lacking that tang of bitterness often found in the other types, crisp, and from every point of view a good type to grow, including the fact that it has more leaf area in its tall plants. Paris White (the "white" refers to the seed; the lettuce is green) is the ranking variety, its concave leaves folding to the center of the plant and thus making it unnecessary to tie them up. Some of the standard works on horticulture describe cos lettuce as heat-resistant, others say it will thrive only in cool weather. Experience shows, however, that in its weather preference it differs but little from the others.

Recently a new type known as Cosberg was introduced; it is a cross between White Paris Cos and an Iceberg type. In appearance it is rather like a smallish Iceberg, but the leaves have the cos texture and it stands up well to Summer weather.

Sowing lettuce

Spring lettuce, in most sections of this country, must be sown in flats or cold frame, thinned out and hardened off before transplanting, which will come about six weeks after sowing. In the garden, the hoe should be used but lightly, remembering those shallow roots. Finally, at the only time when any knife should ever touch a lettuce, cut a head when the morning dew is still on it, wrap it up and keep it in the refrigerator until you are ready to exercise the art of salading.

Endive is an excellent salad plant, grown very similarly to lettuce, which it advantageously replaces for the home gardener in the heat of Summer and cold of Winter. It is essential, however, that it be bleached, by tieing up the heads or covering them, for some three weeks before cutting; otherwise the leaves will be bitter and not crisp. Care must be taken that the plants are entirely dry when this is done, for the hearts are apt to rot if left with even a sprinkle of rain. There are two types: Escarolle or Batavian, of which Full Heart is the best variety; and Ruffec, of which the Green is preferred, for late planting. If this is set out in September, it may be taken up on the arrival of frost with a ball of earth on the roots and stored indoors, preferably in the dark so that it will blanch, and be available for Winter use.

French Endive is Witloof (i.e. whiteleaf) chicory; it provides a most delectable Winter salad of distinctively clean, sharp flavor and the perfection of texture. In the garden it is an easy plant to grow, but has a substantial root which requires a decent bit of soil as free as possible from clods and stones. The usual practice is to lift the plants at the approach of frost, cut off the tops an inch or so above the roots which are then stored in cellar or greenhouse, where a few plants at a time are re-set in soil or sand, and covered with it three or four inches deep. From the reserves stored in the root a compact edible head will soon push up. That seems simple, but actually it is quite a troublesome job, and provided a hard frost does not come too soon, the gardener in reasonably mild areas may content himself with topping the plants in the row and ridging up a foot or more of earth on them.

Chinese cabbage

A species that is very deservedly gaining in favor is Chinese or celery cabbage—properly called Pe-tsai and not a cabbage at all but a mustard. It is very easy to grow in Spring or Fall, but needs moisture and plenty of plant food and does not like too much heat. The best variety is Chihili, tall and cylindrical; it should be listed as a "must". for the 1941 garden to provide good greens and better salads.

Celery growing is only for the most enthusiastic of home gardeners, but celeriac, or turnip-rooted celery, is very easy to grow and the roots when sliced are good eating, either in salad or as a pot-herb.

Corn salad is quite extensively cultivated in France, where it is called *mâche*, and if grown in fertile soil it is a tolerably good plant for the earliest salad as its texture and color are agreeable, but its flavor, though pleasant, is slight. It therefore needs the addition of some piquant herbs such as the cresses, the combination then being very well balanced. Such are garden cress, or pepper-grass, and Upland, or Spring, cress, both also very early and no trouble at all to grow.

Radish is too well known and too simple of culture to call for any mention here beyond the suggestion that only a very little at a time be sown, since the roots turn pithy so quickly after reaching the eating stage. Try some of the long ones this year, such as French Breakfast or Brightest Long Scarlet, and for Fall planting Chinese Rose.

The average home garden does not have much room for the sprawling vines of cucumber but, if it is grown, there are three varieties introduced in recent years which are improvements on the older types: Colorado, A & C, and Straight-8. Though the expert can detect differences, they are pretty much alike, being dark green, fairly long and more or less cylindrical. Cucumber does not like to be moved and it is a warm weather plant, therefore if it is to get off to an early start, the seed should be set in pieces of old sod upturned or

(Continued on page 52)



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That finish on Streamline is really beautiful—so rich and warm and *even!* And how everyone admires the modern "shadow pattern" effect given by the extra-wide beveled strips! Best of all, Bruce *Streamline* costs no more than ordinary hardwood flooring finished after it's laid—yet look at the "dividend" you get in extra beauty and wear!

MAKE THE "SCRATCH TEST"

VISIT YOUR LUMBER DEALER. See with your own eyes the proof that Streamline's amazing new finish resists scratches that mar and chip ordinary "surface" finishes. See the warm, rich beauty of this lovely new pre-finished hardwood flooring that ends "guesswork"—you know *beforehand* just how your floor will look and wear. Let us send you colorful literature showing Streamline Floors in charming



E. L. BRUCE CO., 1424 Thomas St., Memphis, Tenn.
FLOORING · FLOOR FINISHES · TERMINIX

BRUCE STREAMLINE HARDWOOD FLOORS
By the World's Largest Makers of Hardwood Floorings

GREENS FOR SALAD BOWLS

(Continued from page 51)

small collapsible pots. The cucumber beetles are aggravating, but can be well controlled with derris dust.

Mustard is a very useful addition to many a salad bowl for its pleasant pungency, and it is very easy of culture; the most popular variety is now Southern Giant Curled. The mustard-and-cress of England, a staple Winter salad there, is really rape and cress, with a little leaf mustard included.

In the onion tribe, which the true salad maker will regard as indispensable though to be used with that discretion which raises the practice of the art above mediocrity, are onions, to be grown from sets; garlic, to be rubbed on a crust to be rubbed on the bowl, grown from its cloves and in rather poor soil; the mild chives and shallots which can always be bought in clumps of little bulbs and then planted out.

If a corner can be found for them, there are several minor salad plants such as sorrel, of pleasant light bittersweet flavor; rocket, sometimes found on the markets as erucola, a very little of which will give a distinctive, slightly brackish taste to a salad that is relished by some; and dandelion, of which the cultivated, thick-leaved variety is well worth growing.

Finally, there are the herbs. In 1941, no garden, and particularly no salad garden, will be complete without its herb section, but that definitely fascinating subject requires a chapter devoted to itself, and to this we must return later.

IN DEFENSE OF CONTRACTORS

(Continued from page 39)

ing and re-flashing a chimney, around which shingles had been laid, torn up, relaid, torn up, relaid, etc., so many times that every time the subject comes up we have a knock-down, drag out fight with the Little Woman.

Nobody likes to make a monkey of himself, especially on paper, in writing, for posterity.

But this is intended to be a story with a moral. We believe that we have turned out to be perfect chumps. And we hope that it may do some good to point out the pitfalls to others. We have met up with a lot of other Know-It-Alls. They are going to save a lot of dough by dispensing with architects and contractors.

For ourselves, about the finest people in this world are competent general contractors, electricians, plumbers, highway engineers, masons and well drillers.

You might add to that list landscape architects. For me? No. Why would I waste money on having somebody else do the landscaping?

I can do that myself, and save a lot of dough.



TIRED WALLS
come to life

★ The fresh, picturesque beauty of Scenics gives a flattering background to your favorite room. They lend a note of charm and graciousness to every setting.

Drop in to your wallpaper store and ask to see the new Schmitz-Horning papers and catalog. Or send 25c in coin or stamps to us for your own copy of this large, beautifully illustrated catalog. It contains scores of ideas in Colonial Scenics, waterscapes, florals, landscapes and old prints for every room in every home, large or small.

THE SCHMITZ-HORNING CO.
781 EAST 82nd ST., CLEVELAND, OHIO

Warms Every Corner of RUMPUS ROOMS



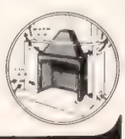
New-Type
FIREPLACE
Circulates Heat

Now build a Heatilator Fireplace in your basement rumpus room and enjoy even, healthful heat that quickly floods the entire room. That's because this new-type fireplace actually circulates heat to far corners, assuring comfortable room temperatures and warmer floors.

Architects and heating engineers recommend the Heatilator Fireplace for basement rooms, dens, libraries, summer homes and guest houses. It makes summer camps usable weeks longer—even for week-ends of winter sports.

WILL NOT SMOKE

Concealed inside the masonry, the Heatilator is a double-walled steel form around which any style of fireplace is correctly built. Faults of design that commonly cause smoking are entirely eliminated. Adds but little to cost of the fireplace. Write for complete facts.



HEATILATOR COMPANY
643 E. Brighton Ave.,
Syracuse, N. Y.

HEATILATOR Fireplace

GUIDE TO MANUFACTURERS

(Continued from page 50)

LIGHTING FIXTURES—WIRING

Chase Brass & Copper Co.
Cutler Hammer Inc.
General Electric Co.
Illuminating Engineering Socie
Lightolier Co.

PAINTS

Samuel Cabot Inc.
Martin Senour Co.
Pittsburgh Plate Glass Co.

ROOFING

Red Cedar Shingle Bureau
Ruberoid Co.

GLASS

Libbey-Owens-Ford Glass Co.
Owens-Illinois Glass Co.
Pittsburgh Plate Glass Co.

FLOORS

Tile Mfg. Assoc.
Delaware Floor Products Co.
Armstrong Cork Products Co.
Congoleum-Nairn Inc.

CURRENT REVIEW

OLD FURNITURE FOR MODERN ROOMS by Edward Wenham. *The Studio Publications, Inc.*

If you have a hankering after old furniture (and who has not?) you will find a wealth of information and countless practical suggestions in Edward Wenham's new book *Old Furniture for Modern Rooms*. For this is by no means just another book on antiques. While it gives you all the essential facts about English furniture from the time of the Restoration of Charles II to the Regency, it is concerned chiefly with the kinds of old furniture suitable for the average modern house or apartment.

The book opens with a description of the various pieces of antique furniture appropriate for use today in our modern smallish rooms, with advice on what to look for, how to buy and how to combine the pieces once you have found them. In this connection, the author takes up the main rooms in the house, room by room, and suggests types of old furniture suitable for them, and how to arrange it.

As all the furniture suggested has been selected for the person of moderate means, this book with its comprehensive chapters on design and arrangement, its instructive drawings and illustrations, will be a stimulating addition to your bookshelf. For whether you are a collector, a young homemaker starting with one prized chair, or just a reader who likes to browse among the facts and fancies of old furniture, you will appreciate its practical approach.

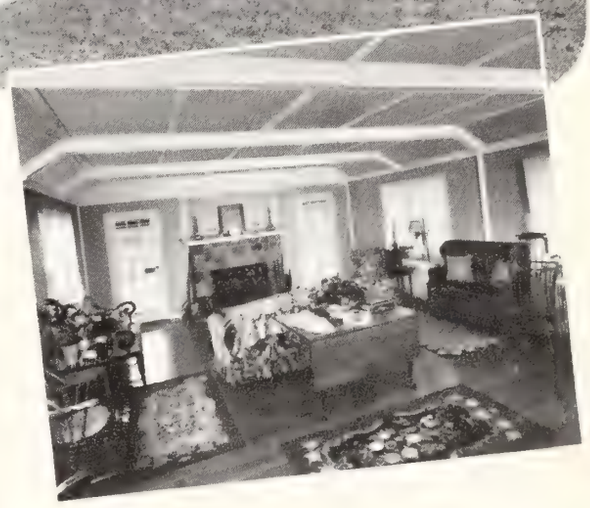


PICK OUT a site, select from many available plans the Hodgson House you prefer—and you can't go wrong in your search of an enjoyable home. Prefabricated Hodgson Houses detour the griefs and disappointments which often occur when you build a house "from scratch." Hodgson designs are authenticated—proved. Our long experience assures their strong, correct, accurately fitted construction. They've sound materials; they're weathertight, beautifully finished—*comfortable*. Practical for summer or year-round homes.

Shipped in complete, perfect-joining sections, Hodgson Houses can be readily erected by local labor (no need to hesitate because of shortage of skilled carpenters). Hodgson supervision is available if desired. Two to three weeks is all it takes—from house planning to house warming. Think of it! Send for interestingly illustrated FREE CATALOG H-12.

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WHY BOTHER WITH BLOWN FUSES?



Restore service this easy, convenient and modern way!

When lights go out, or service goes off . . . don't interrupt your busy day to hunt for fuses you never bought, stumble down cellar stairs, fumble gingerly in the old fuse-box wondering what to do. Instead, install the new and marvelous convenience of the modern Cutler-Hammer Multi-Breaker. Then when service fails, you simply step to the kitchen wall, reset a little lever that has snapped out of position . . . and, presto! your service is completely restored. It is just the same as snapping on a light switch. Nothing to buy . . . nothing to replace. The average new home can have this modern and safe protection for less than $5.00 additional. Also easily installed in old homes. How can *you* get one? What are *all* the facts? Write today for our free booklet "Goodbye to Fuses." CUTLER-HAMMER, Inc., *Pioneer Electrical Manufacturers*, 1397 St. Paul Avenue, Milwaukee, Wisconsin.

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MULTI-BREAKER
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FREE BOOKLET—Tells facts about new, better home electrical protection. Write TODAY for your copy.

Is your kitchen as modern as YOU?





Or is it a little behind the times both in appearance and equipment—the one room you've often wished to improve. If so, here's the solution. Discuss your problems with one of our kitchen planning and remodeling experts. Let him show you how easily and economically your present kitchen can be brought up to date. He'll take full responsibility for every last detail, so why not decide today that "It's time to modernize," and enjoy the beauty and convenience of a Coppes NAPANEE kitchen. It's the best from every standpoint—the one kitchen you'll appreciate more and more as the years go by.

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You'll want to know more about Andersen Complete Window Units, used and recommended by architects and contractors everywhere. They are factory-fitted, precision-built, like a fine automobile. Enjoy the beauty of design and depth of shadow line of these fine wood windows.

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Please send me your Portfolio of Window Beauty Ideas. I understand there is no cost or obligation.

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Address . . . . . .
City . . . . . State . . . . . .



"**Of course I serve dinner** on a table made of wood. My chairs are wood. So is my sideboard. And in other rooms, too, I prefer wood. My piano, my beds, my chests, my windows and my doors, all are wood. So for my blinds, of course I chose Wood Venetians." There is no clash, all is harmony, when you add Wood Venetians to all your other lovely home furniture and furnishings. Wood is soft, silent, always in good taste. Remember, only wood blends with wood. Ask your local Venetian blind dealer.

Wood Venetians

Wood•for•Venetians Association

TAKE A LETTER

Diverse comments from our readers contribute many editorial ideas! What are yours?

All in Favor

Dear Sir:

. . . have you ever thought of a California issue picturing gardens and patios?

ABIGAIL VON SCHLEGELL,
Pasadena, California

• *We are fully aware of the wealth of color in the gardens of this section. We will plan to cover this subject when space permits.—ED.*

Flower Arrangers

Dear Sir:

. . . many people are interested in seeing flower arrangements. I hope you will show as many of the International arrangements as possible!

MARCELLE MARTHE BREAKEY,
Mt. Kisco, N. Y.

Dear Sir:

In your January issue you have an article on "First Principles of Flower Art". . . . Will you please tell me why in heaven's name you print such articles; they tell us nothing.

FLORENCE R. STEVENS,
Harrison, N. Y.

• *We felt it was a very important foundation to the success in flower arrangements. Throughout the year, there will be more articles by top-notch arrangers. —ED.*

"Problem Decoration"

Dear Sir:

I have been very much interested in reading the article appearing in the January issue of HOUSE & GARDEN entitled "Problem Decoration". The public is so infrequently advised as to the true merits and services of the professionally trained and experienced decorator that an article such as this is really received with appreciation by all of us who are endeavoring to produce a service in this field.

WILLIAM A. KIMBEL, Pres.,
American Institute of Decorators,
New York City

Dear Sir:

. . . the January issue of HOUSE & GARDEN, a "shore rip snortin'" old Western home was pictured.

HELEN HECK,
Reading, Pa.

• *Western twang from Pennsylvania? —ED.*

Building? Plan for COMFORT —Specify



FITZGIBBONS

STEEL BOILERS or AIR CONDITIONERS

WE ASKED A HUNDRED HOME OWNERS why they bought Fitzgibbons equipment. The answers showed that it was not price, nor appearance, nor even operating economy, but the certainty of solid COMFORT obtained in the Fitzgibbons steel heating boilers or air conditioners they selected.

[illegible] comfort, too, whether you own or are contemplating a lavishly appointed residence or a modest 5-room home.

The [illegible] will bring you all the reasons, in detail.



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[illegible] Steel Boilers ☐ Air Conditioners ☐

Name [illegible] Address [illegible] State [illegible]



...so easy to have with gleaming **MONEL**

CLOSE your eyes and picture *your* kitchen as *you* want it—with gleaming Monel. Open your eyes and learn how easy it is to buy and install Whitehead-Monel Kitchen Units . . . how their lustrous, easy-to-clean work surfaces grow more beautiful with the years—repaying you a hundred-fold in time saved, in sheer kitchen fun! Remember, Monel can't chip from the slam-bang of pans . . . can't crack, rust or wear out. And Whitehead-Monel Kitchen Units bring you *Monel* sinks, drain boards, and other work surfaces, combined with roomy, *matched*, metal cabinets to fit any desired floor and wall plan.

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★ *This Free Booklet* on kitchen planning tells how. Write for your copy of "That's the Kitchen I Want." Address:
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House & Garden

A CONDÉ NAST PUBLICATION

Double Number

IN TWO SECTIONS

In this section:

Essentials of authentic Colonial design

Spring gardening guide

In attached section:

275 home improvements: from minor repairs to major remodeling



MARCH 1941

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PRICE 35 CEN

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PAT. JAN. 21, 1908

Rich in Tradition

These designs were inspired by the creative genius of old-time silversmiths. They charmingly reflect all the gracious tradition of by-gone days.



Distinctive Beauty

Decoration without ostentation. Full of appeal to the brides who enjoy today's return to the age of elegance and femininity.



Aristocrats of the dinner table



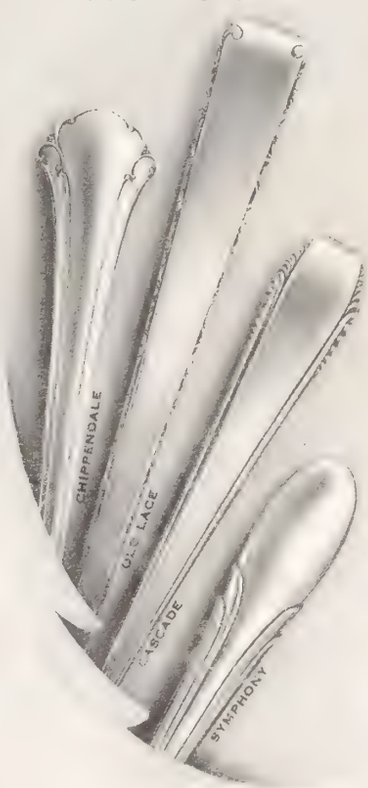
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With all the serene loveliness of a mountain pool glimmering in the sunshine. A happy group of patterns for those who enjoy quiet dignity of form and design.



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WRITE FOR "*How to Plan Your Wedding and Your Silver*," a book of helpful information. Twenty-four fascinating pages. Very practical and priceless pictures and prices of all TOWLE patterns with chart of engraving suggestions.

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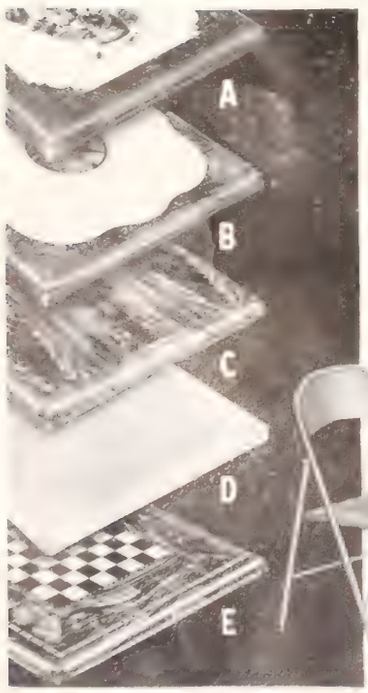
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SAMSON DE LUXE CARD TABLES AND CHAIRS

House & Garden
March, 1941

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Vol. No. 79, No. 3

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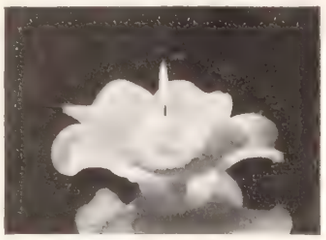
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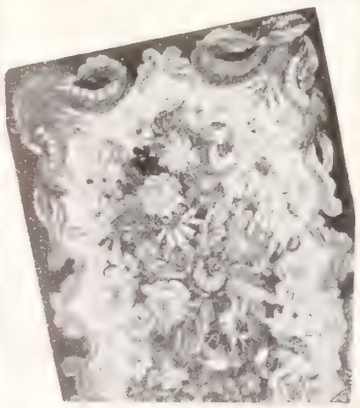
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Any standard finish $2.00 extra
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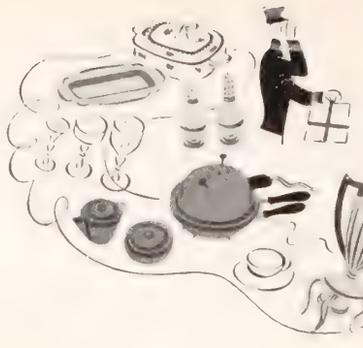
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LAURA H. G. COPENHAVER
"ROSEMONT" MARION VIRGINIA



SHOPPIN

If you are interested in any of the merchandise show on these pages, kindly address your checks or mone orders directly to the shops mentioned in each ca



An eight-petalled lily, as fragile as the flower, is this beauteous bowl. Made of chalky-white, paper-thin porcelain, it seems to glow with radiant light. Pale green leaves encircle the outside of the base, and it rests upon a plain teak stand. 8½" in diameter, and 4" high, it is a piece to treasure. $7.50. Yamanaka, 680 Fifth Avenue, New York City



Light as a feather, strong as an ox, and beautiful as only a bird can be is this tôle tray. The mallard print is an authentic Audubon reproduction, and that alone is worth treasuring. 13" x 16", with green gallery and gold edge, it comes in an antique crackled finish. $3.50, and a beautiful buy! Scully & Scully, 506 Park Ave., N. Y. C.



Drafted into active army service is this sleek silver identification bracelet. Send Johnnie off to camp with this reminder on his wrist. Sterling silver, with non-tarnish rhodeum finish. Engraved with his name or monogram, in block or script letters, $3.95; 12K yellow gold fill, $5.95. George Stern Company, 191 Madison Avenue, New York City



Bought by the women, but sat in by the men, is this slim slipper chair. Only 2' 6" high by 15" wide, it's a triumph in comfort. Send 1¼ yards of fabric, and 4 yards of gimp, and it will be covered and sent express collect for $40; or in muslin, same price. Mahogany or walnut with brass rosettes. Reynal & Reynal, 640 Lexington Avenue, New York City

ROUND

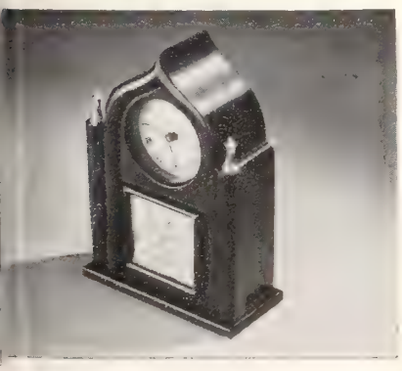




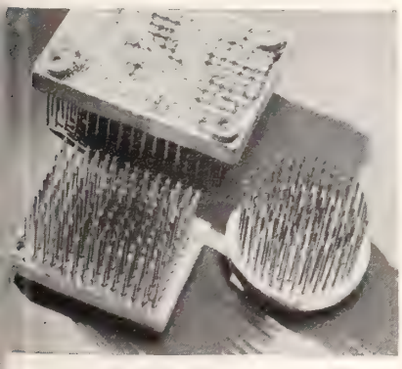
JUST the right size and just the same size high are these twin glasses. An exclusive with Georg Jensen, they are made of fine, clear glass. Both have heavy bases that give so firm a foundation. The cocktail glasses hold 4 ounces, and the highballs 10 ounces. $12 a dozen plus postage, for either type glass. Georg Jensen, Inc., 667 5th Avenue, N. Y. C.



FILIGREED suetchow forms the top of this handsome cigarette box. Suetchow is a real stone, light brown in color, very similar to jade, and, we think, quite as lovely. The box, covered in honey-colored leather, measures 7″ x 5½″ x 1¾″ deep, and has 4 compartments for cigarettes. $12 from Grogan Co., Wood Street and 6th Ave., Pittsburgh, Pa.



UPSTAIRS or downstairs or in my lady's chamber this miniature clock will go. The original, a mantel clock, was made by Mummery of Dover, England, about 1830. 6¾″ high x 4¾″ wide, it comes in maple or mahogany finished wood. With alarm, $5.50; without, $5. Sent by parcel post collect. Write to The Maple Shop, Westwood, New Jersey



A CHALLENGE to any flower fan . . . a set of super-professional flower holders! Made of lead with brass pins, they come equipped with rubber feet. 3 sizes, 3 weights and 3 prices: #1, 3″ x 4″, 2½ lbs., $2.50; #2, 2½″ x 3″, 1½ lbs., $1.50; #3, 2½″ in diameter, 1 lb., $1.25. Cobble Stone Gardens, 10036 Conway Road, St. Louis, Mo.



FROM the whole black berries grind your pepper at the table. The French have done it for years and with what a spicy success! This set of pepper grinder and salt shaker is done in swirled wood, blond or mahogany finish, and a full 4″ high. The salt is $1.50, the pepper, $2. Both plus postage, and both from Neiman-Marcus, Dallas, Texas

MODERN
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All decoration pays tribute to Modern today because it's the language of contemporary living. In its many forms, Modern caters to the youthful and the forward-looking of all ages. We at Modernage are young, too, but old in the ways of this new decoration!



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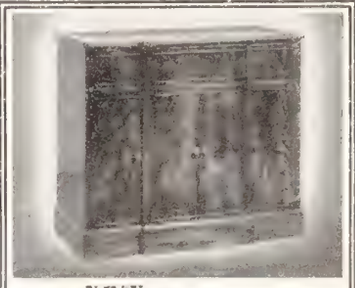
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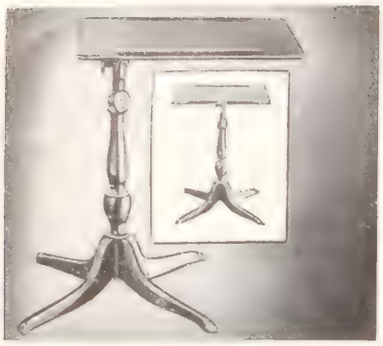
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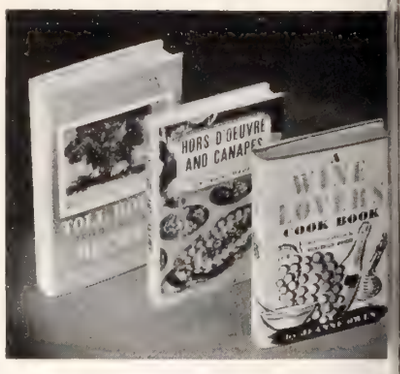
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SHOPPIN



THE mold was Swedish, the craftsman American the product? Well, you can see for yourselves, a crystal vase, crisp and clear. It stands 9¾" high, and its top measures 5½" in diameter. Fill it with first forsythia of March, and welcome sweet Springtime! $4.50 plus postage. From Style, Inc., 1520 Connecticut Avenue, N. W., Wash., D. C.



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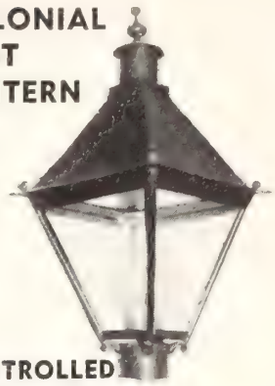
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SHOPPIN

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MEN are hard to please . . . and how we know it! But here's a sure-fire hit. Three jugfuls of completely virile satisfaction. Left to right: after-shave lotion; shampoo; after-shave talc. Order the pottery jugs in gloss green, blue, mahogany or plain buff. $1 each, plus 20c postage, or $3 the set, plus 30c postage. La Dal Toiletries, Newton, New Jersey



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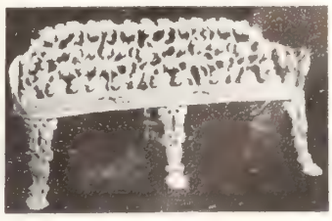
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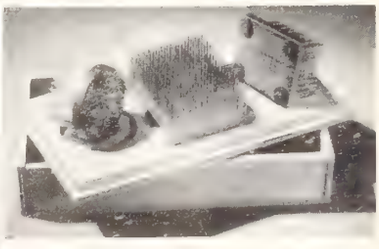
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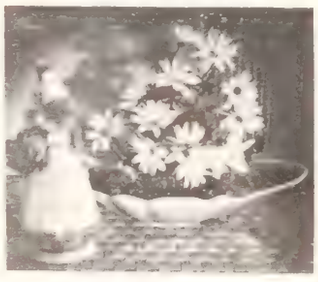
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AN adaptation of the old Victorian music stand is this rack for magazines. Its lyre-like shape will add a harmonious note to your sun-flooded terrace. Made of cast iron, it is 12" x 8½", by 4" deep. The finish is dull black, the weight light, for easy transportation. $3; add 50c if west of the Rockies. The Graf Studios, Wilmington, Ohio



MADE in the old Lover's Knot design, with a Pine Tree border, this is a double-duty, double-weave couch cover. One side is woven so that light colors predominate; use that side for Summer. Reverse it when Winter winds start blowing. 55" x 85", it comes in indigo blue, rose and white. $12. Laura Copenhaver, Rosemont, Marion, Va.



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of the Orient is an authentic history and description of the Japanese Roseflowering and Weeping Cherry, Flowering Crabapple, hardy Magnolia, and other unusual decorative trees; price 20c. "Oriental Wistaria for the American Garden"; price 10c. Wohlert Nurseries, Penn Valley, Narberth, Pa.

A SHORT GUIDE

800 varieties of trees and shrubs are listed in this complete illustrated catalog. An outstanding feature is the first introduction of a new race of hybrid azaleas. Write for catalog 128 to Kelsey Nursery Service, 50-P Church St., New York City.

ADAPTABLE, PORTABLE GREENHOUSE

is the new Orlyt which can be erected in a few hours. Radically new, and very low in cost. All greenhouse enthusiasts take notice! Illustrated brochure free. Lord & Burnham Co., Dept. H.O., Irvington, N. Y.

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STEARNS POWER LAWN MOWERS.

A folder lists models for every lawn—large and small—and gives details of construction and operation, along with prices. Catalog 53. E. C. Stearns & Co., Syracuse, New York.

COLDWELL

catalog of power and hand lawn mowers includes a new inexpensive model for smaller lawns and power motors for large estates. It helps you decide the kind and size you need. Coldwell Lawn Mower Co., Newburgh, N. Y.

HOW A TREE GROWS

gives simple scientific facts about the function of everything from roots to heartwood, sapwood, cambium and medullary layer—all with a view to helping you protect your pet trees from ill health! The F. A Bartlett Tree Expert Co., Stamford, Connecticut.

HOMEFURNISHINGS

THE BRITTANY FOURSOME,

four attractive folders, describe Tomlinson's Brittany Corner furniture, comparable to original English and French country furniture. Bedroom, living room, and dining pieces, in many finishes, made from native fruitwood, are charming and adaptable. Tomlinson of High Point, Dept. HG-3, High Point, N. C.

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STYLE & CHARM IN EVERY ROOM

is a fat little booklet which answers every conceivable question you could have about the use of wallpaper in decorating your home. It analyses the basic patterns and tells how they can be used to create beautiful backgrounds in every room of your house, no matter what architectural and decorative motif you have to work with. Send 10c to Nancy Warren, United Wall Paper Factories, Dept. HG-3-41, 3330 W. Fillmore St., Chicago, Ill.

WALLPAPER

There are two illustrated brochures in which are described a large selection of wallpapers: "Venwood Wallpaper" and the "Kro-Mura Scenic Wallpapers". Write to Schmitz-Horning Co., Dept. H.G.-3, Cleveland, Ohio.

FOR ENDURING DECORATION

is a practical guide in the selection of wall covering to harmonize with your furnishings. In a series of natural color photographs, it shows appropriate patterns in Wall-Tex for every room in the house. It charts color schemes for ten types of rooms, and includes large samples of fabric for testing the washability of each. Columbus Coated Fabrics Corp., Dept. HG-31, Columbus, Ohio.

THE SHRINE OF THE HOME

gives pointers on what to look for in construction, workmanship and materials when purchasing upholstered pieces and, in a series of drawings, emphasizes the superior finishing details of Jamestown Royal's upholstered furniture. For this and full color room groups designed for "lounging joy", send 10c to Jamestown-Royal Upholstery Corporation, Dept. HG-3, Jamestown, N. Y.

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of Modern Decoration is a complete and delightful primer on one phase of interior decoration—your walls. It will help you to diagnose your house, to cater to the physical features of each room, select color and pattern and choose the right motif for period effects. Send 10c. Address Jean McLain, Dept. K-21, Imperial Paper & Color Corp., Glens Falls, N. Y.

A GUIDE TO ENGLISH AND FRENCH

Furniture of the 18th Century is a 48 page book, illustrating over 100 pieces of furniture in room settings, groups and single pieces. The selection, the arrangement, the care, and the art of making fine reproductions, with a guide to 18th century style, all are lucidly and beautifully presented. Send 25c. Baker Furniture Co., 20 Milling Road, Holland, Mich.

SMART NEW FURNITURE STYLES

This booklet by Kent-Coffey illustrates the wide range of moderately priced smart Modern and Traditional styles available in exclusive bedroom and occasional creations. Write to the Kent-Coffey Mfg. Co., Lenoir, North Carolina.

16 CHARMING CONSOLE PIANOS

by Gulbransen are shown in five brochures that describe the graceful period styling and wealth of tone to be found in small pianos made with standard keyboards. Gulbransen Co., Dept. H, 816 No. Kedzie Ave., Chicago, Illinois.

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offers two grand booklets: (1) "Charm of a Livable Home"—showing a wide variety of selective furniture for every room. (2) "Williamsburg"—a picture story of the Restoration, illustrating approved reproductions of Colonial furniture. Send 10c for each. Kittinger Co., Dept. HG-3, 1893 Elmwood Ave., Buffalo, N. Y.

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brings back the graceful curves and fine workmanship of grandmother's prized pieces, in reproductions of chairs and sofas, tables and cabinets copied from a group found in Fredericksburg, Virginia, and other historic pieces. Send 10c. Vander Ley Bros., Inc., Dept. HG, Grand Rapids, Mich.

CARPET MAGIC,

by Clara Dudley, tells when to choose wall-to-wall carpet, and when broadloom rugs. It gives you 12 complete room schemes, in full color, in which a decorator selects not only the rugs, but harmonizing draperies, furniture fabrics and wallpaper. Alexander Smith & Sons Carpet Co., Dept. HG-341, 295 Fifth Ave., N. Y. C.

COLOR CLUES TO HOME BEAUTY

tells the story of color-coordination. Ten basic shades which will harmonize with popular styles and colors in other home furnishings have been used in making rugs and carpets. There are patterns to go with Early American, Traditional, or Modern rooms. Bigelow Weavers, Dept. 31HG, 140 Madison Ave., N. Y. C.

SIGHT SAVING AND STYLE

presents the story of I. E. S. Certification and what it means. It pictures the nine basic types of I. E. S. lamp and suggests where to use them. It outlines some of the tests that give protection on better light and better service. I. E. S. Better Sight Lampmakers, Dept. HG-3, 2116 Keith Bldg., Cleveland, Ohio.

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This extravagantly illustrated 32-page booklet can facilitate the best selection of wood finishes for your rooms. By turning some pictures of walls and ceilings back and forth, fifty-four individual rooms can be designed. Wood Conversion Company, Dept. 113-3, 1st Natl. Bank Bldg., St. Paul, Minnesota.

WINDOW WISDOM

Into an elaborate but handy folder, the makers of Fincastle Fabrics have assembled colorful suggestions of window treatments for every room in the house. Louisville Textiles, Inc., Dept. HG-3, Louisville, Ky.

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that roll up and down like a shade are the latest in protecting your home from insects. They are guaranteed for 10 years. Better find out about them by writing for the booklet of Rolscreen Co., Dept. 721, Pella, Iowa.

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are colorfully illustrated in a booklet which shows eleven decorative models of beautifully styled lamps suitable for both traditional and modern rooms, and priced from $5 up. Artistic Lamp Mfg. Co., Inc., 395 4th Ave., New York.

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by Gardner, as described in a colorful and informative booklet, will add greatly to the beauty of every room. In practically every shape, color, size, and price, these enclosures will also protect your walls from radiator smudge, direct the heat more effectively, and humidify steam-parched air. Send 10c to Gardner Mfg. Co., Dept. HG-3, Horicon, Wisc.

CARD TABLES

In a little leaflet Shwayder Bros. list five advantages of their card tables, and illustrate several wood finishes for which they are so famous. Shwayder Bros., Inc., Dept. HG-3, Denver, Colorado.

60 INSPIRED ROOMS

shows how American decorators and designers plan and execute rooms at Grosfeld House, and also gives the details of how and where you can obtain the various decorative elements exhibited. Send 10c. Grosfeld House, Dept. HG-3, 320 E. 47th St., N. Y. C.

NEW RUGS FOR OLD.

Free new 40 page booklet contains novel and inexpensive ideas on redecorating. Shows how old rugs, carpets and clothing can be re-made into modern and economical rugs to fit in with any decorating scheme. 61 patterns to choose from—early American, Oriental, modern, Texture and Leaf designs, solid colors, Homespun blends, dainty ovals. Olson Rug Co., A-52, 2800 N. Crawford Ave., Chicago, Ill.

ONLY WOOD BLENDS WITH WOOD

argues the case of wood for venetian blinds. The soft beauty of wood, its ability to take beautiful finishes, its lightness and smoothness, and the advantages of venetian blinds in general for ventilation, shade, and privacy are enumerated in convincing, attractive manner. Wood for Venetians Assn., Dept. HG-3, Suite 939, Russ Bldg., San Francisco, Calif.

A BEAUTIFUL PORTFOLIO

of photographs introduces Dunbar's two new complete lines of furniture: "Hampton", inspired by pre-18th century sources, and "Baltimore" following the 19th century classics from America's stately mansions. No servile reproductions, these hand crafted pieces will complement any decorative motif. Over 50 crystal clear pictures with descriptions come attractively boxed. Send 50c. Dunbar Furniture Mfg. Co., Dept. HG-3, Berne, Indiana.

STREAMLINE MODERN

shows page after page of smart groupings of charming living, dining and bedroom furniture, whose tailored simplicity and new "wheat" finish have been developed to blend harmoniously with any decorative theme. Send 10c. Heywood-Wakefield, Dept. W103, Gardner, Mass.

CHINA, SILVER, GLASS

HOW TO PLAN YOUR WEDDING

is a most delightful and practical guide for the busy bride-to-be. The lists of things to be done, index for wedding presents, and a complete display of Towle sterling patterns are assembled into a grand booklet. Send 10c to The Towle Silversmiths, Dept. HG-3, Newburyport, Mass.

TULIPAN STERLING SILVER.

Twenty-three representative pieces of exquisite hand-wrought silver are illustrated in this little book on the Tulipan pattern—a stylized tulip design of simplicity and great dignity. Facing diagrams quickly identify each piece. Frank W. Smith, Inc., Dept. HG-3, Gardner, Mass.

SPODE'S LOWESTOFT

is a fascinating brochure on the origins of this heirloom china of the past—and the future. It pictures many of the old patterns that are enjoying a revival today. Copeland & Thompson, 206 Fifth Ave., N. Y. C.

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designed by Libbey is presented in a thrilling thirty-two page booklet. Amazingly realistic photographs display exclusive glass and crystal patterns. Write to the Libbey Glass Co., Dept. HG-3, Toledo, Ohio.

ALVIN

offers folders on the newest patterns in sterling, with a price list to help you plan your flatware service. There's one on Mastercraft, Bridal Bouquet, Maytime and Chased Romantique. Alvin Silversmiths, Providence, R. I.

THE WELL-SET TABLE

is Gorham's authoritative text on "how to entertain with style in the modern manner". It pictures delightful table settings for every occasion, arranged by Robert Locher—with comments on silver and service, correct course charts, and a selection of 27 popular Gorham patterns. Send 10c. The Gorham Co., Dept. HG-3, Providence, R. I.

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is a neat little record book in which to list all of your silver. Insurance companies require inventory as proof of loss. Send 6c in stamps to Lunt Silversmiths, Dept. M-3, Greenfield, Mass.

HOBNAIL GLASS,

the perennial favorite of early Americans, is being reproduced from original molds by Duncan. It adapts itself beautifully to almost any decorative motif. Write for folder to Dept. HG-341, Duncan & Miller Glass Co., Old National Turnpike, Washington, Penn.

CAMARK POTTERY

has assembled a sixteen-page catalogue which displays several styles of ceramic craftsmanship. New and different flower arrangements are suggested to blend in with a large assortment of bowls and vases. Camark Pottery, Camden, Arkansas.

CASTLETON CHINA

has issued a new leaflet relating the history and traditions which have made possible its standard of quality, and explaining the special features which it offers. Fine china fanciers should have a particular interest in this brochure. Castleton China, 149 5th Avenue, Dept. HG-3, N. Y. C.

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House & Garden is published by The Condé Nast Publications, Inc., Greenwich, Connecticut. Condé Nast, President; F. L. Wurzburg, Vice-President; W. E. Beckerle, Treasurer; M. E. Moore, Secretary; F. F. Soule, Business Manager. Executive and publishing office, Greenwich, Connecticut. The entire contents of House & Garden—text and illustrations—are protected by copyright in the United States and countries signatory to the Berne Convention and must not be reproduced without permission. Title House & Garden registered in U. S. Patent Office. Editorial and advertising offices, 420 Lexington Avenue, New York. European offices: 1 New Bond Street, London, W. 1. House & Garden is manufactured in the U. S. A. by The Condé Nast Press. Subscriptions, for the United States, Possessions, Canada and members of the Pan American Postal Union, $3.00 a year, $4.00 for two years, in advance (Note: Add 50 cents a year to Canadian subscription price to cover tariff). For all other countries, add $1.50 a year to cover postage. Single copies 35c; in Canada 40c. Four weeks' notice is required for a change of address or for a new subscription. In ordering a change, write to Greenwich and give both the new and the old address as it appeared on the wrapper of the last copy received.

IN THE NEXT ISSUE



The How-To Handbook

In April, the third in our "How-To" series will feature your Summer home. Among the ideas for indoors are twenty-four new designs for Summer slipcovers—with complete and clear instructions how to make them. Take April's HOUSE & GARDEN in hand and make your house a new Summer wardrobe!

Outdoors, we'll tell you all about shrubbery. What kinds to grow, how to plant them, prune them and care for them. How to grow delphiniums will then be considered; and finally we shall present complete directions for building terraces and dry-walls. And since both of these should be attractive as well as sturdily constructed, we show you how to plant your wall or your terrace with rock plants and low-growing flowers.



Spring Color Parade

The Special Section in April will feature HOUSE & GARDEN's Spring Color Parade of Ideal Homefurnishings. What are the leading periods in this year's best decoration? What hues, what shades will lead the color parade this Summer and Fall? What smart new accessories will brighten every room in your house?

All these questions you will be eagerly asking. And the April issue will give you the answers: three houses decorated in the three leading American periods; eight Current Colors which will light American homes this Summer; and eight Prophetic Colors which will lead the vanguard of American decoration this Fall.



Flowers on the Table

In the coming months your garden will be overflowing with flowers. You'll bring them into the house, gathering with a free hand; and your Summer tables, at all meals, will be lavishly spread with their color.

What better time could you choose to study new and attractive ways of arranging them? Patricia Kroh, a leader in this fascinating art, shows you in April how to ensemble flowers, linen, china and glass into inviting new table settings.


FROM AGELESS SKILL . . . Comes Treasured Beauty
Where comes the beauty that makes Libbey Modern American Glassware a princely gift, a treasure to own? From the crystal itself . . . gem-like in clarity, peerless in quality. From the mastery of Libbey craftsmen, whose skilled hands shape each lovely piece. And from designs so original, so clearly American, that Libbey is creating a new style-trend. At finer stores, select Libbey Crystal for a bride's home . . . or your own.
Libbey Glass Company, Toledo, Ohio.
Libbey
MODERN AMERICAN GLASSWARE

THE BULLETIN BOARD

Why Woods Are Damp. One of the functions of trees is to diffuse water vapor through their leaves, thereby maintaining the even balance of moisture necessary for good crops in fields and gardens. The hardwoods are better at this than the conifers. An average birch may bear 200,000 leaves which, during the course of a day, will pour into the atmosphere 15½ gallons of water. It is estimated that a beech forest evaporates no fewer than 14,000 tons of water during the Summer months. An old elm may fling out 7,000,000 leaves, enough surface to cover about five acres, and imagine their transpiration! Even an acre of wheat, so authorities say, in its few months of growth will give off about 1,000 tons of water.



Private Elephant. There was a time, in the early years of the last century, when fashionable Englishmen thought their garden parties needed a touch of exotic pageantry and, to supply it, would have an elephant, accompanied by a groom suitably attired, wandering up and down the grounds. Whether one kept a private elephant for this purpose or just hired it, seems a question. As late as King Edward VII's time a garden party at Warwich Castle was attended by an elephant. So far we have not seen the custom crop up in our more fashionable sets here. We keep other curiosities, male and female, but a private elephant with attendant groom, never.

Apostles. A milestone was reached when *Domestic Architecture* by H. T. Lindeberg recently appeared. Out of the several hundred various kinds of buildings Mr. Lindeberg has designed over the past thirty years, he chose to show 64 homes which mark the source, evolution and achievement of his superb taste. It was gratifying to discover that, over the years, HOUSE & GARDEN has published 14 of these.

Since no artist of Mr. Lindeberg's stature works unto himself alone, but needs must pass on his taste to younger men, he pays high tribute to those who labored with him. Gone from his direct influence to all quarters of this country and to South America, these 20 men and women now carry on, in their chosen fields, the tradition of his exacting craftsmanship and splendid inspiration. HOUSE & GARDEN has shown over 30 houses designed by Lindeberg apostles.

Hall to Vestibule. Changing habits of people will change architecture. In the ancient days of castle life, the entire household ate in a great hall, the family and its retainers and its dogs and cats. No chance for a nice quiet little meal. And since no Emily Post was about in those days, everybody grabbed what he wanted and dinners were rough and tumble affairs.

Then, apparently, the master and his mistress were urged by a desire to eat alone. Family meals became more private. There was no longer any need for a great hall. Gradually, through the years, the hall was reduced to a vestibule or entrance-way and the rest of the space used for living room.

Correction. In our January issue we incorrectly attributed a flower arrangement to Mrs. E. Kohler of Glen Cove, L. I., whereas it was actually made for last year's International Flower Show by Mrs. Charles Hoffman of the Scarsdale Garden Club. Also, the garden credited to Mrs. M. E. Henderson of Rahway, N. J., should have been credited to Mr. and Mrs. H. Sandkaut, Westfield, N. J.

Going South? Those who would go on Garden Pilgrimages this Winter will want to know that: Natchez has two pilgrimages, (we wish these ante-bellum patriots would get reconstructed) March 22nd to April 6th and March 2nd to 23rd; New Orleans holds its Spring Fiesta March 16th through March 30th; the Tenth Annual Narcissus Show of the Garden Club of Virginia will be held at Alexandria April 18th and 19th —and the Virginia Garden Week is April 28th to May 3rd. The Garden Club of Georgia will hold its fifth annual pilgrimage from early March to the middle of May.

Functional. Every now and then designers of the most ultra modern buildings hold forth on how *functional* these new structures are, as though functionalism was the attribute of our age alone. But when was a good piece of architecture design not functional? For its time and living customs, the Colonial house was functional and so was the Georgian, and they still are. Each age makes its own demands of architecture and each has its own conception of the extent to which a house is functional.

Tradesmen's Cards. We're slick, we Americans. What nation can beat us at advertising? At reader interest or "scare" copy? At bold trumpeting the virtues of wares? So we thought, counting several advertising men among our respectable acquaintances.

Then Mr. Hollis Baker of Grand Rapids sent us a little group of reproductions from a collection of London tradesmen's cards of the 18th Century. We now pass our ad. friends with scarcely a nod. Framed with elaborate etchings that show the calling of each, the wording beautifully lettered, the copy a straight declaration of fact without deafening claims, these cards have never been equalled for beauty or appeal, whether it be Thomas Edwards who sold asses' milk, or John Clark the lamplighter, or John Rigg who did sweating, bathing and cupping to ladies and gentlemen in the Little Piazza, Covent Garden. Only Brooks Brothers and our tonier wine importers now carry on this 18th Century heritage.



Saved by a Shirt Tail. As any man can explain, the fundamental difference between the British and the Americans is that the British make the tails of their shirts long and the Americans short. For this reason the following custom could never have happened here. In Gloucestershire, once upon a time, when ladies and gentlemen went out to dinner together on dark nights, the gentlemen pulled out the tails of their shirts and walked before to show the way and light the ladies. They were called "Dursley Lanterns". That was over a century ago. Even that early England was practising for the blackout.

More Street Names. The advantages of collecting picturesque street names are many—they cost nothing to acquire, they occupy practically no space except in one's memory and they don't have to be dusted.

So then we add to our collection five choice museum pieces from Connecticut and one from Philadelphia.

Rattling Valley Road is near Essex, Roast Meat Hill you'll encounter between West Cove and Kelseytown, and Satan's Kingdom between New Hartford and Canton. Wilton has a Honey Hill Road, which is very nice of a neighborhood boasting so many twisted by-ways. Middletown still speaks of Toddy Alley, a street up from the Connecticut River, once lined with grog shops where sailors swarmed when off-ship, in the old days of the river's world-flung traffic.

Chant Street is a blind street one block long which runs into the chancel end of a Philadelphia church and is thus appropriately named.



Weeping Cherry for spring enchantment

The garden of Mr. and Mrs. Clark Williams, Greenwich, Conn., has four parts—a blue tea garden, a quiet garden in pink, an old-fashioned garden and a rose garden. Wide paths separate them, and at the crossing are four benches, behind one of them this weeping Japanese cherry. Daffodils, early iris, forget-me-nots and pansies make a rich Spring carpet for its delicate, pendulous pink beauty

Flower Shows

Views and previews of this season's exhibitions

By Richardson Wright
Chairman, International Flower Show, New York

Come raw March and showery April and every one, gardener or not, feels a hunger for the touch of soil and the beauty that springs from it. Then it is that men "longen" to go to flower shows.

Consider the dates of the nine major exhibitions this year: Cleveland, February 22nd to March 1st, inclusive; the International Flower Show in New York and the Boston show both run from March 17th to 22nd; St. Louis, March 22nd to 30th; Seattle, March 23rd to 30th; Philadelphia, March 24th to 29th; Chicago, March 28th to April 5th; Detroit, April 5th to 12th; and Oakland, California, April 29th to May 4th. All of them in the flower-hungry months.

In Boston the Massachusetts Horticultural Society gives the show, with its coterie of garden clubs; in Philadelphia, the Pennsylvania Horticultural Society and the local clubs; in New York, the Horticultural Society of New York and the New York Florists' Club assisted by the Federated Garden Clubs of New York, the Garden Club of New Jersey and the Garden Club of America. Cleveland's show will be helped by the Garden Center, the most lively organization of its kind in the country. In fact, practically all of these great major shows given in March and April are the result of the combined efforts of many organizations working for common purposes—inspiration for those who come to see them, healthy competition between exhibitors, and the advancement of gardening.

Practically each one of these shows is the culmination of a whole year's planning. For a year committees and sub-committees meet. Exhibits are projected. Catalogs outlined. Nurserymen, florists and private estates sought to co-operate. Publicity outlined. Judges invited. Amateur gardeners and professional alike plant their bulbs and seeds far ahead to meet the date of the opening day. Those who are to make arrangements begin dreaming of line and mass and container. Schedules are studied meticulously.

The planning goes on month by month for a year, growing more speedy and hectic as the opening day approaches. Yet those responsible for these shows, who have to find the wherewithal to support them, who have to keep the hundreds of persons all working up to schedule, count the burden light if the show is a success. And most of these Spring shows are successful.

Let me take you behind the scenes of the great International Flower Show in New York, of which it has been my privilege to be Chairman for the past ten years. The show closes, say, March 22nd. The first week in April, the committee meets to begin work on the show of the following year. At this meeting the theme for next year's show is suggested by the chairman, discussed, adopted or rejected. This year it will be Pan-America, a "good neighbor" gesture.

In addition to the rent of the Grand Central Palace for a week—no insignificant sum—$40,000 is budgeted for prizes and $14,000 for publicity (this show is advertised in five language newspapers besides magazines and railway stations); special trains are arranged for travelers as far north as Springfield and as far west as Rochester; and buses are chartered for those who care to come from below Washington.

Meantime, the exhibits are projected and exhibitors lined up, both professional and private, according to a schedule laid out by a special committee. The garden clubs are working on their designs and individual schedules. From up and down the Atlantic seaboard judges are invited. Usually there is a special visitor brought from abroad to represent a foreign horticultural society or a botanist of note.



Mexican shrine in Garden Clubs New York exhibit

Ten days before the opening date workmen swarm through the building to erect the structure of the exhibits. Then are trundled in the huge rocks for rock gardens, the large forced trees and shrubs, acres of lawn sod in trays, and finally the flowers themselves, each pot carefully wrapped. If the weather is extremely cold, the flowers travel to the Grand Central Palace in heated trucks. Work goes on day and night under the watchful eye of the staging manager. At last, the morning of the opening day. The final touches are added. The last flower watered. Sweepers go through the hall clearing up. A whistle blows. Everyone disappears. The judges march in and go to work. Horticultural judges, judges of landscaping, judges of flower arrangements. On four floors they are at work.

That night the men judges are given a stag dinner. The following night, all who have worked for the show put on their best bib and tucker and attend the horticultural dinner, where the guests of honor are received and the trophies awarded—usually the owner of the garden and his gardener approaching the speakers' table together to receive the prize. Meantime, at noons, the Garden Clubs have been holding their luncheons. On Thursday the wives of the gardeners

who staged the exhibits are given a dinner and taken to the theater. While the men worked they've stayed home minding the children. This night the husbands play nursemaid.

THE work required to plan and stage the New York International Flower Show is repeated, perhaps in a lesser degree with every show throughout the country. And do the public appreciate these efforts? Hungry for a taste of Spring, they crowd the doors. In New York 130,000 of them, not counting those who have membership passes; in Boston 94,000; in Philadelphia 100,000; in Chicago 160,000. Spring flower shows comprise the greatest exhibition business in the country.

With succeeding years the competition has become keener, the standards of judging higher, the ingenuity and horticultural skill and artistic talent of exhibitors more pronounced. Each year sees more practical gardening, of the sort easily undertaken by beginners, demonstrated in vivid and readily grasped exhibits. Whereas in the beginning flower shows were the work of professional gardeners and nurserymen, today the most potent factor in their success is the cooperation of the women's garden clubs. Without their loyal support it would be next to impossible to stage a successful flower show, one that would appeal to many people.

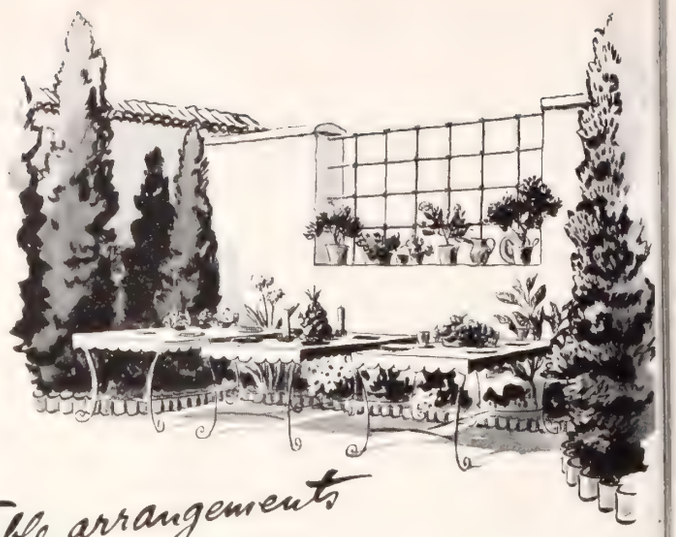


Table arrangements

At the International Flower Show, the Federated Garden Club of New York will set its table arrangements in a colorful paved Spanish terrace. Close by are wall garden and patio plantings and the Collectors' Corner, which is very popular

A PREVIEW of some of the exhibits at these major shows, especially assembled by HOUSE & GARDEN, shows a great variety of presentation. The New York Show, as was stated before, has Pan-America for its theme. The focal exhibit at the end of the main aisle will be a tropical garden—palm trees, gardenia hedges and all—with the flags of the twenty-one American republics displayed above it. At the head of the entrance stairs the two competitive exhibits will be rose gardens. On the second floor the Garden Club of America will have cactus and succulent gardens in Central American settings, secret gardens, eight little Spring bulb gardens, plantings around garden gates, a collection of trilliums, a model trailside museum, and miniatures of thrifty small fruit and flower gardens. The flower arrangements will symbolize five periods of American history—Indian, Spanish, Dutch, Colonial and Modern, with the last a Thrift Day in which an arrangement, including the container, is not to cost over $2.

On the fourth floor the Federated Garden Club of New York will show a complete Spanish-American setting. In its famous Collectors' Corner it will have shelf on shelf of house plants, medicinal and pot herbs, tropical or semi-tropical dried material and ferns. Competitive garden photographs will be featured. The decorative arrangements include niches and tables and the topics are Spring, Summer, Autumn, Winter, Hope, Happiness, Harvest Festival, Faith, Fiesta and Peace, Pan-America, and the United States in large, medium and small exhibits. Besides these the feature gardens will be plantings for patios and against walls.

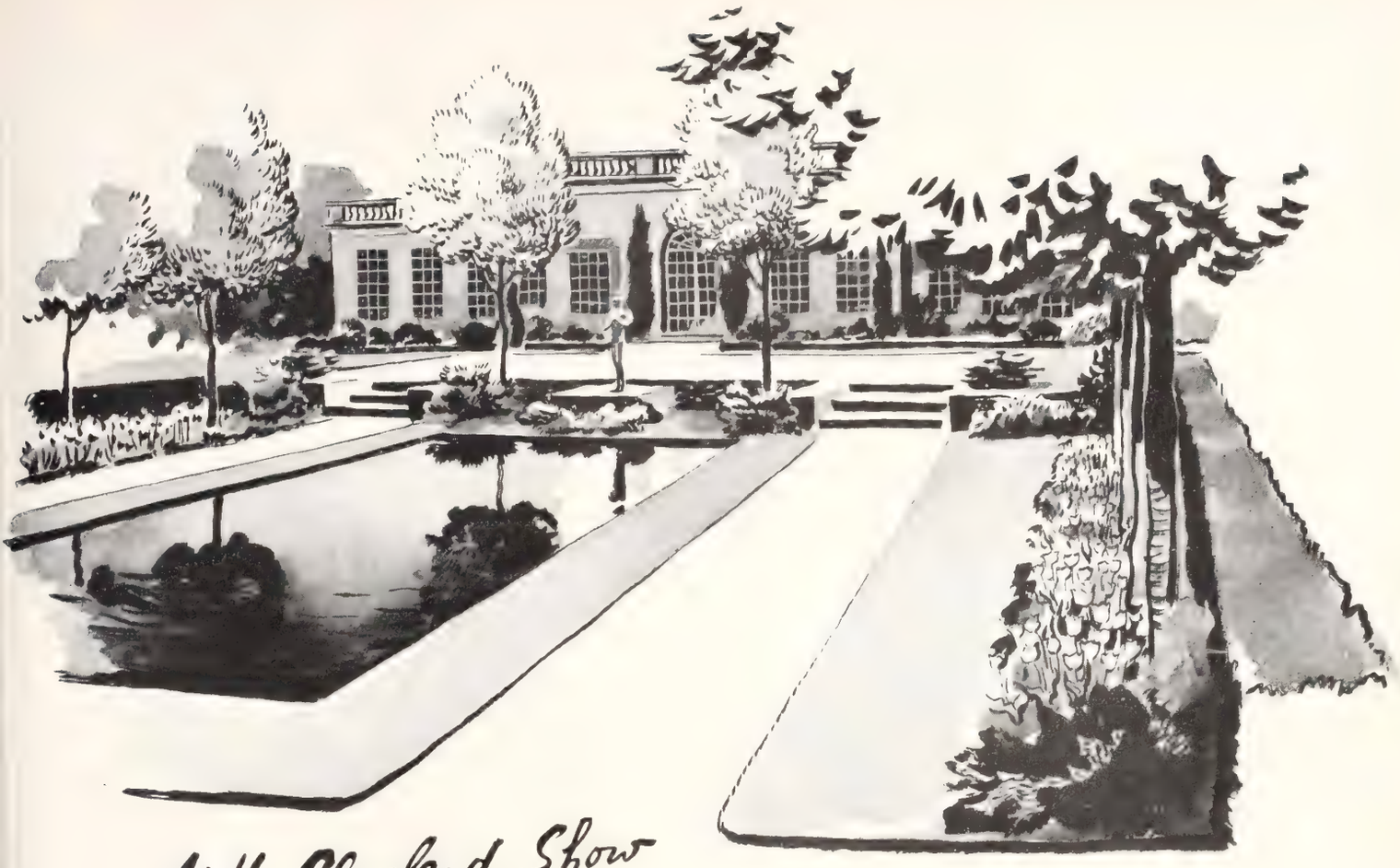
Across the way the Garden Club of New Jersey stages its unusual horticultural room with a wartime conservation show of preparing and transporting surplus seeds abroad. The table arrangements suggest South America, the United States and Central America, while its flower arrangements will symbolize Faith, Courage, Peace, Happiness, Restraint and Generosity. It will also show a Mexican garden.

THE Boston Show, at Mechanics' Hall, will have two unusual features—the largest rose garden ever staged at an American show and, on the platform in the great hall, "Acacias in Australia." In addition to a forest of acacias, many other Australian plants will be displayed to demonstrate a dense underplanting known as "Australian bush". The contours of this display will be rugged and rocky, and down them splashes a



Pan-American setting

The theme of the New York Show is Pan-America. In addition to tropical and sub-tropical gardens and groups of plants on the first two floors, the various garden club organizations will carry out the good neighbor theme. Above is the entrance to the exhibit of the Federated Garden Club of New York, at the Grand Central Palace. Aspinwall and Simpson were the club architects



At the Cleveland Show

Cleveland, which is hoping to make its flower show an annual affair, combines this year with a home show. The Garden Center and co-operating organizations will stage the landscaping of small gardens each side of a central water panel. At the end is the bold façade of the Garden Center with a paved and well-planted terrace situated before it. The scheme was designed by Henry Prée

high waterfall. This year the garden clubs are restricting their efforts to flower arrangements alone, their setting being particularly smart. And the arrangements will be outstanding.

PHILADELPHIA has an advantage over most of the other shows in that all the exhibits are on one vast floor which, while it challenges the ingenuity of the management to divide into sections, makes for ease of staging and visiting. Here will be formal and informal gardens, naturalistic Spring woodland gardens and rockeries, a large rose garden, acacia displays, backyard and foundation plantings, wall gardens and herb gardens—enough of a variety to satisfy the most exacting horticulturist.

The Federated Garden Clubs of Pennsylvania will undertake a garden setting for sculpture and cottage gardens. One group of displays will show wallpaper, fabric, furniture and flower arrangements in combination. Another group is tables for wedding anniversaries, and a third group of fruit or vegetables to simulate flowers. There is a class for those who have never exhibited before, together with sections of flower rooms and arrangements in contrasting colors—gold and white, red and purple, yellow and gray, red and green, and green and brown. Carnations and roses will also be used especially for arrangements. The horticultural exhibits include bulbs forced in the house, herbs, water plants, pelargoniums, plants for a north window, and displays of propagating plants by cuttings and seeds. We understand that all these classes have been filled for weeks and many aspir- (*Continued on page 73*)



In New York the Garden Club of America is showing four secret gardens behind high walls. To the right is a glimpse of one of them in Spring

In the same exhibit are desert plantings of cactus and succulents flanking a Mexican patio. Flower arrangements are placed under a tiled roof



Cactus gardens in New York



KARI

Williamsburg outbuildings—as picturesque as the brick mansions

The outbuildings which flank the back lawn of the pink brick Wythe house are as picturesque as the "big house" itself. At left is the laundry—at right the smokehouse and well, separated from the main house by green lawn and boxwood, and a white picket fence as typically Colonial as the apron and long hooded cape of little Marjorie, the butler's daughter

TODAY IN WILLIAMSBURG

On these four pages we picture the Wythe house, its outbuildings, and three crafts shops, additions to the Restoration

PART of the great charm of Colonial Williamsburg is its living reality. No velvet-roped museums, all the houses are livable today—complete down to the last fresh flowers; and in the old shops—forge, shoemaker's and wig-maker's, etc.—costumed workers make patterned wrought-iron, and the shoes and wigs worn by all attendants. To our now famous Williamsburg issue (November 1937) we add a new chapter—four pages showing one of the latest restorations, the George Wythe house, and the interiors of three shops.

The Wythe house dates from about the middle of the 18th Century and was the home of George Wythe, a Virginia signer of the Declaration of Independence and later, at William and Mary College, the first professor of law in the new country. Over the kitchen (which is in a separate building) now lives the James Payne family, whom we show in picturesque serving costumes, against the background of the beautiful antique furniture which the house contains.



Of ruddy Williamsburg brick, the George Wythe house dates from the middle 18th Century. Near it are the smokehouse, kitchen and laundry, necessary adjuncts to a Colonial house



In the brick-floored laundry, the butler's wife presides over the wash-tubs in which her ancestors might have scrubbed frilled Wythe shirts



Southern antiques for the most part furnish the entire mansion. Here in the parlor are white walls, rose damask and a typical piano of the day

PUBLIC LIBRARY

In The George Wythe House, Eighteenth Century Williamsbu



In the Wythe house kitchen, the butler and his family gather for dinner. This room is in a building behind the "big house" (page 21)



On gleaming mahogany in the family dining room, the butler, stiff in colorful frogged coat, carefully sets a bowl of fruit



The "shoo-fly" was a necessary devic Colonial kitchens; a foot pedal slo swings the fringe-fan hanging overh



ife goes on unchanged



ast rounds were made by the butler after the mily had retired. Old snuffer in hand, he ex-nguished the candles in the stair-hall chandelier



The main dining room was used for formal occasions. Here Thomas Jefferson and his wife, close friends of the Wythes, entertained in the Fall of 1776, when the house was lent them by George Wythe, then in Philadelphia

Williamsburg craftsmen ply their trades in the restored shops



In the Deane forge repairs are made for the delicate ironwork of the Williamsburg buildings. The processes used are the original ones; and the old tools are rare ones from a famous collection donated to the foundation.



Wigs are curled to an 18th Century gentleman's taste, in the wig-maker's shop with its many examples of the Colonial wig-maker's craft

he shoemaker's shop (opposite) is an accurate replica of the 18th Cenry artisan's workshop. Here shoes are made, in the old Colonial fashion, for l the costumed Williamsburg group who guide visitors through the restoration

Trilliums bring

Dainty early bloomers of shady woods are collected in variety for a Pennsylvania garden

By MARY G. HENRY



Trillium cernuum, with drooping flowers, as grown at Gladwyne, the garden of the author

TRILLIUMS are lowly plants, to be sure, and not especially striking or conspicuous in appearance, but they belong to the liliaceous tribe, and have a lily's simplicity of form, wonderful poise and appealing beauty. To my mind they are among the most attractive of all herbaceous plants.

No difficulty presents itself in their cultivation, providing an effort is made to give them a location that approximates that of their native haunts. They are long-lived plants, and increase naturally both by additional growths and by self-sowing.

It is worth taking infinite trouble with them to make them happy in their new home. A shady place where the ground can be deeply dug and liberally mixed with leafmold suits most of them. In ground that is heavy a little coarse sand may be added. If there is some natural moisture in the soil, especially during the Spring season, so much the better. Certain species, however, especially those from the South, seem to appreciate a dry situation during Summer, their resting season.

As trilliums start growth very early in Autumn, transplanting before September 15th is desirable.

Many dealers list the commoner but no less beautiful trilliums and they are not expensive. But until they are propagated more plentifully by seed and division, it is unwise to purchase them in quantity. Alas, from many areas they have almost disappeared, owing to the heavy demands made on the collectors or their agents who often strip the forests in order to satisfy their customers' demands. The true lover of these precious plants will purchase perhaps a dozen and then, if he wishes more, he will endeavor to increase his stock by seeds and vegetative propagation.

Trilliums look well when planted in little groups of perhaps three to twelve of one kind. All trilliums last long in bloom. Nature sometimes carpets a forest with them, but we have no right to do this with plants taken from the wilds. A few years hence the fast diminishing wild supply of trilliums will be exhausted. It is indeed shocking to think of, but our country is being gradually stripped of its dearest treasures and the floors of many of our



Trillium declinatum, listed as a variety of *T. erectum,* blossoms cream to deep red



Painted trillium, *T. undulatum,* wants coal peat or rich leaf-soil, and semi-shade



Nodding trillium, *T. cernuum,* showing how the flower hangs from the axi

the Spring

great silent forests have been bared of the wild plants with which they were once thickly carpeted. Mr. Carl Purdy, skilled plantsman of world-wide fame, published a splendid little note in *Horticulture*, on the propagation of trilliums:

"Where a number of bulbs are available to be propagated, remove the soil to expose the crown but without disturbing the roots and cut off the top of bulb, preferably just at the ring showing the line of new growth. On a large bulb from a few to as many as 30 small bulbs will form before the next Spring and in many cases it may be possible to remove the new bulbs in late Fall and have a new crop by June if a shallow new cut is made just below the previous one. In any case remove the little bulbs not later than July of the next year and plant them in rich woodland soil.

"If the bulbs are out of the ground, decapitate and plant both parts. Where but a single bulb is available and it is desired to continue it in flower, a narrow wedge may be removed around the line of the new growth ring without injuring the growing crown and multiplication along this cut may be nearly as rapid as in the case of complete removal of the crown.

"Trilliums in commerce are collected or grown from seed and this method is not used commercially, but very often bulbs are cut when digging. I always replant injured bulbs and many times, when redigging several years later, I have found close clusters of from 5 to 30 flowering bulbs over the remains of an old injured bulb."

Every one of the following species and varieties are growing on my wooded hillside.

Trillium catesbaei is distinctive and exquisitely lovely with its rose pink lily-like blooms that droop gracefully from their slender stalks. In order to see and appreciate the full beauty of the flower this trillium should be planted on a hillside among rocks, if possible, so that it may be admired from a lower level. I saw *Trillium catesbaei* thus for the first time in the North Carolina mountains and I can never forget (*Continued on page 68*)



Trillium luteum, with its yellow flowers and variegated foliage, is quite well worth growing



Trillium grandiflorum *fl. pl.* resembles a camellia blossom in its pure white doubleness



lifornia trillium, *T. sessile californum,* a strong plant with ivory flowers



Snow trillium, *T. grandiflorum,* is the queen of the tribe, so white its flowers

Modern Inner Sanctum

The terraced offices of publishers Simon & Schuster, atop New York City's Center Theater, show that modern office design is both gracious and efficient



In the editorial work-room, flashes of brilliant maroon wall appear behind the books. The big table is usually disassembled into a number of smaller tables placed around the walls



Comfortable seats upholstered in various tones of red and brown ease the lot of visitors in the reception room. The furniture is of birch and was specially designed by the architect, Edward D. Stone



The inner sanctum separates the offices of the two publishers, Richard Simon (left) and M. Lincoln Schuster, shown as they confer over a submitted manuscript



Mr. Schuster's corner office has two window walls, which look out on the terraced roof garden, and a yellow ceiling. The other two walls are bookcases, below which light birchwood panels conceal the publisher's many filing cabinets



On the roof of the Center Theater, the penthouse is surrounded by a wide flagstone terrace bordered by flower gardens. All the offices are air conditioned and look onto this terrace. They are served by a single corridor down the center, which is lit through the obscured glass panels used for inner walls of the offices. A restful gray is the prevailing color which is used throughout the interiors



Mr. Simon's office is almost identical with that of his partner. The upholstery is coral leather, the ceiling yellow. Here one wall is glass; the other walls are bookcases and gallery for Mr. Simon's own photograph collection



Desks before and behind the General Manager, Leon Shimkin. Sliding end panels are typical of all S&S desks. Informal simplicity is combined with planned efficiency

June Platt visits HAWAII

Now I don't usually believe in miracles. But considering that there happened to be every reason in the world why I shouldn't go along to Hawaii, and that there were no shooting stars to wish upon; no rabbit's paws to stroke upon; no Aladdin's lamp to rub upon; no four-leaf clovers there to pounce upon; and I hadn't found two kernels in an almond shell; and we weren't near a wishing well; I hadn't seen a pin and picked it up; nor accidentally put my shirt on wrong side out; and certainly no strange black cats were prowling round about; nor had I had first peaches of the year; nor spilt Champagne to rub behind my ear; it does seem miraculous that when our carefree travelling companions, also bound for Hollywood, gaily suggested that there was really no reason in the world why I shouldn't later go along with them to Hawaii, I merely said, "Oh! wouldn't that be a grand idea! I do wish I could!"

And it so turned out. I did, sans wishing bone, sans birthday candles, sans everything. Armed with a little notebook, regretfully and rather guiltily leaving the other half of "we" behind, I eventually set forth for Hawaii and new adventures.

On Feb. 15th I wrote: Dear Notebook: Tomorrow we sail for Honolulu on the S. S. *Lurline*. With the help of this promising new yellow pencil, you are about to experience the not too unpleasant



sensation (I hope) of having your neatly blue-ruled pages scribbled, scratched, and otherwise enscribed upon. And you, my dear, were chosen from dozens of other little notebooks in the five-and-ten-cent-store to be the recipient of all my about-to-be-experienced adventures, observations, and sensations. Be patient and attentive, for if pencil and I can keep to the point you may some day have the thrill of being transferred to the illustrious pages of House & Garden.

Feb. 16th. Well, we're off! Such goings on! Newspaper reporters all over the place interviewing Notables, ignoring Unnotables. Photographers bulging with flash bulbs frantically taking pictures of Notables—especially Edna, looking very pretty and very smart, obligingly waving imaginary goodbyes to friends on dock below, who were actually standing right by her side.

A tangle of people, paper ribbons, baggage, gang-planks, and messenger boys



laden with steamer baskets, flowers, and telegrams. Sorry for two tiny little boys being ruthlessly buffeted around by seething crowd as they unsuccessfully tried to catch hold of streamers being unfurled from above. The sudden quiet hum of ship's engines as we stole out of Los Angeles Harbor, and I realized with a start that we were actually off.

With little shivers of excitement running down my back, I pushed my way politely down the crowded staircase in search of my as yet unvisited cabin. Would it be tiny? It wasn't. Would there be a telegram? There was. Would there be any one sharing my cabin? Thank goodness, no. (Some kind angel working miracles again.) Any flowers? Yes. Wonder who sent the fruit? Wonder what's in the box? Wonder if that's the bath? Any towels? Yes, heaps of them. Any closet? Too short for evening dresses, no doubt. Sorry, take it all back—certainly not!

Feb. 17th. Tomorrow is now today and about to be tomorrow again. Time flies on this boat faster than a humming bird can bat its wings. Fun finding Peggy



and Roy on board. Fun eating up Dick and Edna's sugared grapes. Determined to arrive in Honolulu divinely thin, I resisted ordering pickled salmon bellies in cream, and ordered instead tomato juice, which proved to be unusually good. Marveled at new kind of manufactured toast, ate quantities of very green celery which was amazingly sweet, and felt very sanctimonious indeed as I finished off with freshly made Sanka and a stewed pear.

Unfortunately noted Notables (Roy and Peggy to be exact) devouring a steak (not on menu) the like of which you've never seen before, ordered specially from attentive Maître d'Hôtel and sent by alert Chief Steward. Wondered what would happen if Unnotable like me ordered something special. Investigated, and found that everybody, even Chef Paul Koy, fell all over the place producing to perfection my flights of fancy for dinner tonight. Tossing all resolutions of getting thin aboard overboard, eased my conscience by walking violently around the deck once with Edna and Dick before retiring to my



most luxurious cabin. The ocean looked very smooth and black.

Feb. 19th. What on earth have I been doing the past two days? I can't for the life of me remember, but I know I've had a glorious time. Races, deck-sports, concerts, dancing, movies, even keno. Also read up on Hawaii in Matson Line Magazine, slipped discreetly underneath my door each day. Had no idea I knew so little about Hawaii. I hate to tell you, but I thought Honolulu was in Hawaii! But I don't feel too terribly ashamed, because Dick thought so too—in fact he still thinks so! It isn't. It's in Oahu, one of the twenty islands of the Territory of Hawaii, nine of which are inhabited, eight of which I remember, namely—Niihau, Kauai, Maui, Hawaii, Lanai, Oahu, Molokai, and Kahoolawe. I can hardly wait. I'm fairly bursting with excitement. Wonder what it will all be like?

Feb. 22nd, 2 A.M. Royal Hawaiian Hotel. "If this be I, as I hope it may be, then I have a little dog home, and he will know me!" But I'm not at all sure it is I, because never before in all my life have I had such a fuss made over me. No sooner had the *Lurline* pulled up to dock in front of the famous Aloha Tower than we were surrounded (*Continued on page 66*)

N. BRUEHL

Dramatic simplicity



FINE Spode service plates with traditional grape-and-leaf border and fluted rim combine, for our March table, with blond wood and modern crystal (see sketch right).

As simple, as sophisticated as modern design at its best, the plates are in an original pattern almost two hundred years old. Scalloped linen mats from Maison de Linge reflect their coloring. Libbey's low crystal candle-holders and tall "Monticello" glasses are modern, from Wanamaker; the silver, Reed & Barton's "17th Century" pattern in sterling, reverts again to traditional. Plates, Spode "Valencia"; Jones, McDuffee & Stratton, Boston. Table, Modernage. Porcelain centerpiece, Yamanaka. Candles, Will & Baumer

Does your room "become" you?

We design three rooms for three bright stars, to show you how your color scheme can flatter your own eyes, your skin and your hair



For Jane Pickens, singer and comedienne, star of Ed Wynn's musical "Boys and Girls Together", we planned this living room. Her blond hair has coppery highlights, and her skin the cameo-clarity of a redhead. She shrinks from formality and likes music, bibelots and fresh flowers.

Blue-green and henna rose complement her skin and hair, so we chose blue-green for her walls, splashed with flowers, and a taupe ground for the flowered broadloom carpet. Henna rose was used for accent, a shade which was chosen to echo the tawny lights of her hair

ANTON BRUEHL



For Zorina, America's most beloved ballerina, now starring in Broadway's "Louisiana Purchase", we planned this dressing room. She has the camellia-white complexion and very blue eyes of a blonde, yet her hair is a light, rich shade of brown. On stage her costumes are a blaze of gaudy brilliance; but in private life she prefers clear bright pastels and white.

Clover-pink broadloom and silvery blue walls bring out her lovely skin and blue eyes; drapery and dressing table skirt are "Sister Prints", clover patterned. Wallpaper used here and in the room above is by Strahan



ANTON BRUEHL • CONDE NAST ENGRAVING

Ilka Chase, sophisticated rapier-wit of stage and screen, has earned her laurels in radio as well, for her brilliant year-old broadcast, "Luncheon at the Waldorf", which goes out weekly over a 48-station network. She not only lines up celebrities for her program and writes her own scripts, but is currently writing a book on her "mike" adventures.

For her dark chic we chose Dunbar's Baroque furniture, these sophisticated colors. All carpets shown are from Alexander Smith's "Colorama" group, in shades especially planned to complement your style. Fabrics, Waverly Glo-sheen. Details are on page 61

Plan your color scheme by "trying it on", shaping and fitting it to your own personality



Maple and Modern

COLONIAL furniture in warm maple finish against gay country chintz, is a familiar sight. But set against typical modern architecture and combined with modern designs in wallpaper and fabric as above, it acquires a fresh and exciting personality.

Curtains in bold floral print soften the lines of the steel casement windows. Both walls and carpet carry a soft shadowy pattern of leaves. Accents are pure Americana: the tufted Cabin Crafts spread, copy of an old one; painted primitive birds carved of wood. Colonial furniture, Cushman's John Norton group; walls, United Wallpaper. Broadloom from C. H. Masland. Fabrics from Riverdale

Plowshares into Swords



A message to garden clubs

Soldiers say that in modern warfare they have little use for swords. On the other hand, from the beginning of civilization there never was a time when a plowshare couldn't be used for its peaceful purposes. Every now and then the world goes mad and beats its useful plowshares into swords. Today we are facing the necessity of defending ourselves against that kind of madness. Men and women are facing it together and alone. Organizations given over to cultural pursuits are facing it, asking what they can do. Not the least of these perplexed groups is the garden club. What can a garden club do to make the "duration" more endurable?

England, which depends vitally on imported foodstuffs because of its insular position, began turning part of its flower gardens and lawns into vegetable patches as soon as threat of war appeared. Farm and garden women canned and preserved furiously. The Ministry of Agriculture, in one of its earliest orders, limited rose production to 10% of normal, and general nursery stock to 50%. The Ministry made it clear, however, that the nation was not expected to dig up its rose gardens or shrubbery borders. Recently the professional glass-house grower was ordered to use only half his 1939 acreage for flowers and is required to turn the other half into growing food products.

Even in her direst need England realizes how essential flowers are in maintaining morale. Or as one homely report put it: "The family, leaving its garden dugout in the early hours of the morning, is cheered by the fugitive perfume of the rose bed."

Here in the United States we are suffering from a glut of accumulated cereals and fruits. Our ships are no longer able to carry them abroad. We are embarrassed by their plenitude. Americans might well count it part of patriotic duty to eat more fruit. There seems no pressing need for us to turn our flower beds into vegetable patches. Nevertheless some think that we should.

One argument advanced by those who propose vegetable gardening as a patriotic duty is that by growing our own foodstuffs in our own gardens we will require fewer freight cars to haul fresh vegetables from the great growing centers of the South and West and thereby clear the tracks for trains hauling raw materials and finished munitions to and from factories.

Others argue that a vegetable garden can be a help to the family budget through the oncoming period of defense taxation. Yes it will—if the family does the work and the surplus is canned and preserved. Without this personal labor a vegetable garden may prove an expensive and most wasteful luxury.

House & Garden proposes that its readers—the men especially—try their hand at vegetable gardening and small fruit growing this year, in addition to pursuing their floral hobbies. There may come a time when the practice will prove invaluable.

There's another aspect to this suggestion. When the last war was over, Americans, with characteristic enthusiasm, took to growing flowers. The vegetable garden and the home fruit patch were neglected. Is it not conceivable that Americans, once more accustomed to the finer flavors and freshness of their own home-grown produce, will strike a fairer balance in gardening interests? Isn't it about time the home vegetable and fruit garden came into its own again? Let the garden clubs pursue that line during the coming season.

Now and then we receive reports that members of garden clubs feel it unpatriotic to be active in gardening and flower shows at this time, that whatever extra energy and hours they can spare should be devoted solely to war work.

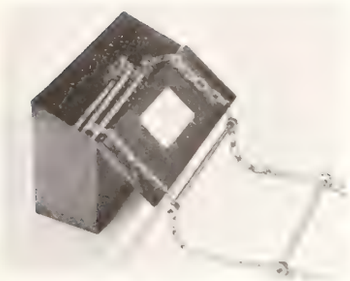
Again let us look to England, to a recent report of this last November's shows in sections other than the bombed areas. It seems that these shows have been outstanding successes and that they were promoted by amateurs and not by the horticultural trade. The amateurs of England—equivalent to our garden club members and certainly with their time taxed for defense and relief work—have proved that flowers and flower shows give much-needed repose and relaxation. Once again it is *morale* that these help maintain.

There never was a time when Americans needed more desperately to keep their heads on their shoulders—sane, cool heads on healthy shoulders. Whatever contributes to that sanity, health and that determined cool approach to the work required by our help to other democracies and protecting our own interests is a defense measure in itself. Gardening is an aid to sanity and health. It is one of the most worthwhile and beneficial "escapes". The hoe is the gardener's sword.

In our grim effort to render every patriotic service let us remember that the spirit as well as the flesh must be sustained. There come times when a neatly tended border of flowers plays as essentially patriotic a rôle as the most robust patch of cabbages, when a rose is as necessary to mankind as a potato. Richardson Wright

SAFE AT HOME

Protective devices to guard against major and minor domestic mishaps



Safety window ladder: Non-kinkable chain fire-ladder stores in case beneath window. According to lengths, $20 up. Hammacher



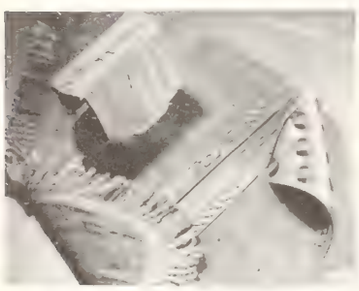
Fire extinguishers: Smother fire with CO_2. Approved type. Kidde Co. $11.20. Carbon tetrachlorine handgun, $2. Coronado Company



Fire alarm signal: "Vitalarm," automatic electric fire detector. $12.50. With extension kit, $15.75 complete. Gamewell Company



Fireplace screen: Bennett Flexscreen curtains provide protection against flying sparks. Prices from $12 up. At Lewis & Conger



Make your tub safe: "Savafal" suction handgrip and safety mat. $1.45, $2.45. Bath mat, rubber underside, $7.25. Hammacher



Safety underfoot: "Leco" Non-Slip Floor Polish eliminates slipping hazards. For all resilient surfaces. $1.50 qt. Walter Legge



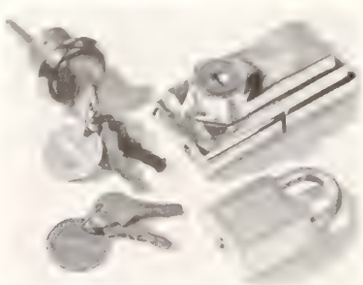
Self-leveling ladder, in sizes from three to eight feet, costs $2.50-$5. Automatic step-stool, $5.50. Hammacher Schlemmer



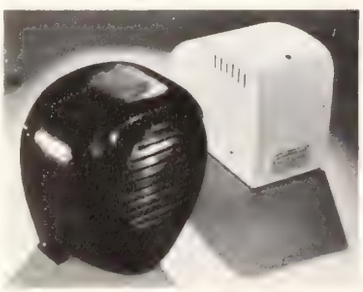
Skidproof your rugs: "Life Guard" cushion rug-holder keeps rugs smooth, flat and secure. Sold by yard, 3 widths. Lewis & Conger



Tear gas machine gun: Safe, effective protection with non-toxic, non-lethal Duncanite gas. $37.50. Duncan Chemical Dept.



Pickproof locks by Dudley have non-duplicate keys, special tumblers. Rim, $3.94; double door, $4.23; padlock, $2.59. R. H. Macy



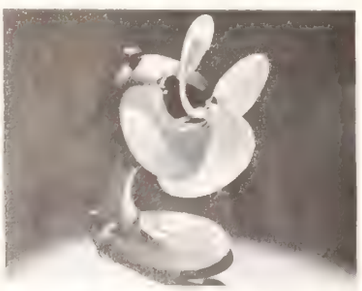
Radio nurse keeps watch in bedroom or nursery. Transmits sounds to other parts of the house. $24.95. Lewis & Conger



Electrical safeguards: Insulating fiber link for bathroom light-pulls. Buy U.L. tested electric cords. At leading hardware stores



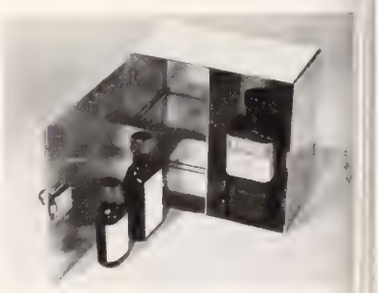
Window guards to safeguard the children. Folding gate with lock. Comes 36″ wide, various lengths. $10.50. Hammacher Schlemmer



Rubber-bladed fan: "Samson Safeflex" fans overcome the menace of accidental slashing. AC or DC models. $9.95. Lewis & Conger



Knife rack and sheaths prevent cutting injuries. Wooden rack, 95c; leather sheaths, up to 12″, 15c-35c. Hammacher Schlemmer



Lockup for poisons: Stainless steel inner cabinet for poisons, with lock. Fits any medicine chest. $9.50. Hammacher Schlemmer

MODERN IS REGIONAL

Katherine Morrow Ford points to the rise of a new American architecture molded to fit the traditions of the region in which it is placed

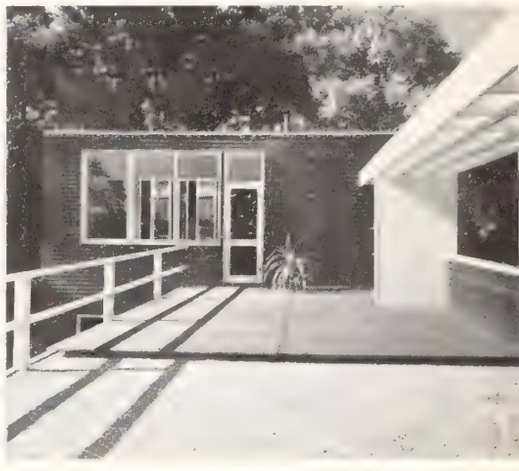
In the work of modern architects on the Atlantic seaboard from Maine to Florida, in the Pacific Coast states, as well as in the Great Lakes Region and the Southwest, regional distinctions are increasingly apparent. Native essentials characteristic of our best regional folk architecture are gradually being fused with the vitality of freed design.

Contrary to some popular impressions, modern architecture cannot be reduced to a precise formula. Nor is it regimented into the universal placing of a standard mold indiscriminately in the North, the South, the East or the West. Lack of studied uniformity is one of its virtues. Environmental influences are enormously important. Concessions made to climate alone result in modifications in orientation, construction and external forms. Sensitiveness to materials—new and old—and their appropriate use is another of the many facets of the new architecture.

Within a given geographical area, experiencing similar climatic conditions, still further departures from a national "style" are brought about as a result of the variety of available building materials and local craftsmanship in the use of such materials. For example, Massachusetts, with large timber resources, and Pennsylvania, with plentiful stone and ledge formations, enjoy an approximately (*Continued on page 79*)







NEW ENGLAND

Clapboards treated in new ways

The use of wood clapboards or siding is a time-honored New England tradition; but it is as suitable in a modern house as it was in the homes of our ancestors. In the Curtis house, **1,** at Belmont, Mass., designed by G. W. W. Brewster, and in another Massachusetts home, **3,** designed by Wills & Stubbins, the clapboards are painted eggplant color and used effectively as part of a quite untraditional design. In the Gropius house, **2,** at Lincoln, Mass., designed by Gropius & Breuer, wood siding is used vertically, but still painted the traditional white







PENNSYLVANIA

Modern still uses native stone

Wood set vertically in accordance with native barn tradition, and stone from a nearby quarry, give a decided regional flavor to the Cole house, **1,** at New Hope, designed by K. Day. Equally typical of the Bucks Co. tradition applied to modern design is the living room of the Williams house, **2,** designed by A. Raymond, which is just across the Delaware at Frenchtown, N. J. The wood was taken from an old barn on the property. Bearing walls of native gray masonry give local character to this house, **3,** at Whitemarsh, designed by George Howe

Across the country from Florida to the far Northwest, each region evidences its history and climate in the character of today's modern houses



FLORIDA

Spanish-Colonial ancestry

Suggestive of Florida's Spanish-Colonial ancestry are the sparkling white walls, unadorned, the low-pitched tile roof, and the spacious porches, in this house at Winter Park, designed by Philip L. Goodwin. Overhangs above the windows give desirable protection in this semi-tropical climate. This design would be inappropriately exotic in a New England landscape







THE GREAT LAKES

Horizontality of the prairie

The long low lines so typical of the best modern work in the Midwest derive from Frank Lloyd Wright, and are shown here in the work of two of his pupils. The Cahn house, **1**, at Lake Forest, Ill., designed by George Fred Keck, has great sheets of glass protected by very wide overhangs and built-in aluminum Venetian blinds. It has a steel frame and the flat roof is watercooled like that on the Kohler house, **2** and **3**, in Wisconsin, which was designed by William F. Deknatel. The brick exterior of this house is carried on a heavy structural steel and concrete frame







ARIZONA

Continuing desert traditions

Instead of the great window areas usually associated with modern houses, solid walls predominate here (as they always have) for protection against the intense sunlight. The Flinders house, **1**, at Tucson, has walls of sun-baked adobe bricks lathered over with stucco. The same architect, Richard A. Morse, has also used stucco for the Countess of Suffolk's house, **2** and **3**, at Tucson. This and the flat roofs make them barely distinguishable from the mud-plastered forms of the early pueblos. Inside, however, both houses are distinguished by modern design in furnishing and decoration, as well as in the more fundamental characteristics of functional home planning





THE NORTHWEST

Its tradition is wood

The hilly country near Portland, Ore., is a land of tall timber, spruce and fir. Centuries ago the Puget Sound Indians were building their long houses of fir. The walls were of wide planks laid vertically with battens or horizontally. The Sutor house shown here, designed by A. E. Doyle & Associates, is in that tradition. The walls are of spruce siding and the cedar shingle roof has wide overhanging eaves for protection from sun, rain and snow. **1** shows the house in Summer, with its stone steps and attractive rock garden; **2** in Winter, against a background of snow-clad northwest pines













CALIFORNIA

Even climate, varied scenery both encourage open-air living

Typical of the popular open plan is the Manor house, **1**, in Contra Costa Co., designed by C. W. W. Mayhew and more fully shown in our January 1941 issue.

The Garden Court apartments, shown above, **2** and **3**, at Palm Springs, were designed by Kocher & Frey to cope with desert conditions. They give protection against heat and cold, earthquakes and sandstorms. Also at Palm Springs is the Miller house, **5**, designed by R. J. Neutra. Its living room opens onto a big screened porch; but in the Lewin house, **4**, at Santa Monica, Neutra arranges the living room to give onto an open garden terrace overlooking the sea. In both houses the exterior walls are almost entirely of glass.

The Ernst house, **6**, at Los Angeles, designed by G. Ain, is set on a hillside. It turns a blank front to the street, opens out to the view at rear

Gardens without Summer

Spring and Fall planting hints for those spending their vacations away

By JEAN HERSEY

IF you go away every Summer, why have flowers wasting their beauty in a deserted garden? Phlox and hollyhocks are lovely, to be sure, but not much use if you're not there to enjoy them. It is easy to adapt your garden to your life and habits and fill it with things which bloom before the middle of June and after Labor Day, if that's when you're about.

There are quantities of flowers for Spring and Fall and the best are to be found among the perennials and biennials (annuals are for the Summer gardener). In late April, when all outdoors is full of tiny pale leaves and tender young shoots, when there is a new warmth about and the earth is damp and fresh with the fragrance of it, the earliest of these perennials and biennials come into bloom.

A large cushion of pure white flowers will decorate the front of your border if you grow candytuft. So profuse are the blossoms that you can scarcely find the foliage the few weeks it blooms. It will thrive in either full sun or semi-shade. Basket of Gold alyssum, *A. saxatile*, comes about the same time, has gray foliage, and approves of lime—most gray-leaved plants do. Innumerable golden flowers appearing in clusters among the leaves suggest gray and yellow as an appealing combination of colors whether for an interior, a costume, or a flower border. The blossoms of *A. saxatile citrinum* are pale corn yellow and blend well with tulips, grape hyacinths and scillas, all of which are in season about the same time.

If you would have the brilliance of marigolds in April, grow Siberian wallflowers, *Cheiranthus allioni*, for they are the same deep gold. They are biennials. Sow the seeds in an out-of-the-way corner one May. When you return from your vacation the young plants which are to bloom the next Spring will be big enough to set in the border—and they like a location which is high, dry and hot.

When the maple leaves are still tiny and curled and red, blue phlox, *P. divaricata*, begins to blossom. It is covered with lavender-blue heads of flowers for nearly a month and runs with



BLEEDING HEART

PYRETHRUM



Spring flowers



LUPINE



ORIENTAL POPPY



PRIMULA DENTICULATA



COLUMBINE

CHRYSANTHEMUM BURBANK'S FRILL



MC FARLAND

CHRYSANTHEMUM APOLLO



VERONICA SUBSESSILIS



ANEMONE JAPONICA



Fall flowers

riotous abandon all over the garden. Five plants one year will be enough for a border twenty feet long in three years. Interplant with John Ruskin tulips or *Alyssum saxatile* for an enchanting effect.

Primroses are varied and spectacular. There are those which enhance the early garden with clusters of delicate yellow blooms and also come in tones of burgundy with centers of gold. Perhaps the most delightful are the blues and lavenders with yellow eyes. Then there are those which send up clusters of florets like small snowballs on ten-inch stems. But investigate them all, and the more you have the more you will want. There is a man in Oregon who raises them—multitudes in all divers forms and colors, and many that are deliciously fragrant as well.

ONE of the first signs of Spring is the arrival of the flower vendor. His husky and amiable horse ambles in a leisurely fashion along the road while he calls out his wares in a language which must be English—but you wonder. He has among other things pansies, forget-me-nots, and a plant covered with flowers made somewhat like a dandelion, only pink, and which we used to call "bachelor buttons." You'll want some of each.

Pansies never lose their charm and no two are ever quite alike. Every year their petals are more ruffled and frilled. My favorites last season included one that was ink-blue, and a gray one with a yellow center—again that nice Spring color scheme. If you keep pansies persistently picked, they will flower till you go away, and may even greet you on your return if your nights are cool and cutworms shun your garden.

Insist on the deepest rose "bachelor buttons" for they fade lighter as time goes on, and then settle them near forget-me-nots. If there is a blue mist in the flower wagon it will probably turn out to be *Anchusa myosotidiflora*. Its blossoms are the blue of the Spring sky and it spreads so rapidly that you will eventually find young plants among the evergreens around your house, if you don't watch out! Try violas too. They are tiny and perky and sometimes apricot or maroon but mostly deep violet and blue.

The star magnolia is blooming, the lilacs budding, and the wisteria full of promise when the next group of perennials flower. They are taller and for the center of the bed. These four growing together compose a *(Continued on page 71)*



GAILLARDIA



EUPATORIUM



H. T. ANNE VANDERBILT



LEADWORT



LEMUS

STRAWBERRY PATCH

A sister act in chintz for you, your daughter and your house

Strawberries have been served up in many ways, but never more temptingly than in the crisp ensemble above, where they bloom alike on chintz dirndls and dressing table, slipper chair and waste basket.

Always a decorator's standby, chintz has in the past few years, with the perfecting of washable glazes, invaded the dressmaking salon as well. And proof of its versatility appears in the mother-daughter dresses made of the same chintz which decorates the bedroom. Organdy curtains carry chintz appliqués. Offstage, a white chintz bed boasts a matching comforter, with strawberry leaf green lining and berry appliqué. Cyrus Clark Everglaze chintz. Decoration by Lord & Taylor

Colonial

We present on these four pages the first installment of a new feature: the HOUSE & GARDEN Dictionary of Period Decoration.

Published in alternate months through 1941, the Dictionary will acquaint you with the essentials of six leading decorative styles: Colonial, Federal, Early American, Georgian, 18th Century English, Directoire.

In May we bring you the Federal style.

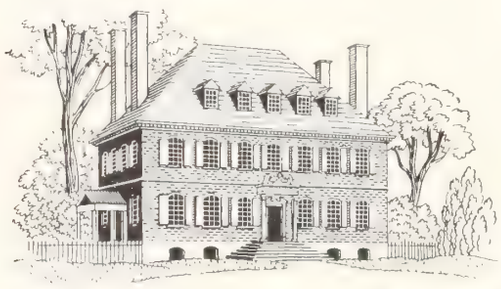
HOUSE & GARDEN'S Dictionary of Period Decoration has been in preparation for more than three years. Hours of research in many libraries both here and abroad, careful note-taking in private houses and museums, carried out under the direction of our Decorating Consultant, Joseph B. Platt, have assured the authoritativeness of this work. You will want to keep each chapter at hand for reference, whether you are buying at a metropolitan store or looking hopefully for bargains at a country auction.

The 18th Century Colonial period was the first of the really great eras in American cabinet-making. The Chippendale

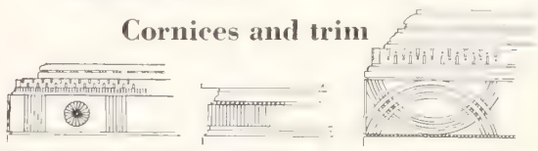
THE EXTERIOR

The architectural details shown in the five panels at right are characteristic of the background for 18th Century Colonial decoration. As one of the finest houses of the period we have pictured (at right) "Westover" the great mansion erected by William Byrd in Charles City Co., Virginia. Typical of this period are the brick walls and chimneys, the stone or white painted brick trim. In the North wood was in more common use than brick for the exterior, and the interior wooden trim was finely detailed.

Typical Colonial architecture



Cornices and trim

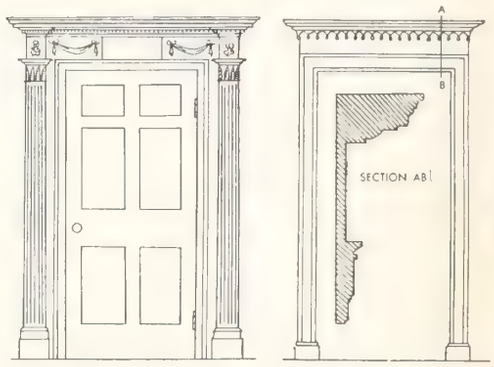


TYPICAL McINTIRE DETAILS CORNICE

DADO RAIL

ANOTHER CORNICE

Interior doorways



EARLY GEORGIAN
CLASSIC MOTIFS OF COLUMN AND SWAG

DOORWAY FROM KING'S CHAPEL, BOSTON

LIVING ROOM

The furniture, fabrics and accessories shown in these panels are all suitable to the living room, and they are all typical of the 18th Century Colonial style.

The interior pictured at right is a fine Colonial living room carefully restored to its 18th Century state. The walls are Naples yellow, the columns and fireplace white. Red and green are dominant in the Oriental rug, dark greens and browns in the portrait above the fireplace. So the sofa is upholstered in striped satin, the armchair in yellow Venetian brocade, the wing chair in a printed linen. The urns are of Chinese porcelain.

Another color scheme might be: pearly gray walls, oyster white columns and fireplace. Red would be dominant in the Oriental carpet, dark greens and red in the portrait. There would be red damask on the sofa, green rep on the wing chair, and gold damask for the armchair.

Decorating a Colonial living room



Fabrics for curtains and upholstery

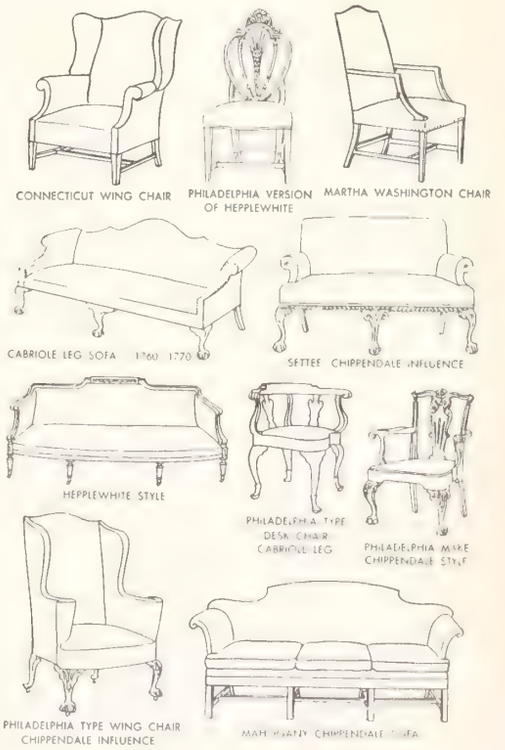


EMBROIDERY

SATIN

BLOCK PRINT

Wing chairs, armchairs, sofas



CONNECTICUT WING CHAIR

PHILADELPHIA VERSION OF HEPPLEWHITE

MARTHA WASHINGTON CHAIR

CABRIOLE LEG SOFA 1760 1770

SETTEE CHIPPENDALE INFLUENCE

HEPPLEWHITE STYLE

PHILADELPHIA TYPE DESK CHAIR CABRIOLE LEG

PHILADELPHIA MAKE CHIPPENDALE STYLE

PHILADELPHIA TYPE WING CHAIR CHIPPENDALE INFLUENCE

MAHOGANY CHIPPENDALE SOFA

Lift this fold, don't cut ➡

18th Century Decoration

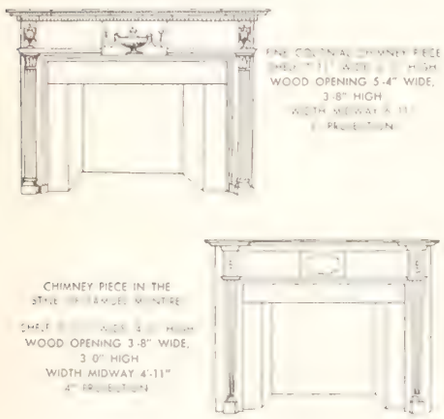
style was dominant, but it merges at one end with Queen Anne, at the other with Hepplewhite, Sheraton and Duncan Phyfe. The Rococo mounts to its zenith and starts to decline. Walnut has a new rival in mahogany. And American craftsmen produced pieces of a quality which compares favorably with English work.

Random notes. Marble was imported until after the Revolution when domestic marbles began to be used . . . Marble chimney pieces, window sash, lead roofing and hardware were all imported from London . . . The size of glass window panes gradually increased as the century progressed.

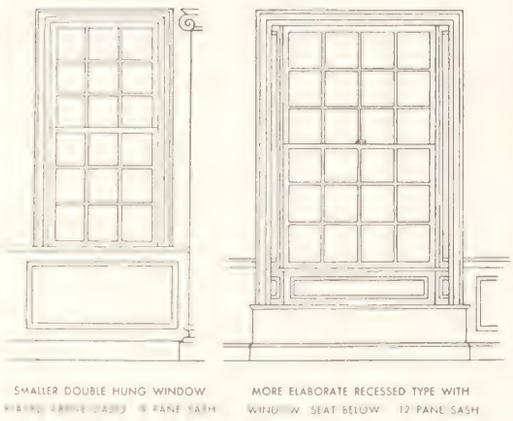
An order of small pilasters or columns supporting the mantel in a chimney piece was found only in imported work prior to the Revolution . . . Fireplace openings with neither cornice nor mantel shelf were long common . . . Ears on the architraves are almost universal, and a pediment (always broken) was very common. After 1760 the scroll pediment, or a similar treatment of the architrave, occurs.

Rocaille scrolls appear both in plaster work and painted wallpapers . . . The manufacture of wallpaper in this country was begun by 1763. Before this **(continued overleaf)**

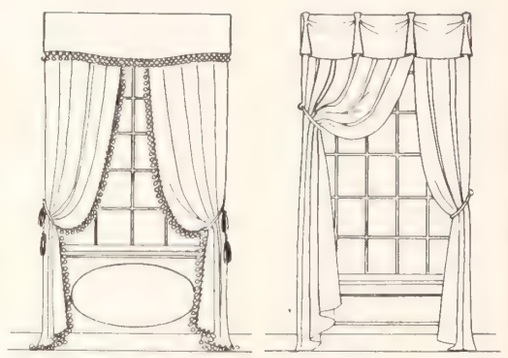
Fireplace designs



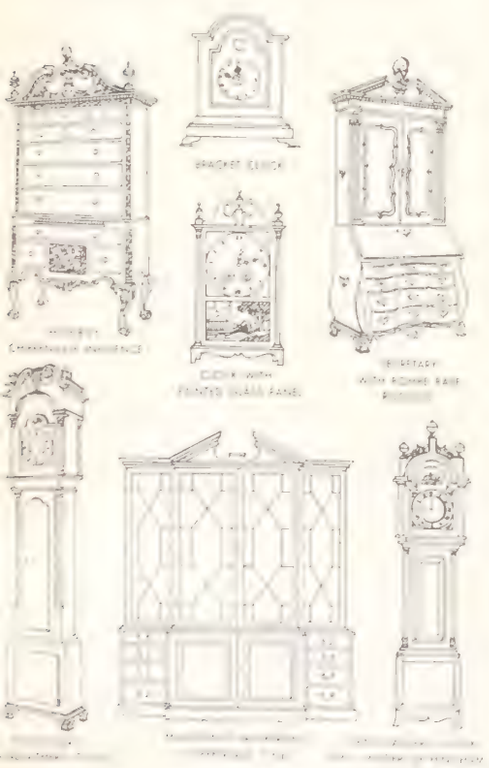
Window details



Drapery treatments



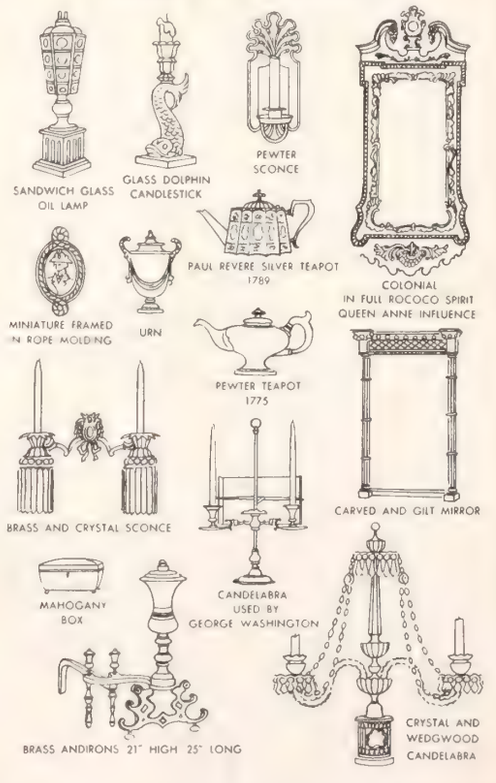
Secretaries, highboy, clocks



Desks, tables, firescreen



Living room accessories



For dining room, bedroom, turn this page ☛

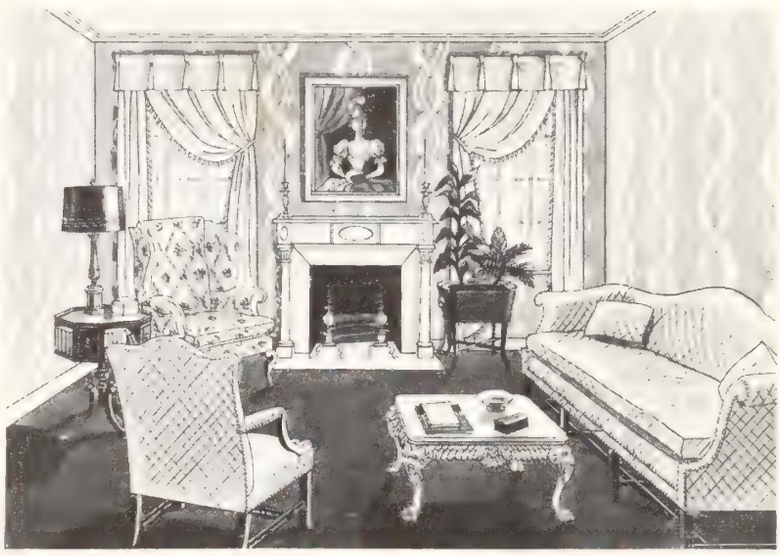
Colonial 18th Century Adaptations

The authentic rooms on pages 41-44 interpreted for today with fine mahogany reproductions and modern fabrics

Living room in dusty tones

Here we have planned a living room similar to the early one on page 41, with the focal point a wide mantel, flanked on either side by French windows. Carved pilasters and chandelier were omitted out of deference to today's lower ceilings; swag draperies make the windows important.

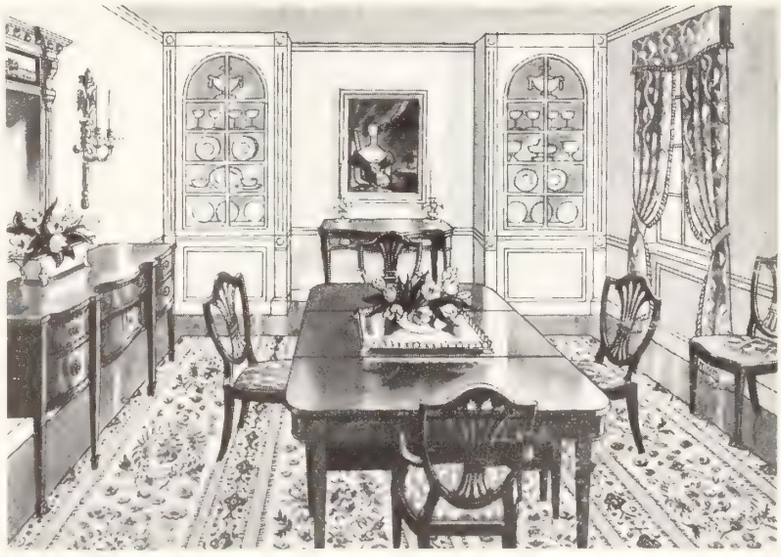
The furniture follows the originals: Wing chair in Johnson & Faulkner's ivory print satin; side chair, sofa in Stroheim & Romann's pink brocatelle—all, Loeblein. Pedestal lamp table, fern-stand, Fine Arts; coffee table, Tapp. Wallpaper, gray-green with dusty pink, Katzenbach & Warren



Dining room, simple and stately

Though smaller in scale, we have kept the splendid proportions of the dining room on page 43—while stripping away the heavy carved pediments and elaborate paneling which would crowd the setting.

For the original massive Chippendale pieces we substituted a small console table which can be used for dining *à deux* (or, as here, extended with servers at either end); and Heppelwhite-type chairs; all, Drexel. To keynote the scheme, Firth's patterned carpet with the rich drawing and warm colors of an old document print. Damask draperies, Johnson & Faulkner



Bedroom in patriotic dress

A light, gay wallpaper doubles for the paneling of the bedroom on page 43—scarlet roses on gray and white stripes. And for the towering draped bed, a lighter four-poster with frilly organdy valance.

The elaborately woven spread is "George Washington's Choice", copied from Mount Vernon by Bates; the rug, a strong clear blue in damask design, Alexander Smith's Tapestry Point. And over mantel, instead of a family portrait, charming little gilt brackets hold carved figures. The wing chair, Loeblein; other furniture by Kindel. United Wallpaper



A new version of Federal

At J. L. Hudson's in Detroit, "American Manor", an adaptation of the Federal style, makes its bow against modern fabrics and wallpapers

STURDY, substantial, and yet graceful and light in feeling, this "American Manor" furniture is a new variation on traditional Federal lines. Using the Federal style as a basic point of departure, the designers have simplified its contours to make it blend suitably with backgrounds of today.

American Manor is executed in mahogany in a very dark, highly polished finish, and further contrast is provided by occasional pieces in light, natural tone. The same characteristic turnings of legs, pilasters and posts are found throughout the group, and brilliant accents are contributed by fine hardware and occasionally by mirror panels and restrained use of plastics.

The decoration is by Gertrude Mider, of J. L. Hudson, who originated the designs for the wallpaper and fabrics, and the color palette for the entire group. Furniture is by Johnson-Handley-Johnson; upholstered pieces, Mueller; carpets, Cochrane; fabrics, Desley and Doblin; lamps, Mutual-Sunset



From the flowered carpet is taken the color scheme for the bedroom. The walls are a soft shade of medium blue. Beige rayon taffeta is used for the bedspreads, floor-length draperies and the full skirt for the dressing table. The flounces on the spreads, and the huge bows on the draperies and dressing table skirt are beige rayon taffeta with a narrow wine-red flock stripe. The little dressing table stool is covered in a vivid wine red fabric. The tall built-in cupboards with fine grilled fronts hold a collection of bibelots

SCHALL-PIX



Rosettes and rings are the motifs chosen for the brass hardware on the bedroom chest. Note also the beautifully turned feet



"Companioned" fabric and paper appear in the library. The dark-finished end table shows Empire influences, and contrasts with the coffee table, its rose top marbleized through the new Di-Noc photographic finish



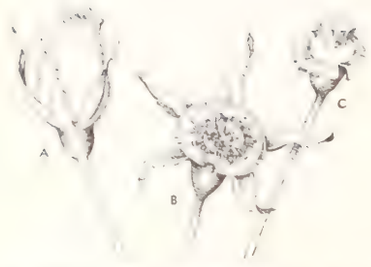
rom a Guatemalan shrine comes the Baroque flower and scroll design the living room's wallpapered screens. Light and dark finishes are mixed re, the light bergères being covered in a green woven textured stripe. ıe rug is a plain beige twistweave; the walls are a soft plain green



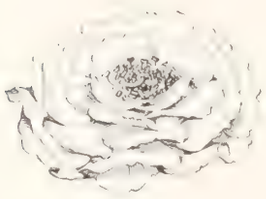
Highly polished dark mahogany is used for all the dining room furniture, contrasting with deep rose walls and white woodwork, and black carpet sprinkled with small roses. The chairs wear a rose textured material

This furniture contrasts dark and light finishes and makes discreet use of various new plastics

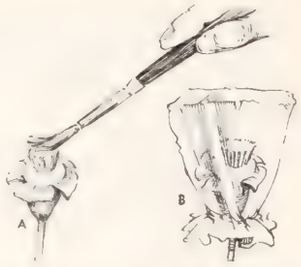
24 STEPS IN THE PLANTING



1 **Perfectly developed bud** (A) selected with great care. (B) Split calyx with sharp knife and remove all petals. (C) Remove all pollen heads from stamens. Numbers 1 to 9 explain hybridizing a new rose



2 **Open blossom,** true to type in every respect. Squeeze pollen heads gently between fingers. If pollen is ripe and ready to use for pollinization a yellow smudge-like fine dust will remain on the fingertips



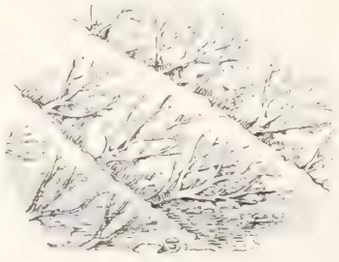
3 **Gather pollen** on small camel's-hair brush. (A) Brush on stamens of trimmed bud. (B) Cover pollinized bud with small Cellophane bag. Pollinization is best done in late afternoon on a cloudy windless day



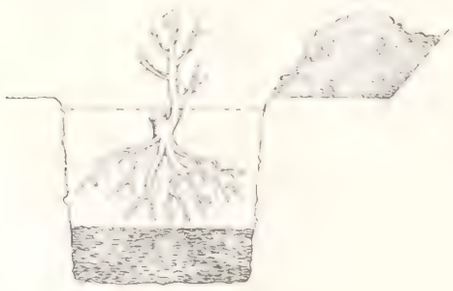
7 **Multiflora** is used as grafting stock. Choose only strong plants with straight, clean stems. (A) Make clean slit near base. (B) Insert cutting. (C) Bind or seal graft with commercial grafting wax or binding



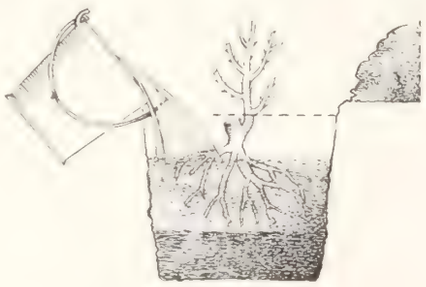
8 **Graft grows** on plant throughout Summer. Keep shaded and moist. After killing frost cut away multiflora above graft and hill up for Winter. Numbers 9 to 24 cover rose garden planting, spraying and care



9 **New plants** arriving from the nursery should be hilled in against the time they are planted. Lay the plants on side and cover roots well with soil, and the tops with damp burlap. Keep covered till planted



13 **Dig hole** large enough to spread the roots. Have 6 inches at bottom of hole made up of 25% peat, 25% rotted manure (cow preferably), and 50% good loam. Fill gradually with 50% soil and 50% peat



14 **Pack soil** about roots. When ¾ full pour in plenty of water and allow to settle. When water has disappeared continue filling until soil is just above the graft. To prevent caking do not pack top soil



15 **Hill up** with soil, just about covering plants, after planting. This will prevent bushes from drying out before new growth starts. Remove this covering when new growth is evident (about 2 weeks)



19 **Sucker growth** starts below the graft. To remove, brush away soil and gouge out sucker at its source. Use sharp knife. Most roses have 5 leaves, suckers 7 to 9, and are easily distinguished from others



20 **Feed plants** in early Spring and once every 6 weeks thereafter until Aug. 1. Circle plants and work in. Don't feed new plants first year. Water every week or 10 days by removing nozzle and flooding beds



21 **Mulching** is important to hold moisture in ground during hot dry months. Apply mulch of peat over entire bed or keep soil well cultivated. Be careful not to disturb roots by cultivating too near plant roots

AND CULTURE OF ROSES



4 **Ripe seed** (pod, deep yellow brown, takes from 1 to 3 mos.) should be removed from pod and soaked in water for 24 hrs. Sow in pots in well pulverized mixture, ½ good garden loam and ½ leafmold



5 **Seed germination** takes from 1 to 2 yrs. As seedlings appear, and before true leaves form, transfer to small pots. As growth warrants, change to larger pots. Potgrow until new plant comes into bloom



6 **Take cuttings** in the Spring if the bloom of seedling rose is a type desired. Use only strong new growth. Whittle ends of cutting to a point that is flat on both sides. Do not allow cutting to dry or wither



10 **Transfer** to planting spot 2 at a time, in bucket of thick muddy water. This prevents roots from drying out and killing fine roots by being exposed to wind or sun before going into the ground



11 **Prune back** tops to about 5 or 6 inches above soil level. Trim back all heavy roots. Cut broken roots above break. Treat roots by dusting with hormone powder to encourage faster growth of new feeder roots



12 **Graft bud** should be placed just below soil level. ½ to 1 inch of soil over graft is ideal. Correct planting will lessen trouble with sucker growth and Winter kill. Be careful not to uncover graft when cultivating



16 **Spray plants** and surrounding soil with Bordeaux mixture in early Spring and late Fall, again in budding season if disease is evident. Dust thoroughly each week from July to November with dusting sulphur



17 **Three insects** most common to roses are: (1) rose chafer (2) rose aphis (3) Japanese beetle. Spray weekly with nicotine and soapsuds for aphis. Hand pick other two into small jar, half-filled with kerosene



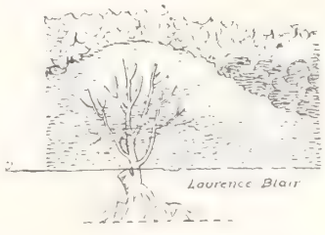
18 **Spraying** should be done thoroughly and consistently. Remember, insects are under the leaves as well as on top. (A) Spray underpart as well as tops (B), covering plant all over to insure success



22 **Cutting roses** is important if your plants are to continue blooming. (A) cut so that 2 leaves of 5 leaflets each remain on stem. (B) 2 new blooms will grow. Remove all withered blooms in same manner



23 **After killing frost** cut back plants to about 10 or 12 inches above soil level. This will prevent their being whipped about and broken off by Winter winds, and make them easier to cover with soil for Winter



24 **Winter cover** plants by hilling up with soil, and cover with leaves and manure. Spray with Bordeaux mixture in Nov. before covering. Place naphthalene flakes in hill at base of plant to kill blackspot

The vase makes the bouquet

Prize-winners collect a variety of metal, glass, pottery and china containers for their arrangements

By PATRICIA GROH



From the collection of the author (a consistent winner at flower shows) these twenty-seven containers were selected to represent the types generally suitable. The texture, shape and height of container determines the kind of arrangement to make and the varieties of flowers to use

THE beauty of our flowers is best left in the garden if we are not willing to give thought and care in selecting the container in which to arrange them. The good old brown earth has a quality of color and texture that acts as a background for the vivid hues present in all plant life. We should, therefore, give real thought and study to the selection of the vase that must serve as well as the earth, and act as a foundation for our floral designs when we bring the flowers out of the garden and fit their beauty into our homes.

Every potential flower arranger beginning the study of the art of arranging flowers is confronted with the same problem: a lack of the proper flower receptacles.

IT is not necessary to visit all the gift and antique shops in your neighborhood to find interesting flower containers. Sometimes the study of the art of arranging flowers awakens an appreciation for beauty of design in some old pieces of glass, pewter, brass, copper, or even china and pottery that have been stored away in the attic or tucked away in the top shelf of the cupboard. An old soup tureen, a water pitcher, an old spoon holder, celery dish or hairpin tray may serve as an inspiration for a flower picture of real merit. However, if you are not the fortunate possessor of some interesting or charming bits of bric-à-brac, and you must go out and start from the beginning to buy well-designed, inspiring flower containers before you feel equipped to produce prize-winning floral portraits, here are a few words of advice that will save you confusion and waste of time and money.

The first consideration is the design of the container. Simplicity of line is the thing to seek. A flower receptacle that has too many curves and flourishes draws attention from the beauty of the floral design. Containers that have painted flowers and pictures decorating them are better left as ornamental pieces of bric-à-brac. Only on rare occasions, and when arranged so that the picture on the vase is related to the whole composition, are they used well as flower containers. Avoid vases with too many handles. Baskets are included in this classification.

THE narrow-neck type of vase that flares into a round sphere or oval is interesting to use. Very few flowers are required to fill the opening and the graceful line that the vase takes suggests reverse curves and beautiful crescent designs which can be made with flowers and foliage.

An oval dish is excellent for dinner table arrangements. The oblong shallow bowl is suitable, too, for flowers or arrangements of harvest fruits.

Modern arrangements as well as those done in the Japanese manner may be created in our American potteries in square and oblong block-shaped vases. Cornucopias designed in a variety of angles are fun to arrange. Some stand on end and some lie flat on their sides. Even seashells are used effectively for flower containers.

After studying the design of the vase, the second and third considerations are the texture and color. The metals—pewter, copper, lead, bronze, brass, aluminum, silver—may all be used for artistic floral arrangement if the finish is right and the texture considered for the (*Continued on page 70*)

MINDED MY HUSBAND'S BUSINESS . . .



"Mary, what can I do about this house? I believe it's even putting Jim's business . . . he never likes to bring people home any more. If I only had your talent for decorating!"

"I don't believe it's talent so much . . . I just made a lucky discovery, Imperial Ensembles! Why don't you go see them?"



"How wonderful! A different wallpaper for every room, but they all harmonize! And I never would have believed they could be so inexpensive!"

"And don't forget, it's Imperial . . . guaranteed washable and fast to light for lasting beauty."



"I just can't get over the change you've made in this place . . . it looks so smart and up to date! By the way, Smith and his wife will be in town next week and I'd like them to see our home . . . could we have them in for dinner?"



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Please also send me your book, "The Romance of Modern Decoration," for which I enclose 10¢.

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EYE-OPENER #1

The great new Simmons Deepsleep mattress

BY ADDING these four big improvements, Simmons has now made the Deepsleep your outstanding buy among mattresses in the $29.50 class!

1. Deeper Coils! The deep and soft and durable Deepsleep now has 12% deeper coils! And deeper coils mean an even more comfortable . . . more gently yielding . . . *softer* mattress.

2. More Coils! The new Deepsleep has *512 coils* instead of 299! Simmons has spared *nothing* to add to your comfort in this great new mattress!

3. Greater comfort! The thick paddi that upholsters the new Deepsleep now co tains 2½ *more* pounds of cotton felt. N wonder it's more comfortable!

4. Specially woven covers! Your choi of stronger fabrics in two lovely new col combinations. Fabrics that are 55% heavi by test—and longer-lasting, too.

Yet costs no more! It's true. Your deal has the new Deepsleep with all these gre new features, at the same old modest pri of $29.50. Matching Deepsleep Box Sprin at $29.50, also.



EYE-OPENER #2

At last! A coil spring with ball-bearing stabilizers

A GOOD MATTRESS deserves a good spring to support it. The famous Ace Coil Spring is now the first in America to have . . .

Ball-bearing Stabilizers—the latest achievement of Simmons' engineering laboratories! You know how so many beds shake like a bowl full of jelly when you lie on them? That's because the springs have no *stabilizers*. For the Ace, we've developed a new kind of stabilizer. One that not only puts an end to side-sway, *but doesn't act as a brake on the natural spring action!* Smooth and squeakless, this stabilizer operates on ball-bearings!

Platform Top! The usual "open coil" spring does not support a mattress evenly throughout. That's because portions of the mattress get forced through the center these open coils. This causes distortion, r duces the life of the mattress. So Simmo developed the now-famous "Platform Top. This consists of steel bands over the coi . . . to give you *and* the mattress uniform even support—*longer!*

99 "double-decked" coils! Most spring have fewer. So naturally, the Ace coils ar smaller, finer, more sensitive. "*Doubl decked*," too—that is, joined together in th middle for greater strength. Joined with tin *coils*, not just straight pieces of wire. Greate "give"!

And only $19.75! Your dealer has th great new Ace. Greater value than ever b fore. Aluminum-finished. Get an Ace toda

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MAKERS OF BEAUTYREST

PILGRIMAGE TO NATCHEZ

The tenth annual Garden Pilgrimage to Natchez on the Mississippi, where the old South still lives

IN Garden Clubs invite and welcome those interested in old homes gardens of ante-bellum days to at- the tenth annual Pilgrimage to nez, Mississippi, from March 2nd gh the 23rd and March 22nd gh April 6th. Here time will roll and Natchez, with its vivid masses grant blossoms mingled with deep avenues of old boxwood, will become a city of romantic splen- Here the entire town enters into pirit of the Pilgrimage, to greet rs, dressed in the costumes quaint- miniscent of their ancient ances-

out four hundred years ago, De the Spanish explorer, led the first men to the wooded Natchez , where they found the brown- ed, sun-worshiping Natchez In- —hospitable, cultivated, indepen- The subsequent trend to colonize bluffs was credited to the ideal of living as it was perfected and raged by French traders, and la- nder the English crown. Then, for ief but flourishing period, the hez district was a province of given to planting and commerce, cting only the highest type of lead- rd families.

The Golden Age

few years before the cotton epoch, nez became a territory of the d States, and society was centered the genial Southern planter with abulous wealth, culture and hos- le manners. During this time America's Golden Age of gracious living was epitomized.

In Natchez, history and beauty are blended together in these famous old homes and estates. In all instances the interiors of the many homes as well as the grounds may be visited during the Pilgrimage. The interiors themselves are outstanding examples historically and architecturally and contain the finest collection of antique silver and paintings to be found in the Natchez country.

Historic pageant

After a day full of events, your evening entertainment will be the colorful Confederate Ball Pageant, which is climaxed by the coronation of a Queen. Capturing the imagination, this ball will truly take you back to the days of long ago. Too, the reverence with which the Natchez people take part has made the Confederate Ball Pageant as famous as the old homes and gardens.

To complete the Pilgrimage to all houses planned by the Pilgrimage Garden Club requires two full days. Ask your travel agent regarding all-expense tours to the Natchez Pilgrimage. If you drive, ask your motor club about the all-paved highways from all districts.

Ruins and relics of the past are not waiting for your visit, but rather a potpourri of fragrant gardens and stately homes. Here you will find history and romance in the gardens and homes under the elms of old Natchez.



A delightful greeting at "Stanton Hall", built in 1851 by Frederick Stanton. This ante-bellum home is a replica of his ancestral home in Ireland



The Burn—home of Mr. and Mrs. S. B. Laub, built in 1832. A simple Colonial type of Southern architecture. It contains a suspended spiral stairway



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OLD TOO

Collections, like personalities, can be fascinating. Here is one man's hobby—what is yours?

CARPENTRY served as a vocation for my great-grandfather. It is easy to understand why my late grandfather's shop, well stocked with tools of the same trade, appealed to me. There, as a youngster, I built many wooden articles. This building had been constructed of wide knotty pine boards set vertically around the frame and time-mellowed to a warm tan color. A stove-pipe hole near the peaked shingled roof had been covered with tin.

On the cross braces above lay various pieces of excess lumber from repair jobs. Long home-made benches extended along each side with the inevitable old wooden screw vise securely anchored near one end. Two large chests housed the array of tools in special trays and slots. The duplicate and special saws were carefully rubbed with suet to protect the blades from rust. The wooden saw clamp, mounted on long splayed legs for convenient height, resembled a gigantic spider. Nails, screws and hardware were deposited in a divided cabinet of many shelves. Ladders reposed beneath one bench, with the exception of two stepladders placed near the braced double doors. Four multi-paned windows were locked with rusty catches and spider webs.

A slate deeply etched with horizontal lines and titled "ORDERS" hung on the front of the shop. Nestled in one tool chest were several slate pencils. As orders came, so came the scratches, grooves and lines on the bench surfaces. The floor below indicated wear from countless steps while my grandfather planed at the bench. I well remember the pile of curled shavings and sawdust with its peculiar clean smell of fresh-cut wood.

A recorded collection

Six years ago I began my search for the hand tools of the past. Since then nearly five hundred pieces have been gathered. The Collection consists of tools used by the carpenter, joiner, shipbuilder, cabinet-maker, lumberjack, cooper, and wheelwright. It soon became apparent that to portray so ma industries of such varied form a usage a systematic record should kept for each acquisition. This was a complished by means of a card ind with ten main classifications and a signed numbers. The following grou ings were adopted: tools for movin measuring, marking and testing; too for driving; tools for sawing; tools f paring and filing; tools for choppin tools for planing; tools for borin tools for cramping, gripping and hol ing; tools for sharpening and grindin and tools for beds, etc.

Merely to collect and catalog wou eventually terminate this hobby. Co stant research, coupled with imagin tion, has developed the information the birthright that each tool enjoyed.

Many materials

In the early Stone Age men adapt sharp or blunt stones to fit their han and thereby extended the usefulness those hands. Many years later, succe sively, copper, bronze, and finally ir displaced the stones, so that men cou better perform their tasks. From ear Colonial times to the present, the blac smiths diligently toiled to constru sturdy tools.

Each industry had its own peculi tools, many of which were fashioned l clever artisans at bench or anvil. Son tools followed a general pattern fro one generation to the next witho changing form. The carpenter's brac for example, although early crude shaped iron or wood, later shows t same U form we know so well toda The gimlet also held its same desig while the cross-handled auger with i nose-cutting edge has been entirely su planted by detachable spiral bits wi worm threaded points.

A homemade maple bevel carved wi the date, "1854", and my great-gran father's initials, "H. B.", would be e tirely factory-made today, of metal an wood impressed with a trade mark. Th frow to split shingles, with its cumbe



IN WILLIAMSBURG: TOOLS OF THE WHEELWRIGHT AND COOPER

OR A HOBBY



FOR MEASURING AND MARKING



CHOPPING AND WEDGING TOOLS



FOR BORING AND CRAMPING



SAWS AND PLANES

some club, has been rarely used since the invention and widespread use of power saws. The broad-axe and adz of yesterday no longer hacks logs into square for rafters, studs and beams. No longer need the carpenter order his hand-wrought nails from the blacksmith at a few pennies each.

Old-fashioned uses

Few, indeed, would know today for what purpose a race knife served. Nor did I when I found this sharp-pointed and bladed tool in my grandfather's tool-chest. Yet fifty or more years ago he plied its edge to form the Roman numerals to designate the proper position of rafters. The farmer used a post-hole chisel to cut roots; the cooper, a croze to saw a narrow groove for barrel top insertion; the lumberjack, a raft auger to bore a hole in floating log rafts; the wheelwright, a traveler to measure the felloes for a tire; and the tanner, a spud to peel a log.

Before 1840, water-power motivated most of the up-and-down blades in the sawmills where logs were cut into lumber. It was not uncommon for lumber to be felled and then cut by a pit-saw. This saw measured about seven feet in length. One man stood in an open pit to pull down while another man from above guided and operated the pit-saw for the entire length of the log. By this tedious process, repeated several times, a log was sawed into planks or boards. The carpenter later planed and smoothed them for his building material.

Mouldings for the entire house were formed by the use of moulding planes of various curvatures pushed by hand. Hardware was purchased from the blacksmiths who hammered out each piece from their stock of iron or steel. Early houses depended much on mortice and tenon construction with hand-riven dowels securely to lock the joints. These men knew their jobs and did them well. So well, in fact, that many of the early houses still stand as historic landmarks as proof of their fine craftsmanship.

The machine age comes

Gradually but surely the machine age has encroached upon many of the hand-wrought industries. In some operations, power machinery has supplanted slower hand methods, while in others, the tools themselves have been "dressed up". The skill of the individual tool maker has become swallowed up in a rapid production of duplicated, perfected and streamlined-finished tools for each and every trade. Seldom today do we find modern tools that through a workman's ingenuity have been carved or wrought by hand to fill a given need.

This old-tool hobby of mine, therefore, attempts first to locate the tools of the past; second, to understand how and for what purposes they were used; and finally, through careful preservation, to display them for posterity, that their heritage from the past may be better visualized.

C. Carroll Palmer





A delicate and imaginative Strahan wallpaper. This is a new design and one of the best of the spring season.

Fine wallpaper is true economy . . . an economy which is proven by your continual satisfaction with the design and quality. Strahan's high standards of design and workmanship are the result of a fifty-five-year-old "tradition of excellence" in wallpaper manufacture.

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CALIFORNIA PRIZE TABLES

The winners in the HOUSE & GARDEN table-setting contest at Gump's in San Francisco

CALIFORNIA has evolved a style all its own—in table setting as in decoration. And on this page we show two of the gayest and most characteristic types. From the thirty tables in Gump's annual table-setting display, these were selected by popular ballot especially to appear in this issue of HOUSE & GARDEN. Both offer fresh ideas you might try at home.

Mirror and modern crystal (immediately below) with waterlilies in an ingenious sunken pool distinguish the tropical table which won first prize. Bright linens and native pottery, burnished woods and ruddy fruits decorate its nearest rival.



Real goldfish and lavender waterlilies float in a shallow pool almost four feet long sunk in the mirrored table. Crisp white linen mats appliquéd with organdy fish are lined with cool sea-green. Steuben glasses echo the clear crystal of the plates. And the silver is Frank W. Smith's graceful "Martha Washington" pattern in sterling. Effects crisp and charming



A wooden salad bar for a centerpiece holds all the mixings for tossed greens and dressings to your individual taste. Gay maroon pottery plates in Vernon Kilns' "Hawaiian Flowers" pattern echo dubonnet napkins, harmonize with the cloth hand-blocked in browns and blues. Silver, Watson's simple "Lotus" pattern in sterling

STRAWBERRY PATCH

Accessories for closet and powder table to match the washable chintz bedroom on page 40



Strawberries and cream. Gay with painted berries, white as Devonshire cream, a three-piece dresser set and make-up box to brighten up your dressing table—and, incidentally, your private life as well



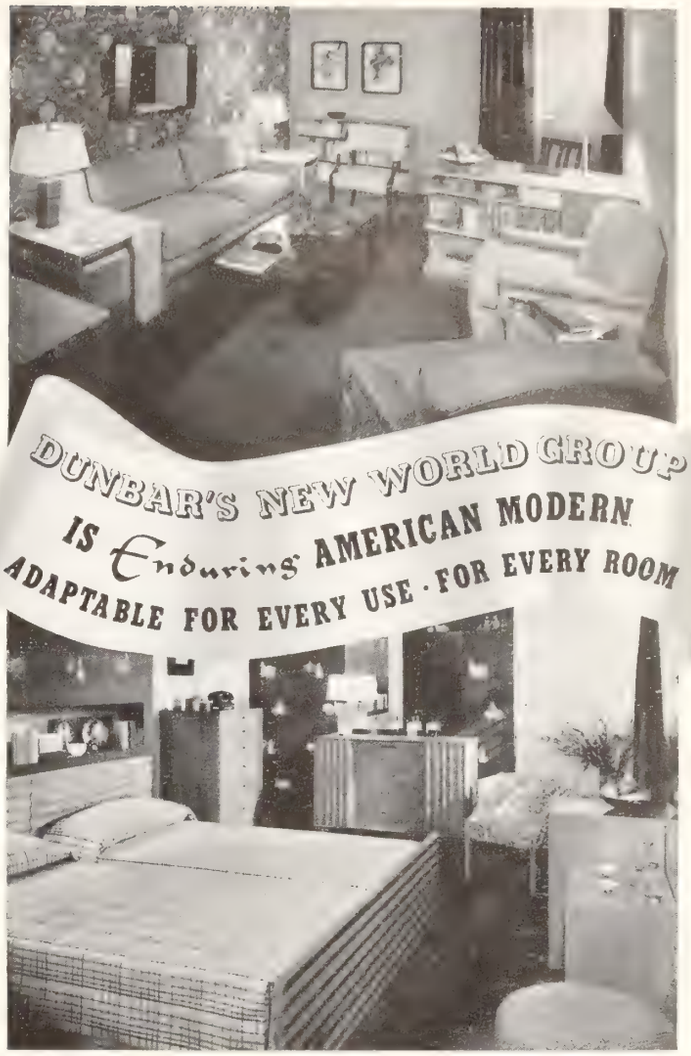
Soap to stocking boxes. Luscious hothouse berries molded in soap, grand for the guest bath or your own. And bureau boxes to match, in Cyrus Clark's berry-bright Everglaze chintz, green trim



Hang your hat on a clear plastic cylinder, merrily emblazoned with —guess what. They're on the chintz hangers, too. Like a splash of sunshine for that dark little closet under the stairs, or in your own



Strawberry stowaways. Chintz boxes, cedar-lined, sturdy for blankets, transparent for bonnets—to make storage a pleasure. All to harmonize with the bedroom on page 40, all from Lord & Taylor



Dunbar's New World Group is both beautifully made and adaptable to the needs of today's Moderns. The desk in the living room contains two file drawers in addition to regular drawer space. The "Mr. and Mrs." chest in the bedroom, large enough for the apparel formerly contained in the ordinary chest and dresser, might be used equally well in a living or dining room. The doors of the sideboard in the dining room below are constructed to hold glassware, and ample linen space is provided for in pull-out trays in the center section.

The New World Group also includes drawer, door and bookcase units in many widths and heights, allowing for great variety of arrangement to fit almost any Modern interior.

Dunbar pieces may be purchased through your furniture dealer or decorator.

DUNBAR FURNITURE MANUFACTURING CO. · BERNE, INDIANA
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Chairs

The form and character of a fine chair is the most difficult thing for the cabinetmaker to reproduce. A masterpiece such as the "Berkeley" is possible only with the most skilled craftsmanship. It exemplifies the careful adherence to the "spirit" of the fine old pieces which characterizes all Baker Furniture.

Baker Furniture, Inc.

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Write for your copy of the new Guide to English and French Furniture of the 18th Century. Paper cover, 25c; special cloth-bound edition, $1.00.





Mrs. Balfour Miller, shown in her bedroom at Hope Farm, Natchez, Mississippi. Thousands of Americans will visit Natchez during the 1941 "Pilgrimage," to be held March 2 to 23. Mrs. Miller is the founder of the Natchez Pilgrimages

RE-CREATE THE "OLD SOUTH" IN YOUR HOME

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BEDROOM SUITE BY CAVALIER DOES JUST THAT

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LOOKING AROUND

A brief guide to current events that are taking place in the House and Garden fields

MODEL ROOMS

LORD & TAYLOR,

38th Street & 5th Avenue, New York City. Seven pictures painted for the occasion by seven of America's most illustrious artists are used by Mr. Fahlmann as the basic themes for his newly decorated rooms. You'll see wood fabrics used in curtains and upholstery in a brand new way, and more of that exciting photographic finish for furniture called Di-Noc. Scheduled to open the second or third week in March.

B. ALTMAN,

34th Street & 5th Avenue, New York City. Five rooms, each a variation on Modern. Modern with Federal American, 18th Century French, Pompeiian, Venetian and Chinese. Highlights: a pair of desk chairs in red suède cloth with gold epaulets, lamps mounted on old cannon-balls, walls of silver tea-box paper, and a pair of striking blue plaster girandoles. Open now through the third week in March.

R. H. MACY,

34th Street and Broadway, New York City. Forward House! Lots of fresh ideas, lots of even fresher colors: moss green with lemon yellow, torrid rose against shell pink, black and terra cotta . . . brisk, bold combinations all. Look, too, at the exciting light modern woods and finishes: bleached mahogany and oak, white lacquer and paldao.

SHOPS

VELVALEE DICKINSON,

714 Madison Avenue, New York City. A wide collection of dolls, ranging from Queen Anne's reign up to 1941's newest. Some are concocted of gutta-percha, some of pewter, wax, papier-mâché, cedar, etc., etc. Singing and talking, dancing and walking, they come from many, many countries.

AMERICA HOUSE,

7 East 54th Street, New York City. Decorated in red, white and blue by Dorothy Draper and planned by Morris Ketchum, Jr., this shop houses an interesting display of merchandise. All of it made by members of the Handcraft Co-op. League of America. Jewelry, sculpture, lace, linens, tweeds, homespuns, and practically everything else that the hand can fashion. Of particular interest, Lauritz Christian Eichner's oval bronze bowls, which glitter like pure gold.

KENNETH LYNCH & SON,

215 East 42nd Street, New York City. If you've been Bundling for Britain, or Aiding the Allies, you'll want to see Kenneth Lynch's collection of old English naval lanterns. Massive and manly, made of brass or tin, and nearly 100 years old. Also of interest, the shot canisters used by the British sailors during World War 1.

MUSEUMS

MUSEUM OF MODERN ART,

11 West 53rd Street, New York City. Daily 10-6, Sundays, 12-6. 25c. A three-part powwow on Indian Art of the United States. Part 1, Prehistoric Indian Arts; Part 2, Living Traditions Still of Influence Tod Part 3, Contemporary Indian Products, ganized by the Indian Arts and Cr Board of the U. S. Department of the terior.

METROPOLITAN MUSEUM OF ART,

5th Avenue at 82nd Street, New Y City. Daily 10-5, Sundays 1-6. Free. Gallery C-18, you will see Renaissance its finest and best. The recently acqui Intarsia Room from the Palace of D Federigo da Montefeltro, Gubbio, Italy, opened on the 22nd of January. Next this small wainscoted study is a ne created chapel, in which are installe series of Italian choir stalls of the H Renaissance. Grotesque and magnifice In the Main Building, a loan exhibition French paintings from David to Toulou Lautrec. 27 private owners in France 22 European museums are among the c tributors. Also an amusing and fine lection of French fashion prints dat from 1800-1900. Both exhibits open f February 6th to March 26th.

BROOKLYN MUSEUM,

Eastern Parkway, Brooklyn, New Yo Open daily 10-5, Sundays 1-6. Free, exc Monday and Friday, 25c. Original Hepp white and signed Duncan Phyfe will h even the most lethargic into taking a t to the American Rooms. Twenty-one pie in all. And, as additional bait, the Millin Show. Head-coverings both fabulous functional. Hats, 100 of them, dating ba a full 500 years. March 8th to April 20

GARDENS

FLOWER SHOWS

Seven cities will frolic in flowers. B ton, Mechanic's Hall, March 17 to 22; N York, Grand Central Palace, March 17 22; Philadelphia, Commercial Museu March 24 to 29; St. Louis, The Are March 22 to 30; Seattle (National), Cl Building, March 23 to 30; Chicago, T Navy Pier, March 28 to April 5; Clevela Exhibition Hall, February 22 to March

NEW YORK BOTANICAL GARDEN,

East of 200th Street and Webster Aven New York City. Conservatories and bui ings, open daily, 10-4. Gardens, 8 to du Three illustrated lectures. Free, fast-m ing, and thrillers every one. March Perennials in the Garden; March 8, Botanist Looks at Western Forests; Mar 15, Plants of the Bible. Three o'clock, l go early for a first-row seat. In the garde under glass: sweet-scented stocks, blue f get-me-nots, orchid-like butterfly-flowe and King Alfred daffodils. These are o a few of the Springtime favorites, l they'll all be there.

BROOKLYN BOTANIC GARDEN,

1000 Washington Avenue, Brooklyn, N York. Garden hours: daily, 8 to dus Sundays and holidays, 10 to dusk. Libra hours: Monday to Friday, 9-5, Saturday 9-12. For the children, a garden cour that will really teach them how to u their hands and heads. March 1 to Ap 12, Saturday mornings, 9-11:15; 15c f membership limited. Preparation for outdoor garden: seed germination, se sowing; and the making of garden plan

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)OES YOUR ROOM "BECOME" YOU?

Try it on before you choose—make it flatter you like the three rooms we planned for stars on page 30

)NE of the most exciting discoveries in the homefurnishings field is that :coration can be as personal and be- ming to you as your Easter bonnet, id that you can select it and even ry it on" in much the same way as u would a hat or a dress.

This is the engaging theory advanced Alexander Smith & Sons Carpet ompany. And they have obligingly rned it into fact with their Colorama khibit on view at Rockefeller Center, id at leading department stores roughout the country. And we our- lves have proved it again in planning e rooms on pages 30-31 to comple- ent the coloring and personality of ir three stars—Jane Pickens, Vera)rina, and Ilka Chase.

The Colorama Exhibit keys around a agic talking mirror which reflects you a fraction of your normal height and geniously transposes your reflection turn into each of five miniature hemes each decorated for a different sic coloring. These are blonde, bru- tte, silver-gray, brown hair and Ti- an. Instantly the mirror, like the agic Mirror in the Snow White leg- d, shows you which is the fairest of l as a background for you. And you n see for yourself what colors will do e most for you and select the correct heme for your room.

In addition there is a display of mini- ure rooms, each keyed to the subtle iances of a different color type. And each a little figure represents the loring and type of personality for om the room was made.

Planned around the Alexander Smith u-Tone rug colors—light for one pe; deep and rich for another—each om has been created around the par- ular color ranges which are best ited to its occupant.

In the living room for Jane ckens: The rug, Alexander Smith's tured taupe broadloom "Touraine" th a design of floral and baroque rolls. Wallpaper, Thomas Strahan. rniture: spinet grand piano and nch in walnut, Mathushek Piano ompany. Rosewood desk, Manor House. Side chair in mahogany from Kaplan Furniture's "Beacon Hill" group at B. Altman.

The draperies are made of three different shades of Waverley's Glo- sheen. Glass curtains, Bartmann & Bixer's figured Kenwash rayon mar- quisette. Music on piano, G. Schirmer Inc. Clock, candlesticks, miniatures on wall; Altman. Desk accessories, Alfred Orlik. The flowers were specially ar- ranged by Irene Hayes.

In the bedroom for Zorina: The rug, Alexander Smith's figured broad- loom "Saxony" in tones of rose. Wall- paper, Strahan pale blue Satin Stripe. Draperies and dressing table skirt, Waverley's "Sister Prints" of Glo-sheen. Glass curtains, Bartmann & Bixer's Kenwash screenet of white rayon. Dressing table and white wrought iron bench, R. H. Macy. Bed, from the Hale Bedding Stores.

Chest, from Grosfeld House. Plaster wall bracket for flowers, Lord & Taylor. Lamps, vases, mirror, bottles; Charles Hall. Hand mirror with curved plastic frame, Neo Designs. The negligée, Jo- seph Whitehead, Inc. Flowers, courtesy of Irene Hayes.

Living room for Ilka Chase: Rug, Alexander Smith's Set Twist frieze in Horizon Blue. Wallpaper, Bassett & Vollum. Draperies and slipcover, Wa- verley Glo-sheen. Glass curtains, Bart- mann & Bixer's plain white Kenwash marquisette. Furniture: love seat, shell console and round lamp table in pick- led pine, all Dunbar; coffee table, Am- ster & Lamb.

Macy's lacquer tray (placed on the coffee table) holds an antique French Empire chocolate set, converted here to tea; from Douglas Somerville as is the beige Wedgwood urn on the con- sole. Teaspoons, Lunt's "Directoire" sterling. Modern painting on wall, tea- caddy cigarette box, Macy. Gold leaf shell wall sconce, Manor House. Shell bookends, ashtray, Alfred Orlik. Lamp, Lord & Taylor. Blue and gold urns on mantel, Frederick P. Victoria. Fire- place–grate and the fender are to be found at Edwin Jackson, Inc.

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PRESENTS

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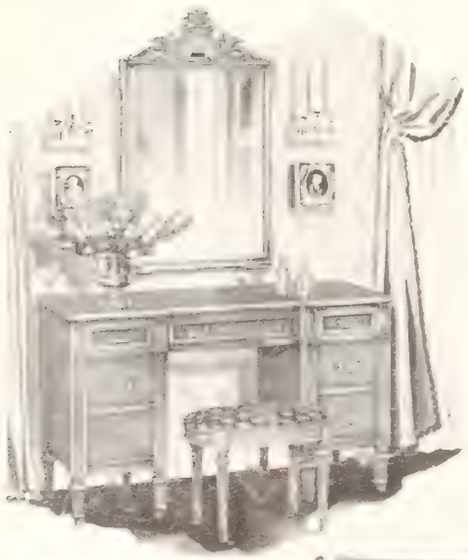
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DO YOUR BORDERS LAC

The proper selection of plant material will eliminate all non-blooming periods

SINCE there are so many hardy perennials available, no gardener should be forced to apologize for the condition of his border at any time during the Summer. Yet, we often hear the remark, "There is nothing blooming in my garden now, but it was beautiful last week." The proper selection of plant material will eliminate these non-blooming periods.

Now is the time to plan for continuous bloom in your garden next Summer. The accompanying chart shows you at a glance the available hardy material and indicates height, color and blooming period. If last August the foreground of your border stopped blooming, simply look for "August flowering, 1-2 ft." and select the color you desire. This chart is also useful in designing new borders and in planning definite color schemes such as a blue and white border, etc.

These plants are all hardy perennials. You can have immediate results this Summer by purchasing plants early this Spring. Some of these may be raised from seed, which should be started early enough to produce blooming plants for the following year.

JUNE—FLOWERING PERENNIALS

Blue—1 to 2 feet

Aster Wartburg Star
Centaurea montana
Clematis caerulea
Columbine
Delphinium chinensis
Linum perenne
Nepeta Six Hills
Polemonium coeruleum
Primula beesiana
Veronica spicata

Blue—2 to 3 feet

Baptisia australis
Campanula pfitzeri
Hesperis matronalis
Pentstemon unilateralis
Rudbeckia purpurea
Scabiosa caucasica
Scabiosa japonica

Blue—3 to 4 feet

Anchusa italica
Delphinium
Foxglove
Lupinus polyphyllus

Yellow—1 to 2 feet

Alyssum rostratum
Columbine
Doronicum caucasicum
Evening primrose
Gaillardia Sun God
Geum Lady Stratheden
Iceland poppy
Matricaria Golden Ball
Primula bulleyana
Trollius Eleanor

Yellow—2 to 3 feet

Coreopsis Mayfield Giant
Iceland Poppy Golden Wonder
Rudbeckia neumanni
Trollius ledebouri Golden Queen

Yellow—3 to 4 feet

Foxglove
Thalictrum glaucum
Thermopsis carolinianum

White—1 to 2 feet

Achillea The Pearl
Columbine
Delphinium chinensis
Evening primrose
Heuchera
Iceland Poppy
Linum perenne
Matricaria Little Gem
Pentstemon digitalis
Pyrethrum

White—2 to 3 feet

Astilbe
Campanula persicifolia alba
Clematis recta



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When

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LOWERS IN SUMMER?

ctamnus fraxinella alba
uble Shasta daisy
sperus matronalis alba
iental poppy
lox Miss Lingard
abiosa caucasica alba
alictrum
aquilegifolium album

White—3 to 4 feet

lphinium
xglove
pinus polyphyllus
leriana officinalis alba

Pink—1 to 2 feet

meria Tall Hybrids
ntaurea dealbata
lumbine
centra spectabilis
uchera
land poppy
rethrum
ponaria ocymoides

Pink—2 to 3 feet

rostemma coronaria
tilbe Gloria
ctamnus fraxinella
iental poppy
abiosa columbaria
lalcea Rosy Gem

Pink—3 to 4 feet

xglove
pinus polyphyllus

Red—1 to 2 feet

meria Tall Hybrids
lumbine
illardia Burgundy
um Boresi
um Mrs. Bradshaw
uchera
land poppy
mula japonica atrosanguinea
rethrum

Red—2 to 3 feet

tilbe Granat
iental poppy

Red—3 to 4 feet

pinus polyphyllus
leriana officinalis rubra

LY—FLOWERING PERENNIALS

Blue—1 to 2 feet

matis caerulea
lphinium chinensis
Hosta caerulea
Lavendula
Liatris spicata
Linum perenne
Platycodon Blue Gem
Salvia pratensis atroviolacea
Statice latifolia
Stokesia
Veronica incana
Veronica longifolia subsessilis
Veronica spicata

Blue—2 to 3 feet

Aster frikarti
Aster King George
Campanula persicifolia
Centaurea montana
Echinops ritro
Eryngium amethystinum
Hesperis matronalis
Phlox
Platycodon grandiflorum
Rudbeckia purpurea
Scabiosa caucasica, Isaac House
Scabiosa japonica

Blue—3 to 4 feet

Aconitum napellus
Anchusa
Aster Skylands Queen
Foxglove
Lupinus polyphyllus

Yellow—1 to 2 feet

Anthemis tinctoria
Evening primrose
Gaillardia Mrs. Sherbrook
Gaillardia Sun God
Geum Lady Stratheden
Iceland poppy
Matricaria Golden Ball

Yellow—2 to 3 feet

Coreopsis Mayfield Giant
Iceland poppy
Rudbeckia neumanni
Trollius ledebouri, Golden Queen

Yellow—3 to 4 feet

Heliopsis scabra zinniaeflora
Thalictrum glaucus
Thermopsis caroliniana

White—1 to 2 feet

Achillea ptarmica, The Pearl
Iceland poppy
Heuchera
Linum perenne album
Lysimachia clethroides
Matricaria Little Gem
Pentstemon digitalis
Stokesia

(*Continued on page 67*)

Yorktown Sofa



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HOUSE & GARDEN'S TRAVELOG

A directory of fine hotels and resorts



If you want further information about any of the hotels or resorts listed in these columns, write to House & Garden's Travelog, 420 Lexington Ave., N. Y. C.

ARIZONA

CHANDLER

San Marcos Hotel & [illegible]. 250 [illegible]

PHOENIX

Camelback Inn. Fine American Plan. Desert Resort. March, April finds Cactus in bloom. April rates lower. Booklet. Jack Stewart, Manager.

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FLORIDA

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FLORIDA

MIAMI



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MIAMI BEACH

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ST. PETERSBURG

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Menu for March

When Jacob Walz, an Arizona gold miner, died suddenly in 1892, he started a legend around Phoenix, and would-be prospectors have been searching for his fabulous store-house ever since. For the last seven years, the hunt has taken the form of an annual outing, "The Trek to Superstition Mountain," sponsored by the Phoenix Dons Club and open to everyone. This year, on March 9, over five hundred hikers will join the party through the mountains, and return to base camp for a chuck-wagon dinner and bonfire. Cowboys, Indians, and Spanish dancers will provide the colourful "local talent," and fireworks will finish off the day—that is if someone does not find the mine first!

As steeped in tradition is the aristocratic yachting classic at St. Petersburg, Florida, on March 1. The country's fastest racing schooners, cutters, sloops, and yawls will compete for the twelfth year over the two hundred eighty-four nautical-mile course to Havana. The vision of these proud sea-birds taking off is worth traveling many miles to see.

An already picturesque city, New Orleans, Louisiana, will garland itself for its "Spring Fiesta" from March 16 to 30. Homes will be opened, and special French quarter tours are planned, to exhibit beautiful private gardens at the height of their blooming. Symphony programs, operas, special art exhibits, barbecues, street dances, and showboat parties are all part of this week's celebration of the coming of Spring.

Teeing-off Topics

Early-bird golfers are finding opportunities over the country for their first shots. Top-notch professionals will be gathering at the Three Toms Inn around February 21, 22, and 23 for the P.G.A. Tournament at Thomasville, Georgia. . . . St. Augustine, Florida, provides the greens for the Florida West Coast Women's Championship from March 4 to 8, and for the Seventh Annual National Amateur-Professional Best Ball Match Play Championship, from March 12 to 16.

If you would like to know what golf courses are open and ready for play, or if you have any other questions on vacation spots, write to House & Garden Hotel Information Service, 420 Lexington Avenue, New York City.

MISSISSIPPI

NATCHEZ

The Pilgrimage Garden Club invites you to visit Old Natchez in the Deep South. March 2-23. Famous ante-bellum houses open daily. Write Box 347, Natchez.

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NEW JERSEY

ATLANTIC CITY

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NEW YORK

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JUNE PLATT VISITS HAWAII

(Continued from page 28)

by total strangers welcoming us with lei after lei of flowery welcome. Then we were whisked through the streets of Honolulu, through the Civic Center, past the palace of King Kalakaua, almost fell out of our seats trying to catch a glimpse of heroic bronze statue of Kamehameha, the conqueror, missed entirely the Honolulu Academy of Fine Arts building, so busy were we asking questions, felt vaguely conscious and maybe disappointed that it wasn't at all the way we thought it would be (no grass shacks, no tigers prowling round about) and before we knew it we had been introduced to more total strangers, had quaffed an enormous glass of heavenly pineapple juice offered to us by beautiful native Hawaiian girl in lobby of the Royal Hawaiian Hotel, and were ushered into our modest suite of two enormous rooms and baths, divided by a *lanai* (porch in case you don't speak Hawaiian) banked with the most amazing collection of floral gifts you've ever seen, sent by we knew not whom!

Left to our own devices until two o'clock, at which time several kind people had offered to come back and see what they could do for us. Feeling completely bewildered and even abandoned, we decided to go have a look at the famous Waikiki Beach. For five minutes we stood looking and feeling very *malihini*, watching the sun-tanned bathers in the dazzling sun, when to our sudden delighted surprise we saw Madeline and her two golden-haired babies playing in the sand. She saw us and instantly everything was all right again. In no time Arthur appeared and we all had a delicious lunch together on the terrace ending up with Chef Kina's much-talked-about coconut cake. Asking five million questions, we found out in no time who everybody was, and what to do about everything, where to have our hair curled, and had accepted with alacrity an invitation to dine tomorrow.

March 8th. Poor notebook! Fifteen days have vanished. Here we are back on the *Lurline*, sailing for home again. We've thrown all of our lovely leis except the orchid one overboard, in hopes that one of them at least will find its way back to Waikiki Beach, thereby assuring us of a return trip to these lovely, lovely islands.

What a mess I've made of your pretty pages! By now you must have gathered from the million and one notes I've made that we've been having a whirl, the loveliest, pleasantest, busiest whirl imaginable. We've seen practically every square inch of Oahu, including Punch Bowl, Diamond Head, Pearl Harbor, Koko Head, Fort Shafter, Schofield Barracks, and Rodgers' Airport. We've motored around the Island and over Nuuanu Pali, where we felt like a feather in a cyclone standing on the wind-swept spot where the warriors of Kamehameha the Great hurled the opposing troops of Oahu over the incredibly steep precipice during the conquest of 1795.

We've visited the Waialae Golf Club, the Yacht Club and fallen in love with the Kailua Racquet Club. We paid a fleeting visit to the Old Mission House and the old Printing House in Honolulu and made an extensive tour of the shops, longing to buy some lovely jewelry at Moody and Grossman's, the beautifully aesthetic Oriental treasures displayed with such lovely care by charming Mrs. Bowen at Gump's, and all sorts of other antiques at Mrs. Hayward's.

We've Oh!ed and Ah!ed about the blow holes and the clouds and the ocean and the mountains and the trees and the flowers and the sunshine. We have learned to expect the sweet strains of Hawaiian music wherever we go. We are no longer startled by the sudden apparition of a file of lovely Hawaiian maidens in trailing *holokus*, crowned and wreathed in flowers, undulating gracefully by, singing "Aloha Oe" as they go.

We have watched with such fascination their fluttering fingers depicting the drift of the rain and the rustle of the wind in the leaves, that we find ourselves, plain matter-of-fact soul that we really are, actually doing likewise when no one is looking, whispering the while, "The moon, the gentle breezes, the stars in the heavens!"

To go back to our activities, we've viewed from afar the Mormon Temple and from near the Samoan Village. We were enchanted with Mr. and Mrs. Lester McCoy's beautiful orchid house and loved seeing colored moving pictures of Mrs. Peterson's famous flower arrangements. We watched a dance rehearsal at the Kulamanu Studio, and sat on a couch belonging to the last Queen of Hawaii.

We spent far too short a time lookin about at the Academy of Arts, grateful for a fleeting glimpse of paintings by Picasso, Manet, Gauguin, Cézanne and Renoir. We didn't go surf-riding, nor did we shoot wild goats, nor did we go deep-sea fishing, but we did visit a huge sugar plantation, where we had the most intriguing lunch with Mr. and Mrs. Midkiff, and saw green stripe bananas and coffee trees growing, and a macadamia nut tree in blossom.

We also had the most heavenly lunch at Tantalus with Mrs. Albert Ives, feeling like eagles perched on top of the world, and we would give anything in the world to know how the eggs in cream were cooked. We loved our visit to Coconut Island seeing the tropical fish and the ship models and the Lanai dripping with orchids. Speaking of coconuts, if we hadn't deliberately run away from everything and everybody we never would have had those two divine dishes of coconut ice cream at the Coconut Hut, and that would have been a calamity.

We've breakfasted, lunched, teaed cocktailed and dined many places; and through the untiring efforts of Mrs. Bowen of Gump's we finally went to a long-looked-forward-to *luau* (native feast). I flew to Lanai and saw how pineapples grow and how they taste eaten right in the field where they grow, and I came away the proud possessor of four glass balls (fishermen's floats) found on the beach, a smooth round stone once used in some kind of primitive native game, and—treasure of treasures—a beautiful nautilus shell, the inspiration for the Hawaiian King's helmet.

Then we all flew to Hawaii, alighting

(Continued on page 67)

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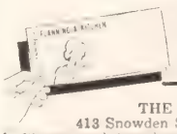
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JUNE PLATT VISITS HAWAII

(Continued from page 66)

a minute or two at Maui, catching a bird's-eye view of Molokai. Spent a very amusing and comfortable night at the New Naniloa Hotel at Hilo. We were slightly frightened by the steam cracks near Kilauea, and definitely awed by the Volcano. Motored by way of Waimea Hotel, where we were deeply touched and pleased with the lovely pansy leis presented to us by Mr. and Mrs. Vredenburg and the principal of the local school, leis made by the school children across the way.

We were then terribly impressed by the lava flows and overcome by the magnitude of Parker Ranch. We thoroughly enjoyed our all-too-brief stay at Kona Inn, where we timidly went bathing in the pool with all the Pacific at our disposal. Saw a school of whales spouting and frolicking bravely around in front of the hotel until an aeroplane chased them away. Then we visited Kailua Palace, the erstwhile Summer residence of Hawaiian Royalty, glanced into the first Christian Church, not overlooking the grass shack nearby.

Having feasted on Kona crabs and extracted a recipe for bran muffins from the Chef at Kona Inn, we left Hawaii regretfully behind to go back to lovely Honolulu. Here we had the pleasure of meeting 124 of the most hospitable people in the world, were graciously invited or permitted to visit 36 of their houses and are happy to have met the architects and decorators responsible for so much of the gracious art of living in Hawaii.

We've noted with great interest the tropic modern furniture and draperies designed by Gump's, embodying in their design the very essence of Hawaiian life and folklore. Also noted slightly Oriental influence evinced here and there, especially noticeable in the graceful flowing upward curve of the rooflines.

We liked the many uses of bamboo both in houses and gardens, also the slat garages covered with vines, the herring-bone lattice on the Tenny House and the horizontal lattice on the Racquet Club. Again we liked the *haula* mats carpeting the wet grass at night, and the low walls, made of coral and cement, bordering the garden beds. All of this we've liked and more, and now that this wonderful trip is over, I for one am just beginning to realize how much added pleasure I'm going to have in years to come reliving in vivid memory all these cherished experiences.

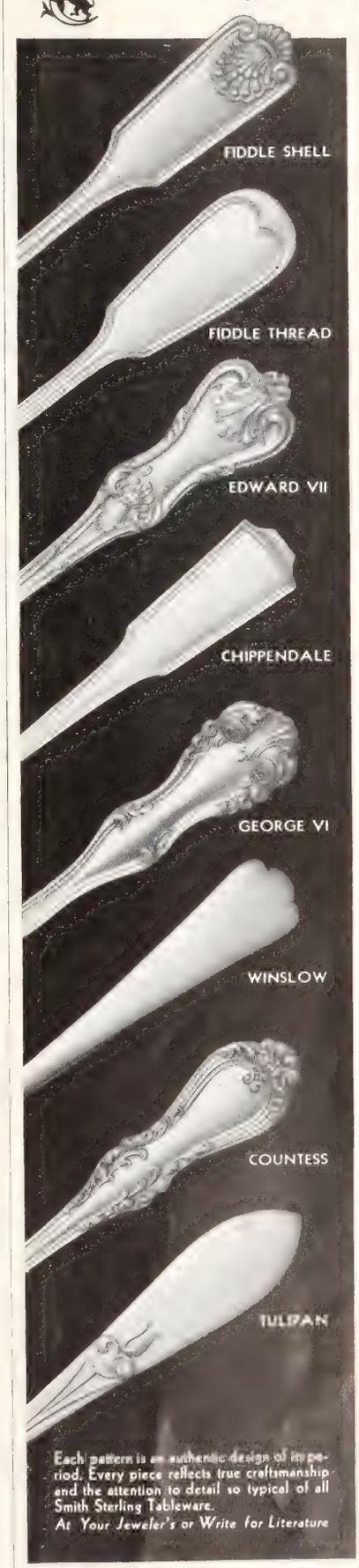
DO YOUR BORDERS LACK FLOWERS?

(Continued from page 63)

White—2 to 3 feet

Astilbe Gloria
Campanula persicifolia alba
Clematis recta

Sterling



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White—2 to 3 feet

Dictamnus fraxinella alba
Double Shasta daisy
Gypsophila paniculata
Hesperis matronalis
Platycodon grandiflorum album
Phlox
Physostegia virginiana alba
Scabiosa caucasica alba
Thalictrum aquilegifolium album

White—3 to 4 feet

Cimicifuga racemosa
Foxglove
Hibiscus
Lupinus polyphyllus
Valeriana officinalis alba
Yucca filamentosa

Pink—1 to 2 feet

Achillea millifolium rosea
Armeria Tall Hybrids
Calluna vulgaris
Centaurea dealbata
Gypsophila repens
Heuchera
Iceland poppy
Physostegia Vivid

Pink—2 to 3 feet

Agrostemma coronaria
Dictamnus fraxinella
Gypsophila pacifica
Phlox
Scabiosa Columbaria
Sidalcea Rosy Gem

Pink—3 to 4 feet

Foxglove
Hibiscus
Lupinus polyphyllus
Monarda Salmon Queen
Pentstemon Pink Beauty
Physostegia virginiana

Red—1 to 2 feet

Armeria Tall Hybrids
Gaillardia Burgundy
Geum Mrs. Boresi
Geum Mrs. Bradshaw
Heuchera Pluie de Feu
Iceland poppy

Red—2 to 3 feet

Astilbe Granat
Phlox

Red—3 to 4 feet

Hibiscus
Lupinus polyphyllus
Pentstemon Barbatus Torreyi
Valeriana officinalis rubra

AUGUST
FLOWERING PERENNIALS

Blue—1 to 2 feet

Clematis caerulea
Delphinium chinensis
Hosta caerulea
Lavendula
Platycodon Blue Gem
Salvia pratensis atroviolacea
Statice latifolia
Stokesia
Veronica incana
Veronica longifolia subsessilis

Blue—2 to 3 feet

Aster frikarti
Aster King George
Centaurea montana
Clematis davidiana
Echinops ritro

(Continued on page 76)

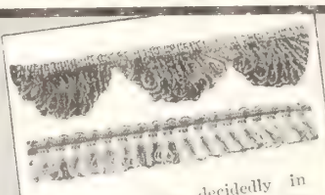
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TRILLIUMS BRING SPRING

(Continued from page 25)

the entrancing loveliness of the picture.

Trillium catesbaei album, an attractive white form that I happened upon recently, is a most lovely plant, indeed, and a fine addition to the shaded garden. *Trillium catesbaei* flowers about April 30th.

The blossoms of *Trillium cernuum* droop and hide beneath the foliage so completely that one may come upon a whole batch of plants in full bloom and never see a flower! That happened to me years ago and as the foliage looked completely in the adult stage, I raised a leaf and was surprised to find a very pretty white bloom beneath it! The pink ovary in the heart of the flower added greatly to its appearance. *Trillium cernuum* bears handsome, very luxuriant deep green foliage. It blooms the last week in April.

A few roots of *Trillium decumbens* were sent me by a kind botanical friend some years ago. My planting of five or six is enough to make an attractive and typical little group. They do increase, slowly, when they are happy.

The fine deep red flowers of *Trillium decumbens* seem to weigh so heavily that their stems lie prone and are unsuccessful in raising them from the ground. They make a very nice little mat of leaves and flowers, and the unusual habit of this trillium makes it an interesting one to grow.

Trillium discolor is one which is admired for its handsome foliage. It has nice white flowers but they are not especially pretty; however the leaves are mottled in such a fashion as to make it a very worth while plant for the woodland garden.

Native, red and white

Trillium erectum is one of the commoner types and therefore one of the most plentiful, being native to a very large area. It is perhaps because of this fact that it has produced so many variations. The flowers spread widely open in a most satisfactory way and show to great advantage. *Trillium erectum*, the type, bears deep crimson red flowers of an attractive shade and it is a beautiful plant, especially so when grown near the lovely *Trillium grandiflorum*. The contrast is a delightful one. *Trillium erectum album*, which grows plentifully in some sections, provides another pleasing foil to the deep red form.

Trillium erectum comes in pale yellow, also in a yellow whose flowers are attractively shaded with pink which gives a bi-colored effect.

There is a section in the mountains where a form occurs that bears flowers with extra broad petals. These very handsome blossoms are carried on unusually long stalks, which gives them a jaunty appearance. This particular form breaks into many color variations. I found it in red, white, a wonderful crushed raspberry, peach, pink, and in white with an edge of heliotrope. These are of outstanding beauty and have been greatly admired.

The blooming period of *Trillium erectum* is a few days after *T. grandiflorum*, about April 22nd, so they overlap nicely and make a beautiful contrast.

Trillium grandiflorum is, of course considered the queen of the tribe, and rightly, too. Truly this plant exhibits the most exquisite purity in its lovely white blossom, perfect proportion, and faultless grace of poise and carriage. The flowers turn pink with age. Its blooming period is about April 20th.

Trillium grandiflorum fl. pl. is a worthy sport. It is fully double to the very center and very much resembles a camellia blossom. All who have seen this double form have pronounced it one of the most beautiful of all flowers. It is just as vigorous as the type. Another form of *Trillium grandiflorum* has green striped blossoms and is rather a freak.

A giant form

Trillium hugeri is a plant of large proportions, a sort of giant in the branch of the family, bearing red flowers that stand upright from the center of its bold dark green foliage. A few plants make a striking group in a shady rock garden.

Trillium lanceolatum is, I am told, a very rare plant and one which has been seen by few people. Quite by accident, while searching for other things in the far South, I stumbled on a good sized colony.

It has little to recommend it except rarity, being a smallish plant with rather narrow leaves in several dull shades of green, and its inconspicuous flowers are greenish-yellow and red dish-green. It is not very hardy and a late frost will sometimes nip it a bit. If my little group of three never increases I shall not mind.

The brownish-red and greenish-tan flowers of *Trillium ludovicianum* are curious rather than beautiful, but they are attractive, and the large bold foliage is remarkably and strikingly marked in more contrasting shades of green than in any other trillium I have ever seen. It is an exceedingly handsome plant and a fine ornament to any collection. It flowers about the 15th to 20th of April.

This one, too, I stumbled on by chance in the far South. It has wintered for several years at Gladwyne but should undoubtedly grow in a sheltered situation. Perhaps it would be wise to rake a few leaves over the ground where it is growing.

Trillium luteum is a well worth while plant with yellow flowers and excellent variegated foliage. I have a dwarf growing form of this and a tall-growing form. I rather prefer the dwarf grower for although the flowers are greenish-yellow and not very showy, the foliage by its great beauty makes up for this deficiency. The flowers of the tall-growing form are the better of the two. They come from different localities and flower about mid-April.

Trillium maculatum (formerly *Trillium underwoodi*) is undoubtedly the queen of the variegated leaf section. In fact it is the peer of any variegated leafed plant I ever saw anywhere and the leaves, mottled irregularly a deep green on a silvery background, have much of the wonderful iridescent beauty of some of that lovely tribe of tender terrestrial orchids, the Anoectochilus from India.

(*Continued on page 69*)





TRILLIUMS BRING SPRING

(Continued from page 68)

Usually it is a rather dwarf grower. it never had a flower it would still a most enchanting plant. But it does ar flowers and very attractive ones o. They are upright and fairly large. me are a clear golden yellow and me a fine deep crimson, and there are any intermediate bronzy shades. It is erefore quite necessary to select only ie clear yellows and clear reds, to get ie very best effect. A little mixed anting of these two colored forms akes a thoroughly delightful covering a small spot of ground on a wooded illside.

It is best to plant this trillium where gets thorough drainage. Although it ppreciates a moist Spring, it seems to ke a drying out in Summer. But it is n excellent grower and self-sows free-.

Trillium maculatum is one of the rliest to flower and blooms about pril 12th. The showy leaves, however, ppear long before this, in March, and en hard freezes do not seem to daunt is delightful gem.

Trillium nivale is a small and dainty lant that should be in every collection it takes but little room. It is not owy but it bears very pretty little hite flowers.

A species from the Pacific coast, *rillium ovatum* is an absolute neces-ty to a trillium garden. With me it mes about three weeks ahead of *Tril-um grandiflorum*, and so is a most luable acquisition. It is a well-propor-oned plant and its large, handsome wers are pure white when newly pened. They last for several weeks on ie plant and turn wine red before they ll. *Trillium ovatum fl. pl.* only came me recently. It is said to be very fine ut as yet my plant has not bloomed.

Trillium pusillum has white flowers medium size. It is not especially dis-nctive, but any one who likes trillium ould want this one, too.

Trillium recurvatum, a newcomer on y hillside, bears deep red flowers, and ould bloom this Spring at Gladwyne.

Early to bloom

Trillium rivale is the earliest of all ese trilliums to bloom, and usually pens its flowers about March 25th. It as been here for years and is a per-ct little gem. The tiny plant is only few inches high but the flowers are rge for the size of the plant. They are hite and dotted all over with palest ink. Altogether it is a most desirable ttle plant. Such small plants as *Tril-um rivale*, however hardy they may e, should be planted in a choice spot here they can be watched so that rger plants will not stifle them.

Trillium sessile, "Purdy's best", a alifornia trillium, is a striking and ndsome plant, being a large and vig-ous type with upright fair-sized ivory hite blossoms and deep green foliage hich has markings of another shade green. *Trillium sessile*, the Eastern rm, is an entirely different plant from e Western one. It does not seem pos-ble that they can both be called by ie same name much longer.

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Trillium simile has been introduced to the trade rather recently. It is a fine plant and produces large-sized white flowers above its deep green leaves. In moist rich soil it attains an immense size and self-sows liberally. It usually blooms about April 22nd to 25th.

A few plants of *Trillium stamineum* were sent to me some years ago. It is low-growing with ornamental variegated foliage and neat deep red flowers that stand upright above the pretty leaves, and is a very nice little trillium that is well worth while and does not occupy much space.

Painted trillium

Trillium undulatum often goes under the name of *Trillium erythrocarpum* and is popularly named the painted trillium. No matter what it is called, everyone who knows it agrees that it is one of the most beautiful of all the tribe. In the cool peat or leaf-soil of its favorite haunts it is a strong grower and bears large conspicuous flowers. These are white and each of the three petals is marked with a vivid crimson mark. The leaves and stem are a deep bronze or purplish green. I have several plants with four-petalled flowers and five-petalled flowers and with a similar number of leaves per plant. For some reason these are not rare in certain localities. They are less beautiful than the type.

Trillium vaseyi, although for alphabetical reasons it comes at the very end of the list, is to my way of thinking the very noblest of them all.

A plant of large proportions in leaf and flower, it seems to grow and grow, and then when all the other trilliums have done their best, this one comes along about the first week in May and outshines them all. Great velvety broad-petalled deep crimson red flowers, drooping somewhat, emerge from the fat buds so late in the season that sometimes I wonder if they are going to open at all, and each time they emerge they look handsomer than ever before.

Trillium vaseyi fl. pl. A correspondent sent me a superb double flowering form of this handsome trillium. It is one of my most prized plants. A plant labelled *Trillium vaseyi album* was sent to me recently. As this has not yet flowered I shall wait until it does before pronouncing it white.

There are a few other trilliums here but so far they are unidentified. Botanical friends sent me some of the foregoing, others were purchased. Several of my plant collecting trips to the Southeastern States have been undertaken for trilliums. On these occasions I found the beautiful color forms of *Trillium erectum* and *Trillium maculatum*. One auspicious day I discovered the lovely white form of *Trillium catesbaei*, also *Trillium hugeri*. Other times I found *Trillium cernuum*, *Trillium lanceolatum*, *Trillium ludovicianum*, several forms or affinities of *Trillium sessile*, *Trillium vaseyi*, etc., etc. Some of these are new to cultivation.

I am an ardent believer in strict conservation of our native flora. Usually I took but two or three specimens and only where very abundant did I take as many as six.

Trilliums, undoubtedly among the choicest of Spring flowers, to my mind are the most attractive and interesting of them all.

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AMERICAN AGENTS FOR Sutton's Seeds
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THE VASE MAKES THE BOUQUET

(Continued from page 50)

type of plant material that has been selected.

There is much variety of texture in copper. The lovely hand-hammered silver, washed Syrian or Egyptian copper may suggest an arrangement of bronze colored narcissus, zinnias or marigolds. The smooth, classical, dark copper of the Orient may call for auratum lilies, purple anemone, or peach-colored gladioli. Bright, shiny copper vases of modern design will complement the beauty of nasturtiums, salpiglossis, euphorbia, tritoma, snapdragons, or rust and gold colored roses. Hand-wrought copper that has been permitted to oxidize looks best when arranged with woodsy greens, leathery brown leaves, skunk cabbages, wild marsh lilies.

Colors for pewter

The textures in pewter are not quite as varied as copper. Pewter retains its original gray-silver color even though it may become dull with age. It usually has a smooth surface, except for a few irregularities in the hand-wrought pieces. The selection of plant material or flowers to be arranged in pewter will be influenced by the color and design of the metal receptacle rather than the varieties of texture it is to be found in.

Dull gray pewter provides a fine foil for the analogous shades and tints of lavender, deep purple, gray blue and rose flowers. Delphinium, all the blue campanulas, veronicas, spireas, buddleia, lilacs, heather, ageratum, petunias, iris or violas in combination with soft rose-colored tulips, peonies, snapdragons, stocks, sweet peas, chrysanthemums, dahlias, camellias, roses, gladioli or phlox are beautiful in pewter. Lemon yellow ranunculas, showers of gold acacia with pussywillows arranged in pewter present a breathtaking picture.

Old pewter pitchers, and tea pots, plates, tankards, candle moulds as well as modern and Oriental-designed receptacles of this metal may not seem orthodox flower containers, but they often serve as a real inspiration.

Choose simple silver

Vases of silver make good flower receptacles if they are well designed. So often silver vases are heavily etched and embossed with an elaborate pattern and are too ornate and shiny. Do not arrange flowers in this type of container and expect to receive the blue ribbon at the flower show. A silver flower receptacle should be selected with the same care and consideration used in selecting pewter or copper. The shape of the vase and the finish of it should influence your selection.

Bronze is another fine medium for flower arrangement containers. The color and texture of bronze is so like the earth from which we take our plant material that it acts as a perfect foundation for flowers of almost any color, texture and design.

Brass may be used with very pleasing results when its gold color is a part of the composition. One of the most interesting brass shapes I know of is the old-fashioned mortar that our grandmothers used to compound their spices in. Like silver and shiny copper, brass may confuse the picture if it too highly polished.

Many of our flower arrangers avo using glass or crystal for their flow arrangements and say that they do n consider vases of glass satisfactory f flowers. It takes a skilled artist to a range flowers in clear glass so th flowers and stems combine to make beautifully designed picture. Wh flowers are arranged in a transpare vase the stems are considered a pa of the whole composition.

Glass textures

The study of glass for flower arrang ment is very interesting. There are many different textures to conside Clear glass may be very heavy, thic and modern in design. We think using it when we wish to do a bo startling arrangement of plant materi that is related to it in feeling. Cal lilies, amaryllis, clivia, magnolia, ca nas or even gladioli fill this requir ment. It is not always necessary to u flowers for an arrangement in gla The exotic shapes and forms of th various South African succulents a most effectively arranged in it. Th Mexican and Venetian glass flower co tainers are most successfully arrang with flowers that have fine stems, a dainty blossoms that have a delica of form. Single climbing roses, colu bine, heuchera, sweet peas, bouvardi lily of the valley, gerbera, schizanthu and nasturtiums are at their best wh arranged in thin glass.

Flower containers made of presse glass, Bohemian glass, Swedish or H land glass each have a distinctive te ture and a characteristic style of desig that should be related to the pla material selected for it. Colored gla that is opaque may be used lik pottery.

Everyone should be familiar with th beauty of pottery vases for flower Pottery is so easy to use. Whether w select Oriental pottery or pottery mad in our own American kilns, remembe that the design, color, and textu should complement the flowers an should be one with the entire compos tion. There should be no dividing lin

If flower arranging has become hobby your collection of flower co tainers will grow with the discove of each new idea for a flower pictur Vases will stay tucked away an brought out only for special flowers.

Some of the most appropriate an original containers are often made b the flower artist. A line arrangeme made in a tall burnished copper cy inder mounted on an oblong block wood covered with sheet copper wo the blue ribbon at a recent flower sho The exhibitor admitted confidential that the vase was a piece of copp tubing bought from a roofer.

Use your ingenuity when seeking foundation for your floral arrangemen If a brown wooden chopping bowl, a old bean pot or a silver wine cool fills the required need for good co position, use it fearlessly!

The choice of flower container often the factor that gives distinctio to an otherwise commonplace groupin

GARDENS WITHOUT SUMMER

(Continued from page 39)

witching color combination of blues
d pinks.

Virginia bluebells, *Mertensia virnica*, send up clusters of tiny florets
ich are pink in bud, but a soft
rcelain blue on opening. Perennial
rnflowers, *Centaurea montana*, seed
emselves all over the place and bloom
shade or sun. From clusters of coarse
een leaves large two-inch spidery
ssoms open, which are a deep dark
ean-in-October blue.

The painted daisies

What is more enticing than a field
wild daisies brilliant in the sunht and blowing in the breeze? If
e proportions of your garden probit such adventure, don't be dismay-
! Equally gay are painted daisies,
rethrum, which will fill your border
th enchantment in all weather. They
e a good strong pink with gold
nters, and some have tufted petals
nd their middle. Last and perhaps
eliest is bleeding heart, *Dicentra ectabilis*, which will be happy in
ade or sun and has engaging rose
d white heart-shaped flowers growg on graceful arching sprays.

If you have ever seen columbine
quilegia) which is the same height,
owing wild in the woods, clinging
rocky ledges with its blossoms coral
ainst the gray stone, new green moss,
d rich black earth about, you'll want
in your garden. There are shorturred columbines, and long-spurred
lumbines, and columbines with no
urs at all. The last, which resembles
clematis flower, comes in delicate
nks and blues and is called *clematira*. It's not found in most gardens,
ich is one very good reason for growg it! The dainty, airy beauty of the
ng-spurred sorts defies description.
ou may have them in soft yellow,
ue, white, lavender, rose, coral, and
combinations of all these—all the
ades which suggest the delicate
ntleness of Spring itself.

Blue flax, *Linum perenne*, is a plant
th feathery foliage and dainty cerun blue flowers. Its individual blosms fade quickly but myriads more
pear each day. Some might criticize
is plant for not standing upright in
e bed, but I like the thoroughly reked and horizontal manner in which
spreads its blossom-laden branches.

Of smaller size

Once I saw tulips with blossoms big
grapefruit standing in tall vases
ong the Indian wigwams and featherchiefs in the Natural History Muum! The occasion was a flower show
the effect bizarre. I do not like overed flowers. They seem topheavy, and
ten their scent as well as their charm
lost. So I'm not disappointed when
st of the gigantic catalog blooms
ver achieve those same proportions
my garden. I'm thinking especially
the lupines—which are almost shoulr high in some of these beguiling
oks. Nowadays lupines, besides beg blue, come in white and shades
pink and yellow. But I like best the
nall, low blue ones similar to those
at run wild among the pines beside
e dirt roads on Cape Cod.

Burning caterpillar nests from the chokecherry trees in the Spring dusk will be immeasurably more delightful if you have white Oriental poppies nearby in the garden. Their large, tissue-paper petals tight together at night are as dramatic as when open by day. Oriental poppies, *Papaver orientale*, must be moved in March or August when they are dormant. They are best planted by themselves, for their coarse prickly foliage, immense blooms, and intense colors (they come in crimson and salmon as well as white) do not harmonize with the more delicate Spring flowers. But a mass of them together is breathtaking and magnificent. They have crooked twisting stems and softly rounded buds with furry jackets. These jackets split and fall off displaying creased-up petals beneath—petals which unfold into tremendous blossoms with dusty purple-black stamens inside.

The majestic spires of foxglove blossoms lend dignity to the back of the garden. Cup-like florets with a sprinkling of peppery markings open successively on tall flower spikes. Their regular colors are lavender, pink, red and white, and there is a yellow that is quite lovely.

From early Spring till you take off for the Summer you will have masses of flowers in your garden if you grow some or all of these. Then, again, if you plan ahead your Fall will be just as merry and full of blooms.

Autumn beauty

The middle of September to the middle of November is the perfect time everywhere outside, and the garden is no exception. Weeds have stopped growing, beetles have retired, and the crisp Autumn air heightens one's enjoyment in everything.

When you get home you will be amazed at the lush Summer's growth everywhere. First of all, you will have to prune your way out of the enshrouding vines. Having no idea that windows were meant to be seen out of, they have grown round and round the house till you almost need a candle to find your way out of bed on a sunny morning! Then let the trunks wait while you identify the new plants you set out in the Spring.

Irresistible as its wild relations that decorate the hillsides with their purple blossoms is *Aster frikarti*—a blue daisy with a gold center whose blossoms are two to three inches across. It scrambles all over the bed, sending up flower stalks with lovely impertinence right under the eaves of a chrysanthemum plant. This aster, which starts blooming in the middle of the Summer, continues all Fall and even produces quantities of blossoms in warm interludes till Thanksgiving. The color is deep and a tone that is ideal with all chrysanthemums. The plant, which is practically bugproof, would like a covering of leaves in Winter. It has the popular name of Wonder of Staffa. I'm not sure what or where Staffa is, but if it is a place I would like to go there quickly and see its hillsides blanketed with *Aster frikarti*.

(Continued on page 72)

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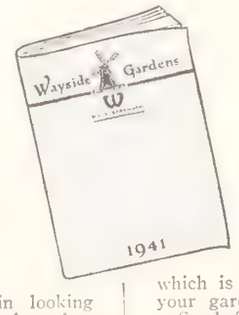
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GARDENS WITHOUT SUMMER

(Continued from page 71)

Other things for the Fall garden include *Anemone japonica* in shades of pink and white with dusty gold centers. In the fields the Autumn sunlight glows on the goldenrod, and in the woods it turns the coppery oak leaves red. Brilliant with similar reds and golds are the blossoms of perennial gaillardia. This flower has a large cushiony middle and red and yellow petals.

Veronica subsessilis multiplies rapidly, likes some shade, is a gorgeous blue, and, though it starts earlier, it will flower all through September.

A plant with appealing violet-blue flowers or white ones is perennial ageratum or eupatorium. It increases rapidly by means of underground runners. Where you have three plants one year, you will have a solid mass of flowers in two years. Don't hesitate to be rough and thin them drastically, else the blossoms get small and skimpy. The Stokes aster, *Stokesia cyanea coerulea*, has double violet flowers on eighteen-inch stems and is becoming to all the tawny chrysanthemums.

The Japanese warriors of old went off to battle each wearing a golden chrysanthemum blossom as a badge of courage. The terrors of Winter will never seem quite to descend upon you as long as there are a few of these blossoms about—colorful and gay against the chilly dullness of cold November days.

Chrysanthemum types

Some chrysanthemums can be grown like a vine trailing down over stone walls; some are tall, others short; and once you see the spoon-shaped ones, you will want to own some. There are blooms in every color but blue. Chrysanthemums start flowering in September and continue until almost December—you may even be picking them in the first snowfalls—we did this year. The Korean hybrids are superb. Some have single apricot flowers with gold centers. Others are double with a lustrous sheen, and there are deep wine red ones. Agnes Clark is orange-apricot, Apollo bronze red, and Saladin Oriental red. The cushion chrysanthemums are ideal for the front of the border. They come single and double in shades of pink and red, and many are fragrant.

The choke cherry, which harbored caterpillars in the Spring, is a profusion of yellow leaves edged with coral now. The silver maple has turned gold, and nearby is a scarlet maple. Honey-colored flowers spangle the gray branches of the witch-hazel in the woods. Quite as radiant and captivating are the colors you can bring to your garden if you plant Michaelmas daisies. They are hardy asters that come lavender, blue, white, pink, and rose. They grow anywhere and multiply till they need dividing every third year. There are small cushion asters too, in pink, blue, and white.

A plant to grow in the front of the border, along with the small asters and low chrysanthemums is leadwort, *Plumbago larpentae*. It has coppery leaves and deep blue gentian flowers that continue straight through September and October. A warning about leadwort. Don't let it monopolize the bed. In general, though, it is rather fun to have flowers that run wild and multiply like mad because then you can have the pleasure of giving your garden-minded friends frequent presents.

Crimson and orange

Beside the stands with pyramids of orange pumpkins and jugs of fresh cider along the country roads, hang clusters of Chinese lanterns (physalis). The sumac on the hill blowing crimson against the blue sky is no more vivid than the fruits of this plant, and you may quite easily raise it in your own garden. It's not very beautiful in the process of growing and ripening its orange fruits, so plant it in an out-of-the-way place. Then in October, when they are ready, you can arrange them into interesting bouquets inside, or sprays outside your front door.

The individual flowers of monkshood suggest the cowls of medieval monks, but, unlike the solemn religious gentlemen's costumes, the blossoms are an intense blue. There are three kinds for your Fall garden: *Aconitum fischeri*, two to three feet and a gorgeous deep blue; *Aconitum autumnalis*, three to four feet and a dark blue; and *Aconitum wilsoni*, six to seven feet, mauve.

I do not like the red salvia that grows around railroad stations, but there is a blue salvia which is marvelous. Even its foliage is different from the red variety. It is called *Salvia pitcheri*. Being away all Summer, our plants seldom get staked, and, incidentally, all those mentioned here will grow quite happily without. The salvia will do especially charming things—things of which a fussy and too neat gardener might not approve! For it lies down and grows all over the ground, and then sends branches of its deep blue flowers up through the middle of a neighboring plant, perhaps one with a red flower or an apricot blossom—for it always shows a good sense of color! The flowers of *Salvia pitcheri* are tiny and the sprays that produce them twisted and raggedy, which makes for casual and informal bouquets.

Late loveliness

Once in late November I picked eight hybrid tea roses. They were in bud but soon unfolded and were beautiful for days—and fragrant. We had trimmed the bushes 'way back just before we went away and fertilized them. The Japanese beetles couldn't dine on their petals during the Summer because there weren't any! Then when we came home in September, the plants were full of flowers which continued and gave us joy until December.

If you do not feel drastic enough to remove all Summer-blooming plants at once from your border, do so a few at a time. When you start getting intimate with some of this Spring and Fall material, your enthusiasm will know no bounds. Of course, if you should be making a new garden and know as you start that you're likely to be vacationing during the warm weather, you can arrange it in the first place with all this in mind.

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Sundials—Fountains
Garden sculpture
Bird houses—baths
Outdoor furniture
Tools and implements
New cultivators
Modern insecticides
New seeds to try
Gardening apparel
and many more

They're all over the place—some in the main display; others in the delightful exhibits of the Garden Club of America, Federated Garden Clubs of New York State, Garden Club of New Jersey and other groups.



The Show is conducted by the Horticultural Society of New York and the New York Florists' Club with numerous other organizations cooperating.

FLOWER SHOWS

(Continued from page 19)

ing exhibitors couldn't find space for their artistic displays.

For the benefit of those clubs which have never undertaken a show or wish to improve the planning and management of those they propose to give, we offer an Organization Plan. This was prepared by Louise Russell Wright after six years of successfully being vice-chairman and then chairman of the Garden Club of America exhibits at the International Flower Show in the Grand Central Palace in New York.

Organization Plan for Flower Shows

Duties of Chairman of Show

1. Appoint chairmen for following sub-committees:

Program, Publicity and Printing, Judging and Prizes, Staging and Decoration, Hospitality and Refreshments, Transportation Class Chairmen, Treasurer.

2. Secure use of building or room for show with enough time allowed for staging and dismantling.

3. Call meeting of all chairmen and lay plans before them for discussion. Keep in touch with them for progress.

4. Arrange for the presence of some member other than ticket collector at show during entire time.

5. After show, Chairman of Show Committee should consult with Chairmen of Sub-Committees and embody any improvements in Organization Plan which recent experience has suggested, leaving a corrected copy for use of next year's Show Chairman.

6. Should be present at luncheon for judges and out-of-town guests.

Flower Arrangement Committee Duties of Chairman

1. Should make up schedule in cooperation with Class Chairmen if any. Rules carefully studied. Great care with schedule.

2. Appoint three members to help on morning of show with classification and staging. One at entrance to direct exhibitors to entry desk. One to hand out exhibit cards and third to direct exhibitors to where their class is being staged.

3. Appoint someone to take entries and write out exhibit cards and allot numbers to exhibitors. This person can be one of the above.

4. Receive applications on space from commercial growers with their fees and allot space to them in consultation with Chairmen of Staging Committee.

5. Confer with class chairman and find out number of exhibits in her class. The member taking care of entry and exhibit cards (3) should keep entries within that number. Number of exhibitors should be put on the outside of envelope to facilitate the decision of judges.

Chairman of Publicity Committee Duties

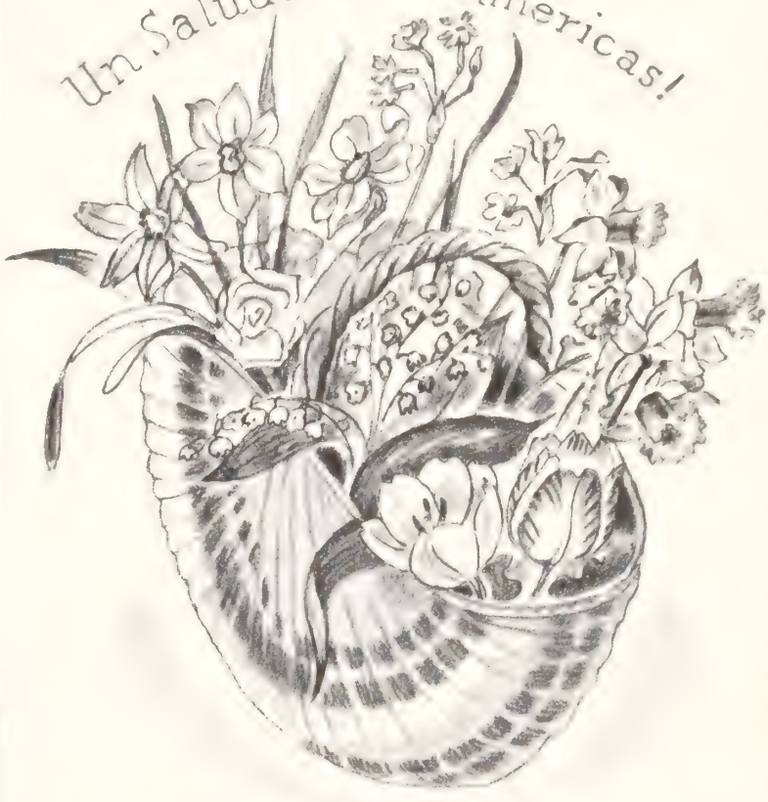
1. Confer with Flower Arrangement Chairmen for schedule and have same

(Continued on page 75)

28th INTERNATIONAL

Flower Show

Un Saludo a las Americas!



THIS year, for the first time, the show's theme is *Pan-American.* Featured in all their exotic beauty will be gardens of South and Central America and the alluring Antilles. Blooms new to New Yorkers in rare gay colors, breathing a fragrance suggesting tropical romance! Wraiths of ancient caballeros, and señoritas famed for their beauty, doubtless will tread quaint dances and whisper sweet nothings in these enchanted gardens! (Oh yes, they *really are* enchanted.)

In addition to all this glamorous atmosphere there is, too, the practical side. New ideas, more colorful variation from month to month, new discoveries and scientific improvements, garden furniture, interior and exterior decorations, greater economies, more gardening fun. Don't miss it!



MARCH 17-22

Grand Central Palace, New York.

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RICHARDSON WRIGHT

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Please send House & Garden's Book of Gardening. I enclose $2.

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HG 3-41

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House & Garden's guide to specialists



The Garden Mart provides the answers to perplexing gardening problems. Write to House & Garden for anything you can't discover in these pages.

In March there are so many garden operations to be done that one is likely to be confused by their very multiplicity and end up by accomplishing a good deal less than is planned, unless some sort of a working schedule is made up and adhered to. Such a plan will prove more than its weight in gold, for the end of the month will find you nearer your goal by far. It will leave more time for leisure too.

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Chrysanthemums give Summer and Autumn garden beauty, unexcelled cut flowers. Our hardy field-grown stock easy to grow, north, south, east, west. Rooted cuttings, named varieties, spidery, exhibition, large flowering commercial, pompon, single, anemone, cascade, hardy and Korean types, from 15c each up. Free Catalogue contains color plates, general cultural suggestions, directions for training cascades. BLANCHARD CHRYSANTHEMUM GARDENS, 1147 FAIRVIEW AVE., ARCADIA, CALIFORNIA.

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FLOWER SHOWS

(Continued from page 73)

inted. Send to all members and ighboring garden clubs.

2. Order entry cards and envelopes : will save time and money to have a ace for awarding prizes on the entry rds). Order posters, tickets and tea kets.

3. One month before show send out iedules to members.

4. Posters placed at strategic points d collected after show.

5. Place arrows or signs directing sitors to show.

6. Notify local and city papers of ow, also horticultural magazines.

7. After the show list of prize win- rs given to local papers.

Judging & Prize Committee Duties

1. Invite judges at least two months fore show (judges can judge four five large classes and ten small isses at a small show). Group of ree judges is best and these three are ten sufficient in judging all flower rangements in a small show. Secure dges from your local nurserymen or od gardeners for horticultural speci- en classes.

2. Arrange for meeting of judges at ins and transportation to and from wer show. A place where they may and have refreshments should be ovided. Judges should be asked to rive at least 20 minutes before judg- g commences and sufficiently ahead opening hour of show to give them enty of time to judge.

3. Chairman should confer with flow- arrangement chairman and make up les for judging each class. Rules ould be printed on program. Any anges in rules after program has en printed should be written out and ven to judges before judging com- ences.

4. It makes for better judging to ive each judge have her own book ith a page for each class she is judg- g. She can write her own awards in se of a compromise agreement.

5. Secure ribbons and medals, if ven, or prizes if given. Stickers for fixing ribbons should be gotten, rib- ons optional. If tri-color sweepstake gold medal are to be awarded, stick- s for these should also be provided. ri-color or gold medal is usually given for best exhibit in the show whether it be in competition or not. All judges present should participate in this judging. However, a general policy for giving sweepstakes or tri-color should be worked out before the show and judges told of how the judging should be done. Sweepstakes greatest number of clues; in case of ties add number of points of any other awards. Exhibitor receiving most points wins. First, five points; second, three points; third, one point; honorable mention, one-half point.

6. Should appoint judges' aids, two for each group of judges.

Duties of judges' aids:

a. They go around with judges while judging is in progress.

b. One of them writes, in a book provided for the purpose, the number and name of each winning exhibitor, what prize she receives and any constructive criticism of the judges. Each class judged should have a separate page with the class and section number at the top on which these items are to be recorded.

c. The other aid's sole duties are to affix on the exhibit cards the stickers of winners and remove all other exhibitors' cards from envelopes and replace.

d. The book or books in which these comments are written should then be returned to the entry desk where they may be filed and saved for the flower show notes. They should be at the disposal of the exhibitors, so they can read the judges' criticisms.

Treasurer Duties

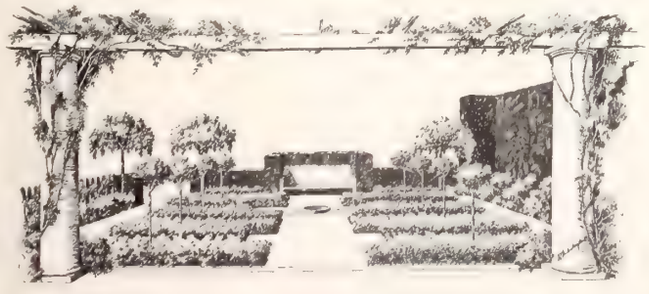
1. The treasurer for the flower show could be treasurer of the club.

2. Separate book for flower show account should be kept. Optional—one or more pages should be allotted to each committee chairman on which should be kept itemized records of her purchases and where each purchase was made.

3. A budget should be formulated upon consultation with each chairman upon their respective expenses.

4. A ticket taker should be appointed and on hand throughout hours of

(Continued on page 76)



In Boston one of the features will be the largest rose garden ever exhibited in this country. Bobbink & Atkins are staging it



Kalmia, Size 1 as it arrives

Size 1 Rhododendron 3 years after planting

RHODODENDRONS for as low as **20c**

These are "Young Aristocrats" in their respective sizes, and not to be compared with ordinary collected plants. All are skillfully dug, carefully packed, with ball. Size No. 1, 12 to 15 inches, one to three stems. Size No. 2, 12 to 15 inch clumps (B. & B.) four to six stems to clump.

SIZE NO. 1

Rhododendron	(10)	(25)	(100)
carolina	$5.50	$9.00	$33.00
catawbiense	5.50	9.00	33.00
maximum	4.25	8.00	20.00
Kalmia (Mountain Laurel)			
latifolia	4.75	8.00	30.00
Azaleas			
Calendulacea	5.50	9.00	33.00

SIZE NO. 2

Rhododendron	(10)	(25)	(100)
carolina	7.50	$18.50	$75.00
catawbiense	8.50	18.50	75.00
maximum	7.50	14.00	50.00
Kalmia (Mountain Laurel)			
latifolia	7.50	14.00	50.00
Azalea			
calendulacea	7.50	14.00	50.00

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Roses, Perennials, Trees, Shrubs and Vines to fit every place and purse.

This new catalogue is one you will read, and keep, and use. It is now being mailed to our customers of record. It will be sent free to garden owners east of the Mississippi River; please remit 50 cts. if elsewhere.

BOBBINK & ATKINS

Rose Growers and Nurserymen

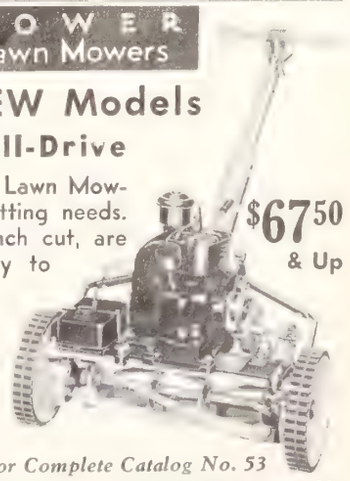
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Wheel-Drive and Roll-Drive

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$67.50 & Up

Stearns Power Lawn Mowers are as outstanding in quality and operating economy as in price. They are designed to give the longest service at lowest cost. All are rubber tired and equipped with Briggs & Stratton four-cycle engines.

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The Last Word in Mums



when you refer to TOTTY'S Chrysanthemums known the World over for their BEAUTY, QUALITY and VIGOR.

SPECIAL OFFER of assorted types of Hardy Chrysanthemums, all shades of color.

25 Fine Plants $5.00
12 Fine Plants $3.00

Our 48 page catalogue, with full descriptions of above plants, and listing the finest in Roses, Chrysanthemums and Perennials, included with this order.

Totty's BOX G MADISON, N. J.

DAHLIAS FROM DAHLIADEL

BABY STAR COLLECTION Value $3.25 $2

1941 Catalog The Dahlia Grower's Bible Free for the asking
DAHLIADEL Box G, Vineland, N. J.

Flowerfield
CUSHION "MUMS"
bear 2,000 blooms the first year!
4 PLANTS for ONLY $1



tive for borders in your Chrysanthemum beds.

YELLOW WHITE PINK BRONZE

ed) to be delivered at the proper time for planting in *your* garden, depending on your

ALL FOUR PLANTS for ONLY $1 (postpaid)

When ordering, please write name, street address and city plainly, and specify colors desired. Enclose 30c for each plant, or $1 for all four. With

free 1941 Garden Handbook,



FLOWERFIELD BULB FARM
113 Parkside, Flowerfield
Long Island, New York

flowerfield
Bonded Seeds, Roots and Bulbs

FLOWER SHOWS

(Continued from page 75)

the show. A separate ticket taker for tea may have to be provided although tea tickets may be sold at the door or included in the price of admission.

5. The expenses and receipts should be saved for the flower show file for future reference.

Staging and Decoration Duties

1. A floor plan should be worked out giving allocation and space allotted for each class.

2. Tables and necessary equipment must be arranged for. Either borrowed, made, rented, or old equipment renovated if necessary. Storage arrangements should be provided for. Tables, stands, niches, pedestals, etc., according to classes, also chairs for sitting.

3. Tables for use of exhibitors while making arrangements should be provided. Water facilities arranged for.

4. Three or four men should be provided to help with heavy work, electricity, carpentry, etc. All staging should be finished the day before the show unless perishable materials are used.

5. Arrangements should be made with the transportation committee for getting all materials there and for their removal.

6. A committee for cleaning before show opens and for dismantling and cleaning afterwards is important.

7. Unless individual class chairmen are provided, the staging committee would naturally undertake the placing and decorating of backgrounds.

8. If separate class chairmen are appointed, the class chairmen should be responsible for:

a. Decorating their spaces.
b. Securing entries for their classes.
c. Expense of class.
d. Placing of exhibits.
e. Responsibility of borrowed equipment.
f. Should be sure individual exhibitors understand requirements for the class.

9. The staging committee should have on hand:

Thumb-tacks	pins
brass tacks	adhesive tape
nails	cellulose tape
2 hammers	bandaids
staples	iodine
screw-driver	dustpan & brush
wire clippers	whisk broom
pliers	2 floor brooms
string	1 mop
labels	2 barrels for refuse
tags	2 pails
2 pr. scissors	3 pitchers
metal measure	dusters
yardstick	cleaning cloths
needle & thread	newspapers

Transportation Duties

1. Should secure a truck to carry all equipment to and from show.

2. Should make arrangements with judging committee for meeting judges' trains and out-of-town guests and returning them to their trains after show or lunch.

3. Transportation should be provided to take carless exhibitors to get flowers and bring them and their exhibits to the show.

4. Take judges to lunch.

Rules for Exhibitors

To be on first page of program

1. Definite time for closing of entrie

2. Entries to be placed by a memb of the general committee at least a ha an hour before judging begins.

3. All containers and holders mu be plainly marked with exhibito name on adhesive tape on bottom.

4. Judging rules must be printed f benefit of exhibitors and judges.

5. Flowers in arrangement class may be bought.

6. Rules for specimen classes clear explained.

General Ideas

1. It is a good idea if some one the neighborhood belonging to the cl and who has a large garden and is wi ing to have them open their gardens members to get flowers, of course wi supervision as to what they can ar cannot pick.

2. Planning a flower show around general theme helps coordinate th whole show.

Suggestions for Themes

1. *The American Home*
   a. A desk arrangement for a man
   b. Piano arrangement
   c. Mantelpiece arrangement
   d. Dining-room table
   e. Breakfast tray
   f. Bedside bouquet for guest chamber
   g. Library table
2. *Around the Clock told with Flowe*
   a. Breakfast
   b. Ladies' desk arrangement
   c. Luncheon table
   d. Porch arrangement, possibly potted plants
   e. Tea table
   f. Dinner table
   g. Library, mannish arrangement
3. *American History Told with Flowe*
   a. Indian b. Spanish
   c. Mexican d. French
   e. Dutch f. English
   g. Colonial h. Victorian
   i. Modern
4.
   a. Wood b. Glass
   c. Porcelain d. Pottery
   e. Silver f. Copper
   g. Shell h. Pewter
   i. Container having been used for utilitarian purpose
   j. Brass
5. *Ages Told with Flowers*
   a. Birth b. Christening
   c. School d. Graduation
   e. Début f. Engagement
   g. Anniversaries, lavender and old lace
   h. Wedding



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(Continued from page 67)

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Eupatorium coelestinum
Phlox
Platycodon grandiflorum
Rudbeckia purpurea
Scabiosa caucasica
Scabiosa japonica

(*Continued on page 77*)

O YOUR BORDERS LACK FLOWERS?

(Continued from page 76)

Blue—3 to 4 feet

onitum napellus
ter Skylands Queen
via azurea grandiflora
alictrum dipterocarpum

Yellow—1 to 2 feet

themis tinctoria
ning primrose
illardia Mrs. Sherbrook
illardia Sun God
um Lady Stratheden
land poppy
tricaria Golden Ball

Yellow—2 to 3 feet

reopsis Mayfield Giant
land poppy, Golden Wonder
dbeckia neumanni

Yellow—3 to 4 feet

liopsis scabra zinniaeflora
toma

White—1 to 2 feet

hillea ptarmica, The Pearl
lphinium chinensis
uchera
land poppy
simachia clethroides
tricaria Little Gem
okesia

White—2 to 3 feet

uble Shasta daisy
psophila paniculata
sta plataginea
lox
ysostegia virginiana alba
tycodon grandiflorum album
abiosa caucasica alba

White—3 to 4 feet

micifuga racemosa
biscus
tris scariosa alba
cca filamentosa

Pink—1 to 2 feet

hillea millifolium
meria Tall Hybrids
lluna hammondi
lluna vulgaris
psophila repens
uchera
land poppy
ysostegia Vivid

Pink—2 to 3 feet

psophila pacifica
lox
abiosa columbaria

Pink—3 to 4 feet

ter Barrs Pink
biscus
atris pycnostachya
onarda Salmon Queen
ntstemon Pink Beauty
ysostegia virginiana

Red—1 to 2 feet

meria Tall Hybrids
illardia Burgundy
um Mrs. Bradshaw
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Clematis davidiana
Eupatorium coelestinum
Rudbeckia purpurea
Scabiosa caucasica
Scabiosa japonica

Blue—3 to 4 feet

Aconitum fischeri
Aconitum wilsoni
Aster
Salvia azurea
Salvia pitcheri
Thalictrum dipterocarpum

Yellow—1 to 2 feet

Gaillardia Mrs. Sherbrook
Gaillardia Sun God
Matricaria Golden Ball

Yellow—2 to 3 feet

Coreopsis Mayfield Giant
Iceland poppy
Rudbeckia neumanni

Yellow—3 to 4 feet

Helenium autumnale superbum
Tritoma

White—1 to 2 feet

Matricaria Little Gem
Stokesia

White—2 to 3 feet

Anemone japonica
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Eupatorium frazeri
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Physostegia virginiana alba
Platycodon grandiflorum album
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Liatris scariosa alba

Pink—1 to 2 feet

Achillea millifolium rosea
Calluna vulgaris
Physostegia Vivid

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Anemone September Charm

Pink—3 to 4 feet

Aster Barrs Pink
Liatris pycnostachya

Red—1 to 2 feet

Gaillardia Burgundy

Red—2 to 3 feet

Anemone September Queen

(Continued on page 78)

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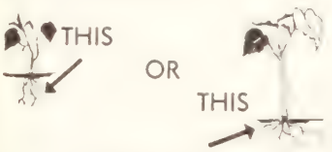
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CURRENT BOOK REVIEWS

THE AMERICAN CRAFTSMAN, by Scott Graham Williamson. Illustrated. 239 pages. *Crown Publishers, New York City.*

This thoroughly readable and informative volume is a biography of American crafts and the men who made them from early Colonial days to the present. Though it is of primary interest as a source book for the architect, decorator or collector, it should appeal widely to the layman as well.

The author sees crafts and depicts them, not as a separate series of manual skills springing mysteriously into being, but as logical answers growing out of the demands of a rapidly changing new society. And he is concerned not so much with merely cataloguing these early craftsmen as with creating an understanding of them in relation to the broad canvas of their time.

The first two chapters sketch in this skeleton background; the rest of the book proceeds rapidly to give it life and form—with separate chapters devoted to Houses and House Builders, Furniture, Pottery, Glass, Silver, Weaving, Iron, Pewter and Other Metals, Bookmaking, and minor crafts with a final chapter on American Craft Today.

Here are fascinating details about the great well-known craftsmen—Goddard and Savery and Phyfe, Paul Revere, John Hull, "Baron" Stiegel, Eli Whitney—and many more who helped to establish our tradition of fine workmanship. And equally exciting details about the unsung heroes who helped to build the first houses, the clipper ships, the first rocking chair, the Kentucky rifle, the felling axe.

In a clear, measured style, Mr. Williamson builds up a graphic picture of Americana and its widespread influence on our designs and ideas today. Based on endless research into old documents, court records, account books, catalogs, and such, the volume is authentic. Fully documented, it is charmingly illustrated with many craft examples. The check lists of makers in all crafts which appear at the end of the book is a helpful feature for serious students.

THE FURNISHINGS OF MONTICELLO, by Marie G. Kimball. *Thomas Jefferson Memorial Foundation.*

This booklet by Marie G. Kimball is a further tribute to the versatility of Thomas Jefferson. Devoted primarily to the furnishings of Monticello, it is full of illuminating side-lights on Jefferson the home-owner—his early interest in design, his exploits as patron of the arts in Paris, his inventiveness and, above all, his abiding love for fine furniture.

Jefferson had always wanted to live on a mountain top. In the brief records of 1770 we learn that he moved to Monticello and set up housekeeping in one room. He was then twenty-seven years old and the great house was but a dream on paper. The story of the furnishing of that house, starting with Jefferson's first great shopping orgy when he was Minister to France, his unflagging interest in design and decoration all through his long public career, are the subjects of this little book enlivened with amusing anecdotes and accompanied by half-tone illustrations of the outstanding furniture.

The first section takes up the decoration of Monticello during Jefferson's lifetime. For many years he lived on the grand scale. As the number of his guests increased we find him buying furniture by the dozens—"4 dozen c[hair]s, arm chairs, Black and Gould—3 dozen stick chairs painted black with yellow ring". After the Presidency, with shrinking income, he still ordered thirty-six chairs at once, but this time they were made of "nice fine mahogany" by a slave on the place. The decoration and arrangement of the various rooms at this period are given in detail, thanks to the many visitors who have written their impressions.

The last half is given over to an account of the furnishings of the restored Monticello. At Jefferson's death all his household goods went to his daughter, Martha Jefferson Randolph. Some of the things were eventually sold but most of them remained in the hands of descendants. A great number of these, representing five great styles in furniture design, have returned and may now be seen in their original places. The story of their wanderings, particularly the anecdote of the desk on which the Declaration of Independence was written, are among the bright spots of the book.

Finally, there is an account of the furniture made at Monticello under Jefferson's direction from his own drawings. He was passionately fond of incorporating all manner of ingenious devices into his furniture, and is credited with introducing the revolving chair to America.

All visitors to Monticello should arm themselves with this informative book full of facts and interest about the furnishings of one of America's great houses. Not the least of its appeal is the glimpse it gives of Jefferson as a home—surrounded by the things he loved—in a house he had spent a life time building.

PARTY PLANS: CHILDREN, by Blanche Wheeler. Published by *Webb Book Publishing Co., St. Paul, Minnesota.*

In this slim volume, *Party Plans for Children,* by Blanche Wheeler, the author has generously given us a treasure chest of ideas on how to plan parties for children ranging in age from six to fourteen years. If your child's birthday is coming soon and you have promised him a party, this little book will solve your problem. You will find that your child can have a party that his young friends will recall with a twinkle in their eyes when they have ripened into manhood and womanhood. For Blanche Wheeler knows that children, if they are to enjoy a party, must be entertained every minute.



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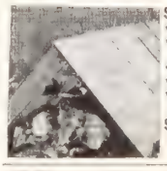
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DO YOUR BORDERS LACK FLOWERS?

(Continued from page 77)

Red—3 to 4 feet

Helenium Riverton Gem
Physostegia Rosy Spire
Tritoma

—WILBUR RUCK

MODERN IS REGIONAL

(Continued from page 35)

ntical climate of rigorous Winters l hot Summers, but the local build- materials and methods differ con- erably.

Conversely, dissimilar climates but ilar native materials affect the use identical materials and therefore ultimate appearance of the struc- e. Comparison of the external struc- al forms of more northern sections he Pacific Coast with those of New gland, each region endowed with ndant timber, is evidence of this ther regional distinction. Architec- e in both these regions is of wood, the character of each is of an en- ly different type.

Many of the elements that have en- red accepted forms of architecture Americans can be identified as re- nal traits. Past and present meet- the same conditions may utilize same expedient to meet a com- n need. Regional necessity is in h instance the mother of invention l the reason for its continuance.

Social life and habits may of them- es vary by regions and thus dictate se forms. The indoor-outdoor house the Los Angeles area is expressive ocal interests and habits, which in n respond to climate. Such liberal erpenetration of house and garden inappropriate for year-round hous- in the area of the Great Lakes or w England.

A Guide to Regional Characteristics

New England. Early in the building ory of New England the colonists nd that their "old world" method erecting wooden structures did not rd protection from the cold blasts l driving rain of the new territory which they had settled. So they ised a means of covering their half- ber houses with overlapping boards, "clapboard". This proved so effec- that it has been generally adopted rame buildings.

This use of clapboards or siding in w England, particularly in Massa- setts, is a time-honored tradition ch, because of its climatic origin, s suitable for the modern house of ay as for the homes of our ancestors years ago.

n this case two distinctly local fac- —climate and plentiful timber— tribute their regional application to modern house. Recognized as logic- right in contemporary New En- nd building by architects with ergent training and individual ap- aches to modern design, this re- nal influence continues to flourish.

Pennsylvania. An abundant supply local stone was largely responsible the regional flavor of the Pennsyl- ia Dutch architecture. However, the ftsmanship of the early builders in section in handling the fieldstone parted much of the charm which ances its barns as well as its houses. dern work has also been consider- y influenced by the availability of local building stone. Strictly con- porary forms combined with in- ed utilization of this natural ma- al have achieved beauty equal to, and in some instances surpassing, the work of the Colonial period.

Florida. Sparkling white unadorned walls, low-pitched tile roofs and spacious porches are features suggestive of the Spanish Colonial. They are retained in modern work because they are practical for the prevailing climate.

Arizona. Following the tradition which is certainly pre-Columbian, modern architects make much use of adobe walls, pierced only by small windows. Flat roofs, traditional in all hot, dry climates such as this, also have a long history to commend them; contrary to popular belief, the flat roof is not exclusively a product of the 20th Century.

The Pacific Northwest. A land of great trees naturally has a tradition of timber building. And the planning goes back to the rambling single-story ranch-house type.

The Great Lakes region. To Frank Lloyd Wright belongs the credit for making clear to contemporary architects the esthetic requisites for prairie houses—a long low roof and a horizontality which merges with the skyline. There is also a tendency to experiment with new methods of building and types of design which may more effectively guard against the extremely rigorous climate.

California. The seat of the first extensive movement in American modern design, this state presents an amazing variety in topography and climate. With a thousand miles of coastline, this Pacific State runs through 10° of latitude. In its width, which ranges from 150 to 350 miles, one finds seacoast, mountains, valleys, plateaus and on the eastern border America's highest mountain peaks, sharply contrasting with deserts below sea level.

The climate, unlike that of the East, is characterized by alternating dry and wet seasons, but in the inhabited regions weather conditions are much more equable than in the East.

Historical precedents were first of Spanish and Indian origin, but altered by local conditions and materials to arrive at the early Californian mission architecture. Following the San Diego Exposition of 1916 the use of Spanish forms, in the Southern part of the state particularly, became more self-consciously imitative. In the Northern part of the state the mid-century gold rush produced jigsaw structures of wood. Of still more recent native origin is the California informal bungalow type.

Resemblances to the early Spanish Colonial style can be attributed to the simple cool white exteriors, restful and appropriate in so lush a setting, and to the sun-begotten terraces and patios, suitable in any period because sympathetic to the native surroundings.

Because of the peculiar qualities of the climate and the amazing beauties of landscape, Californians are enticed to out-of-door activities. This is therefore the normal habitat for the looser forms of construction, the openness of planning, and the indoor-outdoor interrelationship associated with modern architecture. This may account for the fact that the new regionalism is more highly evolved in California than in any other geographical area to date.



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A GARDEN CLUB LIBRARY

A brief bibliography of modern garden books compiled by Elizabeth T. Blossom, Librarian, Garden Center of Greater Cleveland

Reference, Dictionaries, Etc.

Bailey, L. H. Standard Cyclopedia of Horticulture. 3v. N. Y., Macmillan, latest ed. $15.00

Bailey, L. H. Hortus, a concise dictionary of gardening; 1940 ed. N. Y., Macmillan, 1940. $12.00

Hottes, A. C. ed. Home Gardener's Pronouncing Dictionary; latest rev. ed. Des Moines, Ia., Meredith Pub. Co. 50c

Manning, J. W. comp. Plant Buyers Index; ed. 4. Duxbury, Mass., J. Woodward & E. G. Manning, 1939. $6.00

Seymour, E. L. D. Garden Dictionary, rev. ed. N. Y., Wise, 1941. $4.00

Standardized Plant Names, ed. by Amer. Joint Com. on Horticultural Nomenclature. N. Y., Macmillan, 1941. $7.00

Taylor, N. The Garden Dictionary. Bost., Houghton, 1936. $7.50

General Gardening

Bahr, F. Commercial Floriculture; 4th ed. N. Y., De la Mare, 1937. $5.50

Barron, L. ed. Complete Book of Gardening. N. Y., Doubleday, 1936. $1.98 (Includes 15 of the Doubleday $1.00 books as chapters.)

Bush-Brown, J & L. America's Garden Book. N. Y., Scribner's, 1939. $3.50

Free, M. Gardening, a Complete Guide. N. Y., Harcourt, 1937. $2.95

De la Mare, pub. Garden Guide; 7th ed., rev., N. Y., 1940. $2.00

Roberts, E & Rehmann, E. American Plants for American Gardens. N. Y., Macmillan, 1929. $2.50

Taylor, A. D. The Complete Garden. Garden City, Doubleday, 1931, repr., $1.98

Wilson, E. H. Aristocrats of the Garden. Bost., Stratford, 1926, $5.00

Wilson, E. H. More Aristocrats of the Garden. Bost., Stratford, 1931, $5.00 These now available from Mass. Horticultural Soc., the 2v. for $5.00; also other Wilson books. See ad, back page HORTICULTURE, Nov. 1, 1940.

Wilson, E. H. If I Were to Make a Garden. Now from Horticulture, $5.00

Wright, R. House & Garden's Book of Gardening. Condé Nast, 1940. $2.00

Farrington, E. I. ed. Gardener's Omnibus. Bost., Mass. Hort. Soc., 1938. $3.75

Garden Planning and Design

Bottomley, M. E. The Design of Small Properties. N. Y., Macmillan, 1927. $3.00

Cautley, M. Garden Design. N. Y., Dodd, Mead, 1935. $5.00

Hubbard, H. V. and Kimball, T. Introduction to the Study of Landscape Design. N. Y., Macmillan, 1931. $6.00

Ortloff, H. and Raymore, H. Color and Succession of Bloom in the Flower Border. N. Y., Doubleday, 1938. $2.50

Ortloff, H. and Raymore, H. Garden Planning and Building. N. Y., Whittlesey House, 1939. $3.00

Robinson, F. Planting Design. N. Y., Whittlesey House, 1940. $2.75

Steele, F. Design in the Little Garden. Bost., Atlantic, 1924. $1.75

Special Types of Gardening and Floriculture

Annuals and perennials

Hottes, A. C. The Book of Annuals; 5th ed. N. Y., De la Mare, 1937. $1.50

Hottes, A. C. The Book of Perennials; 4th ed. N. Y., De la Mare, 1937. $1.50

House plants

Sulzer, M. N. House Plants, Modern Care and Culture. N. Y., Doubleday, 1935. $1.50

Wood, A. J. Jr. Grow Them Indoors. Bost., Hale, 1936. $1.75

Bulbs

Rockwell, F. F. Book of Bulbs. N. Y., Macmillan, 1928. $2.00

Wilder, L. B. Adventures with Hardy Bulbs. N. Y., Macmillan, 1936. $2.50

Wister, J. C. Bulbs for American Gardens. Bost., Stratford, 1930. $6.50

Wood, A. J. Jr. Bulbs for Your Garden. Bost., Hale, 1936, repr. $1.00

(*Continued on page 81*)

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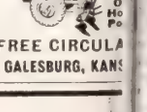
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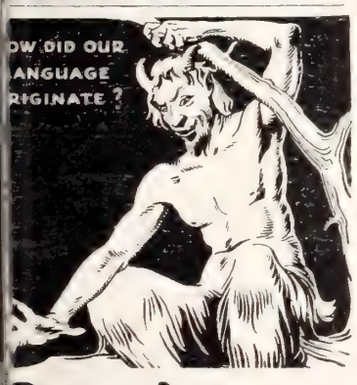


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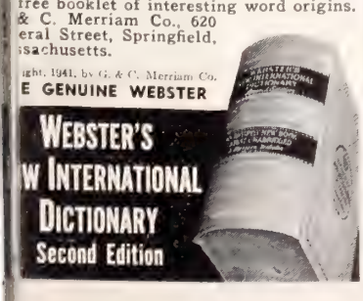




Panic comes from a mischievous Greek god

Greek mythology there was no greater roublemaker among the deities than . His abrupt appearance among the d wood nymphs inspired the greatest ht. He was regarded also as inspiring ian beings with groundless terror. So Greeks imagined that sudden, contagious which seemed to have no sufficient se must have been inspired by Pan, and denote this fear they created the word *ikon*. English has taken it over as *panic*. s is one of thousands of interesting word ins given in the unabridged Merriam-bster, WEBSTER'S NEW INTER-TIONAL DICTIONARY, Second Edi-. This great reference book contains 000 entries—122,000 *more entries* than other dictionary, 12,000 terms illustra-3,350 pages. At your bookdealer. Write free booklet of interesting word origins. & C. Merriam Co., 620 eral Street, Springfield, ssachusetts.

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(Continued from page 80)

Rock gardens

BISSLAND, J. Rock Gardens. Bost., Hale, 1939. $1.00. (Includes an excellent bibliography from the Year-book of the Amer. Rock Garden Soc.)

WILDER, L. B. Pleasures and Problems of a Rock Garden. N. Y., Doubleday, 1928. $10.00. (There are many others which may be selected from the Bissland bibliography.)

Water gardens and pools

RAMSEY, L. W. & LAWRENCE, C. H. Garden Pools, Large and Small. N. Y., Macmillan, 1931. $2.50

SAWYER, R. V. & PERKINS, E. H. Water Gardens and Goldfish; 2d ed. 1934. $2.00

Herbs

WEBSTER, H. N. Herbs, How to Grow Them and Use Them; 2d ed. Bost., Hale, 1939. $1.00. Good bibliography. (There are numerous other good ones. Choice depends on the interest of the members of the group.)

Vegetables and fruits

FARRINGTON, E. I. The Vegetable Garden. Bost., Hale, 1939. $1.00

KAINS, M. G. Grow Your Own Fruit. N. Y., Scribner, 1940. $3.50

Lawns

PARKER, C. The Lawn. Bost., Hale, 1939. $1.00

SPRAGUE, H. Better Lawns. N. Y., Whittlesey House, 1940. $2.00

Wildflowers and ferns

AIKEN, G. D. Pioneering with Wildflowers. Putney, Vt., the author, 1933. $2.00

CLUTE, W. N. Our Ferns; 2d ed. N. Y., Stokes, 1938. $4.00

HOUSE, H. D. Wild Flowers. N. Y., Macmillan, 1934, repr., $3.75

Children's gardens

DUBOIS, G. & F. Peter and Penny Plant a Garden. N. Y., Stokes, 1936. $1.25

INSECTS, DISEASES AND PESTS

FELT, E. P. & RANKIN, W. H. Insects and Diseases of Ornamental Trees and Shrubs. N. Y., Macmillan, 1932. $5.00

WESTCOTT, CYNTHIA. The Plant Doctor. N. Y., Stokes, 1937. $2.00. Also N. J. Agri. Exp. Sta. Bulletins. Get price list, and send also for your own experiment station bulletins

SPECIAL PLANTS

(Only a few are mentioned in this group. There are many more which should be added when possible, and in accordance with the interests of the group and section.)

Cacti and succulents

HASELTON, S. ed. Cacti for the Amateur. Pasadena, Abbey Garden Pr., 1938. Paper, 50c. Cloth, $1.00

HASELTON, S. ed. Succulents for the Amateur. Pasadena, Abbey Garden Pr., 1939. $2.00

Chrysanthemums

CUMMING, A. Hardy Chrysanthemums. N. Y., Whittlesey House, 1939. $2.50

WHITE, E. A. The Chrysanthemum and Its Culture. N. Y., Judd, 1930. $2.00

Dahlias

ROBERTS, L. Modern Dahlias. N. Y., Doubleday, 1938. $2.00

ROCKWELL, F. F. Dahlias. N. Y., Macmillan, 1929. $1.00

Daylilies

STOUT, A. B. Daylilies. N. Y., Macmillan, 1934. $3.00

Delphiniums

AMERICAN DELPHINIUM SOC. Year-book, 1937, 1938, 1939

LEONIAN, L. How to Grow Delphiniums. N. Y., Doubleday, 1936. $1.00

Gladioli

ROCKWELL, F. F. Gladiolus. N. Y., Macmillan, 1927. $1.00. New England Gladiolus Soc. The Gladiolus, 1940 (and back issues)

Iris

SHULL, J. M. Rainbow Fragments. Garden City, Doubleday, 1931. $3.50. American Iris Soc. Bulletins

Lilacs

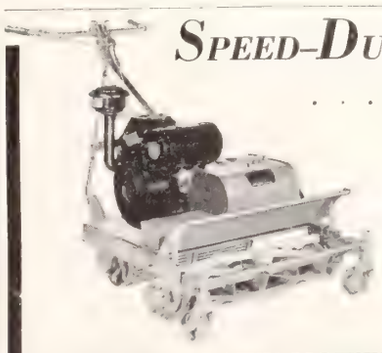
HARDING, A. Lilacs in My Garden. N. Y., Macmillan, 1933. $1.50

WISTER, J. C. Lilac Culture. N. Y., Judd, 1930. $1.25

Lilies

SLATE, G. Lilies for American Gardens. N. Y., Scribners, 1939. $3.50

(*Continued on page 82*)



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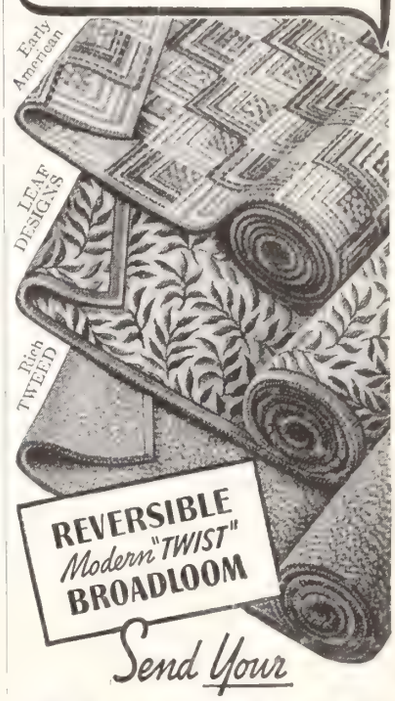
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(Continued from page 81)

Orchids

WHITE, E. A. American Orchid Culture, 2d ed. N. Y., De la Mare, 1939. $5.00

Peonies

BOYD, J. ed. Peonies; the Manual of the American Peony Soc. Philadelphia, the Soc., 1928. $6.00. (Has good bibliography of the literature to the publ. date.)

HARDING, A. Peonies in the Little Garden. Bost., Atlantic, 1923. $1.75

Rhododendrons

BOWERS, C. Rhododendrons and Azaleas. N. Y., Macmillan, 1935. $10.00

Roses

AMERICAN ROSE SOC. Membership brings annual volume and quarterly mag.

NICOLAS, J. H. The Rose Manual; rev. ed. N. Y., Doubleday, 1938. $2.50

Fertilizers and Plant Propagation

GUSTAFSON, A. F. Handbook of Fertilizers; 3d ed. N. Y., Judd, 1939. $1.75

KAINS, M. G. & MCQUESTIN. Propagation of Plants. N. Y., Judd, 1938. $2.50

Trees, Shrubs and Vines (cultivated)

CHADWICK, L. C. Compiling a New Nursery List. Chic., Ill., Am. Nurseryman, 1939. 40c

COFFIN, M. G. Trees and Shrubs for Landscape Effects. N. Y., Scribners, 1940. $3.00

HOTTES, A. C. The Book of Shrubs; 3d ed. N. Y., De la Mare, 1939. $3.00

HOTTES, A. C. The Book of Trees. N. Y., De la Mare, 1932. $3.50

HOTTES, A. C. A Little Book of Climbing Plants. N. Y., De la Mare, 1924. $2.00

KUMLIEN, L. L. Hill's Book of Evergreens. Dundee, Ill., Hill Nurs. Co., 1936. $3.50

REHDER, A. Manual of Cultivated Trees and Shrubs; rev. ed. N. Y., Macmillan, 1940. $10.50

WILSON, E. H. Aristocrats of the Trees. Bost., Stratford, 1930. Obtain now from Horticulture. $5.00

Miscellaneous

FAIRCHILD, D. The World Was My Ga... den. N. Y., Scribners, 1938. $3.75

FARRINGTON, E. I. The Gardene... Travel Book. Bost., Hale, 1939. $2.

MCKENNY, M. Birds in the Garde... N. Y., Reynal & Hitchcock, 19... $5.00

MORSE, H. K. Gardening in the Shad... N. Y., Scribners, 1939. $3.00

SKINNER, C. M. Myths and Legends ... Flowers, Trees, Fruits, and Plan... Phil., Lippincott, 1925. $3.00

WILSON, E. H. Plant Hunting. 2v. Bos... Stratford, 1927. Available now fro... Horticulture for $5.00 (was $15.00...

WRIGHT, R. The Story of Gardenin... N. Y., Dodd, Mead, 1934, repr., $1...

Flower Arrangement, Flower Shows, and Garden Clubs

ACKERMAN, et al. Harmony in Flow... Design. Dodd, Mead, 1939. $3.00

ARMS, J. T. Design in Flower Arrang... ment. Macmillan, 1937. $2.75

BIDDLE, D. and BLOM, E. D. Creati... Flower Arrangement. Doubled... 1938. $2.00

CARY, K. T. and MERRELL, N. D. A... ranging Flowers Throughout ... Year. N. Y., Dodd, Mead, 1933. $3...

CONWAY, J. G. Flowers, Their Arrang... ment. N. Y., Knopf, 1940. $2.50

FISHER, A. S. Flower Shows and Ho... to Stage Them. N. Y., R. R. Smi... 1938. $5.00

HUTTENLOCHER, F. Garden Club Han... book. Des Moines, Ia., Meredith Pu... Co. 1931. 50c

NATIONAL COUNCIL OF STATE GARD... CLUBS FEDERATION. Judging the An... teur Flower Show; 2d ed. N. ... Nat'l Council, 1939. 50c

ROCKWELL, F. F. & GRAYSON, E. Flo... er Arrangement for Modern Hom... Bost., Little, Brown, $5.00

SPRY, C. Flowers in House and Garde... N. Y., Putnam, 1937. $3.75

This list does not include any strict... botanical material, or any of the ge... eral literature which describes garde... in different parts of the world. It do... not include garden essays, biograp... of plantsmen, travel and poetry th... has to do with gardens.

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House & Garden

CONDÉ NAST PUBLICATION

DOUBLE NUMBER
in two sections

In this Section:
Modern
Decoration

In attached Section:
Spring Color
Parade



April 1941

35 CENTS
IN CANADA

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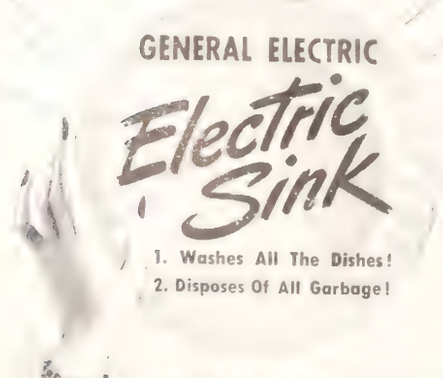
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Vol. No. 79, No.

MART

of pure bred dogs



ONE OF the pillars of the Airedale breed and one whose name was found in the pedigree of almost every well known Airedale of the present day is Champion Flornell Mixer. He was imported from England in 1926 by Percy Roberts who showed him at every show in United States



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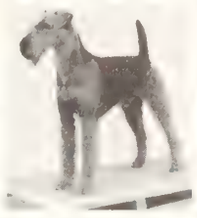
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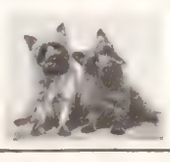
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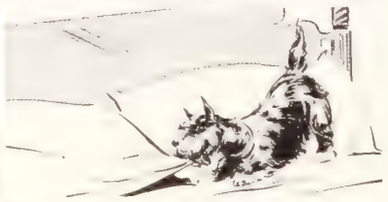
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MART

f pure bred dogs



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16 Pages of Fashions for Limited Incomes

You'll discover how to create chic from a shoestring with the dozens of inexpensive clothes selected by Vogue's editors. You'll find a wardrobe for the career girl who lives on $30 a week. And, if there's a wedding date on your calendar, you'll want the dream of a bridal gown in Vogue's Under-$20 bracket.

50 Proposals for the Bride

April 1st Vogue gives you new bridal ideas from wedding veils to wedding stationery. Among its 50 proposals — all eminently eligible — there are wedding gifts, lavish and limited . . . trousseaux . . . linens and silver . . . and a group of interiors brimful of new decorating suggestions.

Vanity Fair Features

April 1st Vogue is charged with stimulating features as well as fashions. Appearing in its pages are Salvatore Baccoloni, the new basso-buffo at the Metropolitan Opera . . . Carmen Amaya, the astounding Spanish dancer whom Toscanini praised so highly . . . Major Barbara — Shaw's play, in its British movie version. Reserve your copy at your newsdealer's today.

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THE CONDÉ NAST PUBLICATIONS INC

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And if you are modernizing, you can use our Easy Payment Plan: No down payment, no payments for 2 months, up to 3 years to pay on low monthly terms! For complete information consult your Heating and Plumbing Contractor or write to our Pittsburgh office for a free copy of the colorful 64-page book that tells the whole story.

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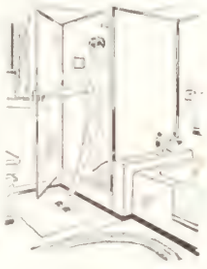
Harry M. Reed.
CHAIRMAN

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HOW TO WORK MIRACLES IN YOUR HOME FOR LESS THAN $100

By Joyce Bright

1 I suppose we all have our particular problems in our homes. A friend of mine was telling me about hers. Her husband likes to take shower baths, and their house has a shower stall in the bathroom especially for him. Well, it seems that every time he'd turn on the water, the curtain would get wet, and wrap around his legs at the slightest provocation, and he'd have to practically *fight* his way out of the stall, and Janet's life was hardly worth living because he grumbled so much. So she quietly arranged to have a plate glass door on the stall instead of a hanging curtain. Now her husband can take his showers without curtain trouble of any kind . . . with lots of light, besides, to keep him cheerful! And the shower door didn't cost much more than he'd pay for a ringside seat at a prize fight!



2 Isn't it astonishing how little things can make such a big difference sometimes? The other day I was invited to luncheon at the home of another friend of mine. I've eaten lots of meals there, but this time, when I walked into her dining room, I almost halted dead in my tracks with amazement. The whole room looked different. It had more sparkle, more life, more smartness than I'd seen in it before. At first, I wasn't sure just what made the difference. But suddenly I saw what it was. Mary had covered her dining room table with a mirror top of gunmetal color. A simple little trick . . . you've no idea how it snapped up the whole room with its bright reflections! I commented about it to Mary, and she said that anyone with $35 or $40 could do the same thing for her dining room.



3 I was telling my sister-in-law about it, afterwards, and she said she wanted me to see a trick *she'd* done in her house to answer a common problem. She has a living room that's very long and narrow, and with walls painted a lovely dusty pink color. She wanted to make the room seem broader, and get rid of that narrow compressed look. So she had a Pittsburgh Glass Dealer here in town put a large structural mirror over the living room fireplace opposite the windows . . . and she's delighted with the results! That mirror makes the room seem twice as spacious as before, and twice as light, too, because it reflects the windows across from it, you see? The nicest thing about it is that she found she could get her mirror in a flesh color that harmonized just beautifully with her pink walls.





TO MAKE ROOMS GROW BIGGER *use Glass*

ROOMS NEVER SEEM CRAMPED when glass is skillfully used to give them spaciousness. See how strikingly glass makes this living room grow. Large Pittsburgh Mirror panels behind the settee actually seem to double the size of the room. And the all-glass table, with mirrored base and Heavy Plate Glass shelves, heightens the effect of size and smartness. John Tavis, designer.



CAN YOU IMAGINE a lovelier bedroom vanity than this? The mirrored wall behind it multiplies all the color and light in the room. What's more, it gives the lady who uses it the assurance of accurate, true reflections to help her in her grooming. Note how the top and edges of the vanity itself are also mirrored. Designed by studios of Serge Sacknoff.



EVEN YOUR BATHROOM can be made to grow in size and beauty if you dress it up with reflective walls of Carrara Glass. Carrara comes in ten delightful colors. It never stains or fades. And a damp cloth keeps it clean. A Plate Glass shower enclosure like this is another popular way to bring your bathroom right up-to-the-minute. Willing, Sims, and Talbutt, architects.



How to tell good mirrors before you buy

Look for the blue Pittsburgh Label when you buy mirrors or furniture. It assures you that the mirror is made from quality Plate Glass and will give you perfect reflections. Pittsburgh Mirrors come in these colors: blue, green, flesh tinted, water white. And with silver, gold or gunmetal backing.

Free Booklet *Scores of interesting ideas for dressing up your home with glass. Profusely illustrated. Absolutely free. Use coupon below.*

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t's the most powerful of all ow-priced Convertibles . . . the ront-runner on highway and ills...and its swank, swift-lined, outhful beauty makes it the fashion leader of '41.

How are you feeling these days? . . . *hen you need this Convertible—quick!*

There's nothing like it, whether you're feeling low," "riding high" or "marking me" between one extreme and the other.

All agleam in any one of nine color ombinations!...As individual as your own hotograph! . . . Youthfully styled, with a ody by Fisher seating five passengers, and eaturing an automatic top that rises or alls with your mood and the barometer! . . And a true leader in action!

For this new Chevrolet Convertible Cabriolet is the most *powerful* Cabriolet in its field—the only one with a 90-h.p. Valve-in-Head "Victory" Engine.

It's also the strongest, smoothest, steadiest traveler among all the biggest-selling low-priced cars.

It *out-styles* all of them . . . *out-powers* all of them . . . and *out-rides* all of them on any type of road.

So, if you want something "special" to spark your spirits, may we suggest that you see your Chevrolet dealer and purchase this best-selling Convertible—*today!*

CHEVROLET MOTOR DIVISION, *General Motors Sales Corporation* DETROIT, MICHIGAN

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THE LEADER



CHEVROLET'S SPECIAL DE LUXE STATION WAGON FOR '41

Sets the pace in style . . . comfort . . . value!

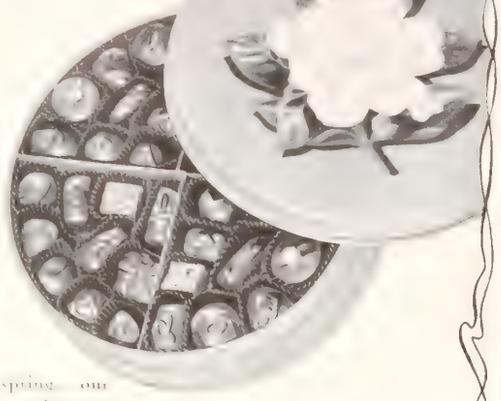
This longer, larger, wider Chevrolet Station Wagon for '41 . . . seating eight passengers in perfect comfort . . . is an ideal carrier for general suburban use and for resort hotels, clubs and estates.



A TOUCH OF THE BUTTON PUTS THE TOP UP OR DOWN

YOU'LL SAY "FIRST BECAUSE IT'S FINEST" "EYE IT—TRY IT—BUY IT!

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Send us all orders to 58 W. 25th St., N.Y.C. Please add postage



Unique Treat!

from Orchard-Kitchen

These *Vaca Valley Fruit Confections* are different from anything you've ever seen or tasted — *absolutely unique* — a connoisseur's delight—delicious beyond words! . . . made in our spotless confection orchard-kitchen in Vacaville, California, from grand (and healthful) sun-dried fruits, nuts, pure butter, honey, and other delectable ingredients. *We* call them "Pear & Ginger Jells," "Honey Chews," "Apricot Jells," "Date Nuts," "Vaca Valley Delights," and "Peach & Pineapple Jells"; my *customers* call them *luscious treats!* "Grandest treat in years," wrote one customer.

Packed in beautiful re-usable California red-wood boxes, with gold cord trays. A smart, unusual *gift!* Sold only *direct.* I have thousands of customers all over the U. S., including many social, political, and business leaders.

TRY IT AT MY RISK!

ORDER TODAY! If not pleased 100%, return rest of box at my expense and your money refunded promptly (no charge if "on approval"). 3 lb. (net) pack $2.95; 6 lb. (net) pack $4.80—shipped anywhere in U. S. For gifts, I can fill in special card for you. Vaca Valley Orchards, R. B. Hawkins, Owner. (Reference: Bank of America, Vacaville, Cal.)

VACA VALLEY ORCHARDS
Vacaville, Calif., R.F.D. No. 50

Send me Vaca Valley Fruit Confections . . . ☐ 3 lb. pack ($2.95) ☐ 6 lb. pack ($4.80)

I enclose check ☐ Money Order ☐

Send on Approval ☐ I will pay in 10 days or return box ☐

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A masterful example of pure craftsmanship. This beautifully engraved vase 6″ high.

$42.50

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DINNERWARE

Finest patterns from the foremost English potteries, including Wedgwood and Spode, are to be seen in Morgan's Glass Shop. Since 1843, Dinnerware enters Canada duty free. YOUR dollar buys more in Canada at this time.

Write for descriptive booklet.

HENRY MORGAN & CO., LIMITED

ST. CATHERINE ST. - MONTREAL



SHOPPING

If you are interested in any of the merchandise shown on these pages, kindly address your checks or money orders directly to the shops mentioned in each case.



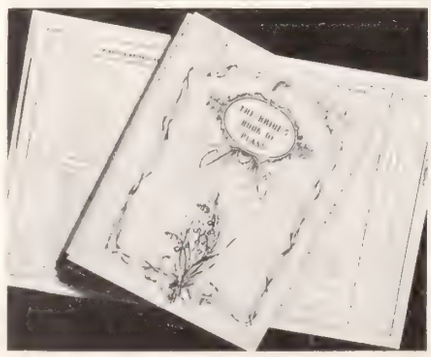
ONE of a pair, and the only pair of its kind, is this handsome seventy-five-year-old carriage lamp. Dull black finish, with gleaming brass trim, it measures 24″ high x 8″ wide. $50 each, wired and with mounting bracket. Other lanterns from $12 to $75, all prepaid east of Miss. Old Lantern Shop, 18 Elm St., New Canaan, Connecticut



YOU don't need to read between the lines to find out how lovely this inkwell is. Just feast your eyes upon its glowing light, and open your heart to beauty. Made of hand-cut lead crystal, it measures 3¼″ high, and is a piece that any man would want. The price, $10, plus postage. Alfred Orlik, 421 Madison Avenue, New York City



HE'S THE cock of the walk. Martinis, flowers or fruit juice, he thrives on them all. Yes, a truly versatile pottery pitcher with bright plumage on cream background. 40-oz., 10″ pitcher; $3.50. 30-oz., 9″, $3. And that is worth a cock-a-doodle-do! They are sent express collect. Talbot & Norman, Inc., 435 Park Avenue, New York City



BRIDE'S BOOK *of* PLANS
How has a bride ever managed without this amazing combination Wedding Plan—Record—Account Book to pilot her through every detail from trousseau to home management! It makes a complete record of *her* wedding. Perfect shower gift! Ivory Plastic, 2.50 or genuine Ivory leather, 7.50; both decorated with gold. (Postpaid). One of the unusual gifts from the gift shop at the Putnam Bookstore, 2 W. 45th St., N. Y.

ROUND





A POCKET full of posies is just one of the many things with which you'll fill these little Grecian urns. 5½" high you'll find is a very good size for nuts or candies, pickles or olives. Done in fine, clear crystal, yet the price is just $2.50 for the pair. A find for Easter giving. Sent express collect from Tatman, 625 N. Michigan Ave., Chicago, Illinois



No financial experts we, but there's sure to be a run on silver soon. Just cast your eyes on these cigarette trays and you'll see what we mean. Reproduction in miniature of an old Sheffield tray, they're made of silver plate on copper. 3" x 4", they cost $3.15 each, or $6.25 a pair. Madolin Mapelsden, 825 Lexington Avenue, in New York City



TAKE note of your readings in this library record book. Nine different indices cover fields from fiction to science. 6¼" x 7¼", modern ridged design, and gold tooled title, it comes in dark Florentine, toast, red, dubonnet and melon green leather. $7.50. From Georg Jensen, 667 5th Avenue, New York City



IF you're a smart little bunny you'll lay in a stock of old-fashioned Easter baskets just like this one. Mr. Chocolate Rabbit himself presides over the gathering of goodies . . . coconut cream, jelly, and buttercream eggs, bully-pops, animal cookies and all come for $2.50 plus postage in a willow basket. Schrafft's, 58 West 23 St., New York City

A DISTINGUISHED COFFEE TABLE

A recent addition to the Diament Collection of fine furniture is this imported coffee table in the true Continental manner. Delicately proportioned, gracefully beautiful, a really "important" piece. Finished in rich burl walnut veneer. Ask for booklet J-4.



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MODERN of exclusive design . . .

By virtue of having our own designers and cabinetshops, Modernage makes accessible at a small premium those individually created pieces which spell distinction in decoration. A few such key pieces in wood or upholstery add the magic of adroit Modern.



New Miami Beach showroom: Lincoln & Alton Rd.

Illustrated booklet . . .
Send 15c for mailing

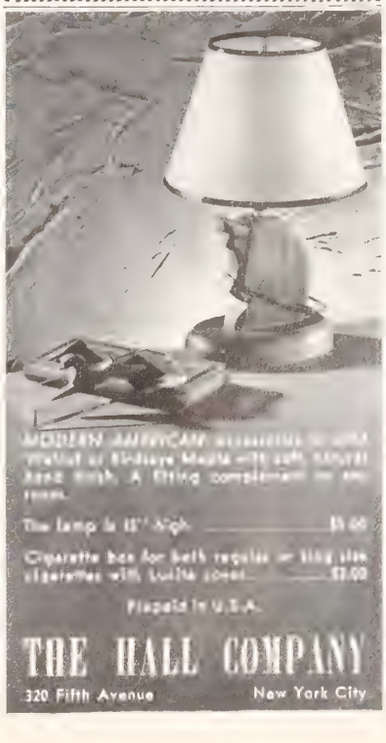
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Glowing Copper Lustre
IN FINE WEDGWOOD

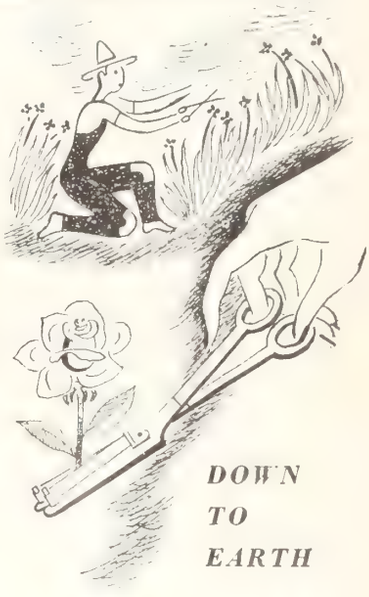


From England is this exclusive Plummer "Fallow Deer" design . . . rich brown over white with shimmery copper. Also blue with silver. A true antique reproduction; beautiful as a tea set. Full open stock assured.

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PROTECTIVE KNEEPADS
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Slip "Kneezies" on to protect you while you work. They are light, sponge rubber pads, flexible and washable.

FLOWER-PICKING SHEARS
1.00

They cut and hold the stem at the same time, leaving your other hand free. Polished blades with green trim.

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BLANKET COVERS 72" x 90" with appliquéd monogram **$8.50**

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Lenox china, feather design in maroon or cobalt blue and gold. Dinner plates $55 per doz.; cream soup cups and saucers $81.50 per doz. Open stock short line.

Ovington's china with exclusive Ovington patterns has been gathered from all the great china makers of the world.

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"Southern Confections"
SUMMIT, N. J.



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Get more zest out of the food you eat. Smoked delicacies have that concentrated, pungent flavor which spurs even the dullest palate to keen appreciation.

Smoked Pheasant	per lb.	$1.50
Smoked Turkey, Duck or Goose	per lb.	1.25
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Smoked Turkey Spread	4 oz. jar	.40

And many other smoked delicacies. Write for Catalogue "G".

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The Recognized Caviar Specialists
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Flower CANDLES for Easter
—with the perfume and coloring of Spring flowers!

AJELLO Candles bring the charming beauty and fragrance of Spring flowers to your home and Easter table. Only the master designer of *"the world's most beautiful candles"* could reproduce in beeswax, the nature-like beauty, coloring, and perfume of Spring flowers. AJELLO Candles, inimitably designed and expertly hand sculptured of *finer quality materials are longer burning, dripless, and smokeless.*

CALA LILY—*hand sculptured and decorated replica of natural flower. Pure beeswax, perfumed. Packed with lighting taper and gift card* 12" — $3 pr. 15" — $4 pr. 18" — $5 pr.

LOTUS FLOWER—*for table or flower bowls. Hand made and decorated in Spring pastel colors. Perfumed, packed with lighting taper. $1 each. Water lily and other flower designs available.*

Mail orders filled.

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SHOPPI





ALL cuddled and curled, this life-sized Easter rabbit will come to stay with all good little boys and girls. Made of snow-white plush, he's a full 17" long x 9" across. If you wish, pack him full of treasures, for a zipper up his back reveals a plump, pink carry-all. $2.75 plus postage is this bunny's price. Young Books, 712 Madison Avenue, N. Y. C.



MADE of cool, carved Soochow jade, pale sea green in color, this is a jar for jam that will set your heart to fluttering. At the highest of high teas, or in a collector's cabinet it will easily take its place. The jar is 4¾" high; the dish, 4¾" in diameter. Made in China, it costs $9, plus postage. Gump's, 250 Post Street, San Francisco, Calif.



THREE most efficient metal tools for pampering your indoor flower arrangements. The smallest one is a spray for flowers, 7"; $1.50. The 8¾" size is a combination spray and pump for filling porous-stemmed flowers; $2.50. The 12" one is a spray, pump and syphon; $3. All plus postage. From Yamanaka, 680 Fifth Avenue, New York City



A TISKET, a tasket, three brightly colored baskets! For sewing, for darning, for fine needle work you'll use them all the time. Made in China of natural colored wicker, with a red and green design, the largest basket in the nest is 11" high x 9" in diameter. $2.50 for the set of three. Send to Gunn & Latchford, 323 Fifth Avenue, New York City



INKWELL & TABLE BELL
English bone china, delicate flower sprays on turquoise, peach and white.

Inkwell, Rockingham style 5-1/2" diameter . . . $10.00

Table bell, gilt handle, 5-1/2" high $10.00

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ROUND





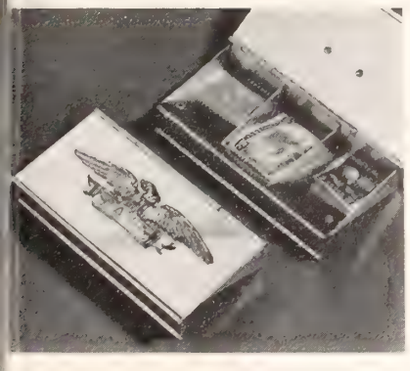
PREENING and proud are these two Nun doves. And no wonder, for they're copies of the Audubon print, and don't they know it! Jet black and pure white, they are made of plaster composition and measure 8″ high. $3.50 each, or $7 a pair. Express collect. Malcolm's House & Garden Store, 524 N. Charles Street, in Baltimore, Maryland



YOU'LL whistle as you work this lovely needlepoint, for it's easy and fun to do. The gros point is all filled in, and you may choose any color for the background. The rocking chair, mahogany finish, is 30″ high; seat, 15″ x 16″. For $15.75, the chair, tapestry and wool is sent express collect. Alice Maynard, 558 Madison Ave., N. Y. C.



TOP them off in smooth blond maple, or deep and lustrous walnut, for you may choose either kind of wooden cover for these clear glass jars. The olive jar, 8″ high, is $2; the cherry jar, 6″, $2; and the jar for honey, 5″, $2.50. All plus postage. A lovely line-up for service with smooth style. From Tulsa Lee Barker, 382 Park Avenue, New York City



MARKED FOR distinction is this stamp box, for it bears upon its cover the spreading wings of the American eagle. Made of silver plate, it measures 3½″ x 2″ x ½″ deep, and the eagle is colored gold. The three compartments provide convenient separation for different kinds of stamps. $1. Hoffritz, 551 Fifth Avenue, N. Y. C.

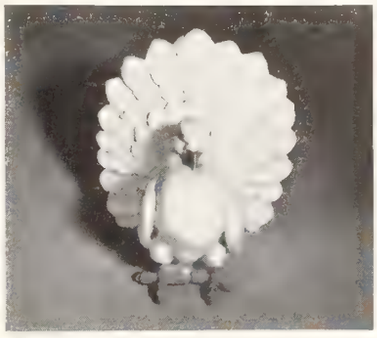


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See the new Lightoliers at our convenient display rooms. With all their value their cost is modest. Avail yourself of willing, expert advice born of 38 years of Lighting leadership. Ask for free booklet, "The Charm of a Light-Conditioned Home".

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Fan Tail Pigeon for the Garden
Antique White—9″ High—$6.00 Delivered

Imagine a Fan Gate leading to the garden with a pair of these pigeons on the posts. One can be placed at the edge of the pool or on the terrace. It is coated with copper to resist all weather conditions.

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Flower Arranging Accessories and Garden Gadgets by Laura Lee Burroughs

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A Distinctive Country Shop
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Gracefully modeled figure of charming proportions, delightfully poised, can be used in a fountain or pool or on a pedestal at the end of a short vista.

Lead	21″	$ 50.
Lead	36″	150.
Bronze	21″	95.
Bronze	36″	250.



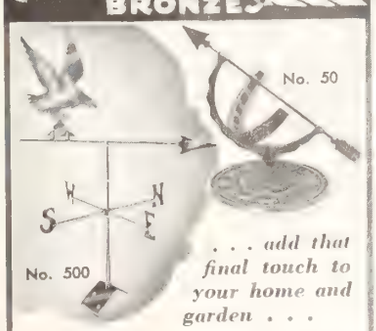
Garden Decorations

Illustrated catalog of Bird Baths, Sundials, Pedestals, Benches, Wall and Centre Fountains, Garden and Fountain Figures, on request.

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6 East 39th St., New York
(note new address)

GRAHAM BRONZES

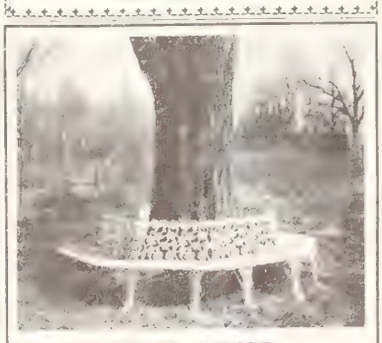


. . . add that final touch to your home and garden . . .

No. 500 Eagle Weather Vane with popular, patriotic appeal—31 1/16″ high—22¼″ arrow—carefully balanced with ball-bearing action. Bright finish aluminum eagle, high polish brass upright and cross arms, solid bronze base—$10.00 prepaid. No. 50 (Equatorial) Sun Dial is solid cast bronze—10¼″ high with 7″ base. Distinctive and accurate—$10.00 prepaid.

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Bronze Craftsmen Since 1861



TREE SETTEE
#311
108″ diameter, 30″ high
Fits 70″ Tree Trunk
$80.00 undecorated
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Freight prepaid East of Rockies.
In the West—
$86.00 and **$96.00**

Send for circular on other garden ornaments

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"ORANGE BLOSSOM HONEYSUCKLES"
NEW!
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EXCITING EVERYONE





A delicious candy filled with pure liquid honey. You'll love them—try them. $1 a pound box. 6 for $5.

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Prices Include Delivery Anywhere In U.S.A.

COBBS, INC. DEPT. H, BOX 1, LITTLE RIVER, FLA.



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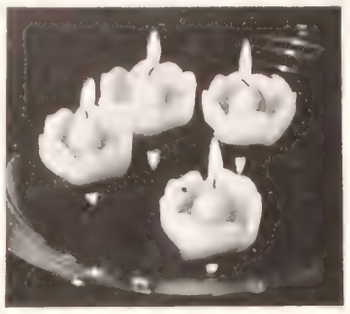
CLEAR GREEN TURTLE SOUP

quart tin $1.00 quart jar $1.50
6 tins for 5.50 6 jars for 8.50

PREPARED TERRAPIN

pected guests arrive. Serve with thin hot toast.
14 oz. tin $2.00 6 tins $11.50

maison glass
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Southern Crocus—a Flower Candle—white petals with colored centers—yellow, orange, mauve and green—will burn 3–4 hours—lovely light, interesting reflections.

Four for $1.35
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Catalog on request.

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"The Trousseau Shop"

What bride wouldn't appreciate this magnificent Bath Set? 6 sumptuous towels, 6 face cloths and mat, with 3-letter monogram or name on every piece. In gold, white, peach, pink, gray, blue, dusty rose, green or turquoise.
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6 PIECES $23.20

5 PIECES footstool. $19.70

3 PIECES 2 chairs and settee $16.50

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TRY this out-of-the-ordinary new delicacy! Mellow creamed cheddar cheese, packed in a filmy casing like a sausage and SMOKED FOR LONG, LAZY HOURS OVER FRAGRANT HICKORY. Has the teasing aroma of a Smithfield Ham and a unique flavor that defies comparison. Serve it spread on crackers, canapes, etc. Irresistible! Limited supply. Money back if not delighted. Send for one or more links today. order to

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We helped design these superb plates from rare original Currier & Ives prints. Hand-colored in England by Wm. Adams & Sons, makers of fine china since 1657, these exciting "place" plates will provide you and your guests with ever-increasing pleasure.

"Road Wagon", "Across the Prairie Trail", "Mail Sleigh", "The Mail Stage", "The Lane", "Home Stage Stronghold", "Emigrants Crossing the Plains", "Homestead Autumn", "Woodcock", "Sun of the Road", "Old Grist Mill", "Yosemite Valley", and "Home to Thanksgiving".

OLD PRINT EXCHANGE, 14 E 48, NYC



SHOPPIN



THERE's more than one way of looking at this fanciful figurine! But you'll probably look longest at the unusual bracket which holds it. A copy of an old one, it's made of solid mahogany, panelled in antique mirror. 12″ x 6″, it costs $14. The figurine, 4¼″, is $6. Both plus postage. Lyman Huszagh, 57 East 56th Street, N. Y. C.



SOMETHING sparkling, something new, something you'll find useful, too, are these salt and pepper shakers. Quaint as Victorian valentines; globe shape with floral design on crystal, sterling silver base, 2″ high; or hurricane lamp shape, 3″, fern or grape design. $2.50 a pair. Mr. Foster's Remembrance Shop, 606 13 St., N.W., Wash., D.C.

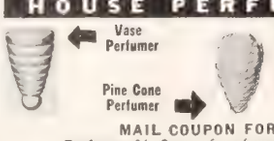


SOME take it black, and some like it light, but any Ma and Pa will grin with glee over such a cup as this. 16 ounces of steaming hot coffee, and it's the top of the morning to you all! White Royal china, decorated with 22-karat gold, a really handsome cup. $1.75 each, delivered free within 100 miles of N. Y. C. The Bar Mart, 56 W. 45th St., N. Y. C.



A Wild West thriller is this bracelet from out of the great Southwest. A covered wagon, a bucking bronco and rider, a thoroughbred horse head, Indian wigwam, cowboy boot, bit, oil derrick, sheep, wolf head and Texas saddle are its sterling silver gold-plated charms. Each $1. Bracelet, $1. Holland Jewelry Co., Box 32, San Angelo, Tex.

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ROUND





STAND up and take your bow, for loud applause will greet this handsome hanging wall shelf. Show off prized pieces, or treasured knicks and knacks. Made of mahogany, it is lacquered dull black. The two drawers bear a delicate gold design. 26″ high x 21″ wide. $15 express collect. Lord & Taylor, 424 Fifth Ave., N.Y.C.



TURN out a new leaf for your luncheon parties with these eight plates. They are patterned after the foliage of Canada's fair maple tree, and come, two each, in coral, grey, chartreuse, and seafoam. Made of domestic earthenware, they measure 8¾″ in diameter. The set of 8 is only $4 plus postage. From Ovington's, 437 Fifth Avenue, N. Y. C.



DONE in burnished walnut and straight and masculine in line, this is a smoking set fit to place before your king. The asherette in the foreground, 8″ x 4½″, has a red glass liner; $3. The cigarette box, 7¼″ x 4¼″, has a 3 compartment glass container; $3.50. Both plus postage. Rendezvous Gift Shop, 523 Bangs Ave., Asbury Park, N. J.



IT'LL be a long life and a happy one for all your most treasured pieces if you treat them with Reviva. This remarkable preparation removes liquor, heat and water marks, and also cleans and polishes. A triple lift for any young bride. $1.50 for the one-pint jar; $1 for ½ pint jar. Mrs. M. Jackson's Studio, 25 West 51st Street, New York City



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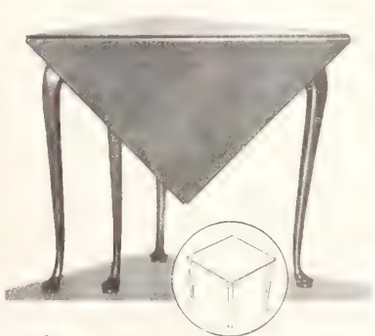
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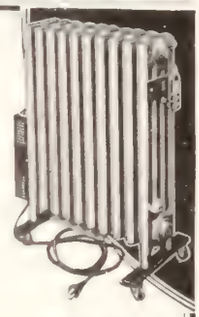
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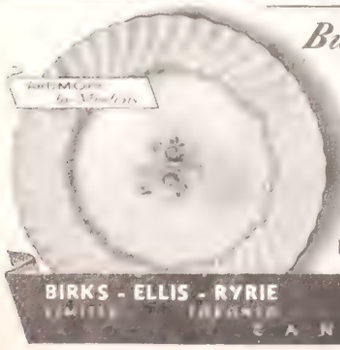


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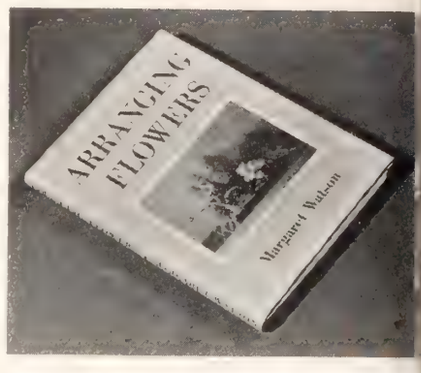
SHOPPIN



SING a song of Springtime salads . . . fragile fresh green leaves of endive, lettuce, romaine or chicory. And if you really want to have salads worth singing about you'll beg to buy one of these salad washers. Made of heavy tinned wire, 9″ in diameter, they cost $1.45 each, express collect. Bazar Français, 666 Sixth Avenue, New York City



WHETHER you budget and buy them, or plant them and pluck them, this is a book you'll want to own. Margaret Watson has won acclaim both here and abroad for her flower arrangements. In this informal book, she lays down a few simple rules of do's and don't's. $1.50. The Studio Publications, 381 Fourth Avenue, New York City



THREE kegs full of luscious brandied fruit: big black cherries, golden apricots or sunripe figs. Each barrel holds a quart, and it's a quart that lasts a long, long time. Colorful climax for your grandest dinner, or extra-special gift. Apricots, $3.25; figs, $3.25; cherries, $4.25. Vendome, 415 Madison Avenue, New York City



WHAT's well begun is half done, and you'll have a very fine beginning in one of these Colonial footstools. Part 2? You'll make a needlepoint with which to cover it. Made of solid cherry, in mahogany, maple or walnut finish, 8″ x 11″ x 7¾″ high. $1.39 for the muslin-covered stool, prepaid east of the Rockies. Winchell's, Ridgewood, N. J.



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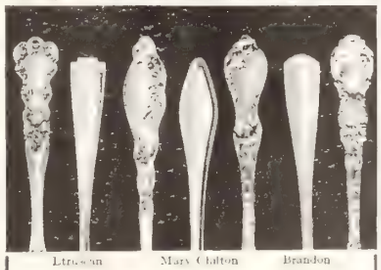
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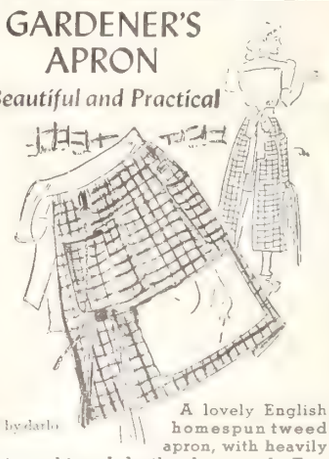
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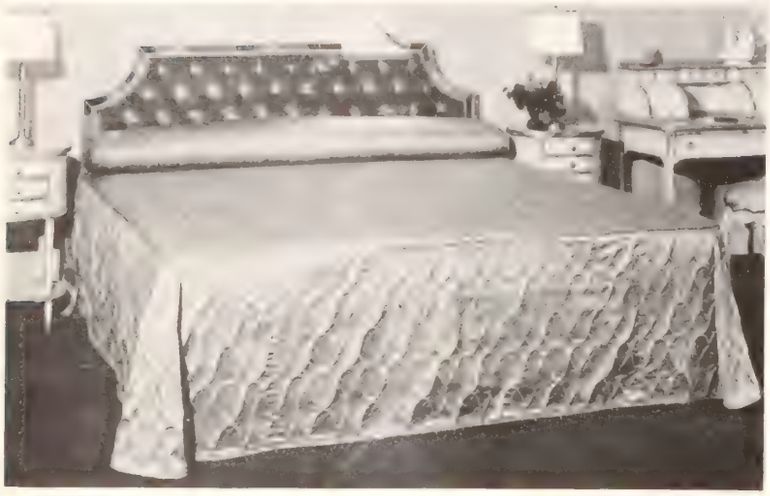
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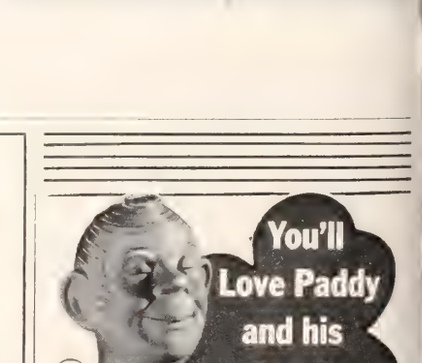
WITH cocktails for two you'll be the queen of your castle or the king of the walk. Here's a set that will please the most exacting of males, and delight the most feminine Miss. Made of cut crystal, the shaker measures 7½" high, and the glasses 3". Just $1.50 for the set of three, express collect. Padways, Ltd., 508 Madison Ave., New York City



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YOU NEEDN'T go West young man to get yourself this model of the old covered wagon. A weathervane, made by hand of wrought iron, the arrow rotates on a brass ball-bearing pivot. Overall measurements: 23" wide x 24" high. $8.85, it comes in dull black finish. Carlisle's Metal Silhouette Studio, 1548 Main St., Springfield, Massachusetts



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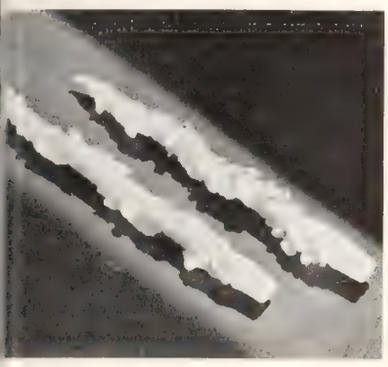
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ROUND



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WELCOME sweet Springtime, you'll greet it with song, for here are some candles worth singing about. They are hand-sculptured in the Florentine garland design, tinted in pale pastels, scented with perfume. 10", $2.25 a pair; 13", $2.50; 17", $3. Packed with lighting taper and gift card. Antonino Ajello & Brothers, 357 E. 124th St., N. Y. C.



IN COLORS as mellow as fine old wines this sugar and cream set comes. Amethyst, deep amber, and very light or very dark blue or green. Blown out of old glass by a family who have been master blowers for generations. Pitcher, 4½" high; sugar, 3½" high. $1.25 each, express collect. Mildred Steimle, 106 East 60th Street, New York City



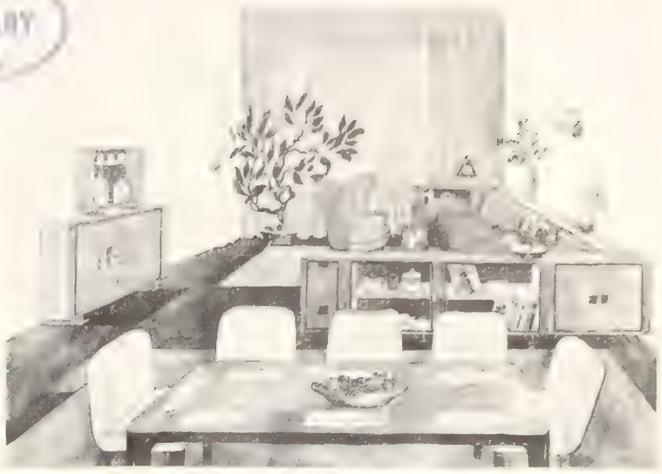
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IF YOU really want to win friends and influence people just feed them thin, piping hot crêpes suzette or babas au rhum! All you need is a can opener, for these two specialties are all prepared and ready to eat. The combination box, $3.25, express collect. (16 babas, 6 portions of suzettes.) Maison E. H. Glass, 15 E. 47th Street, N. Y. C.



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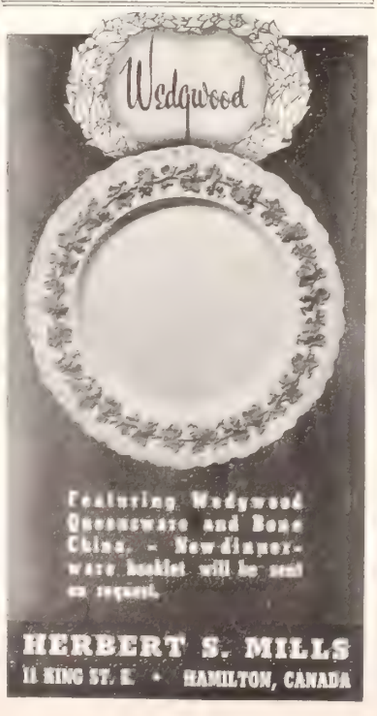
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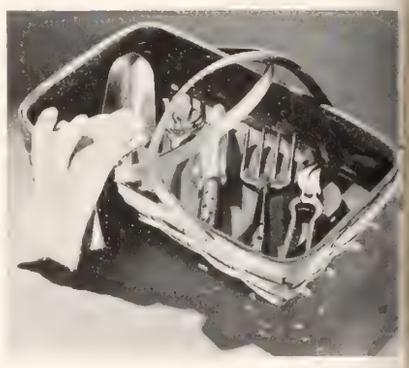




SHOPPIN



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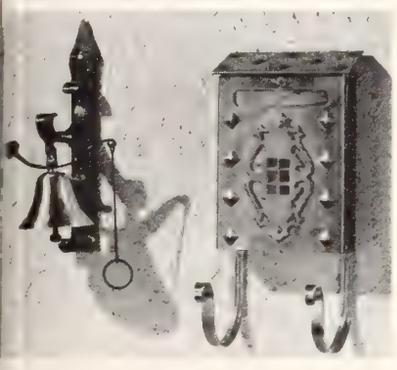
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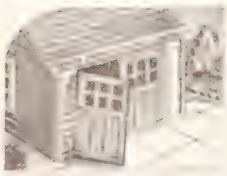
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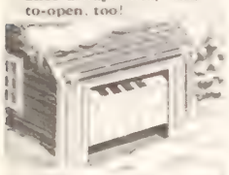




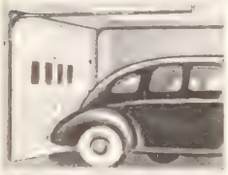
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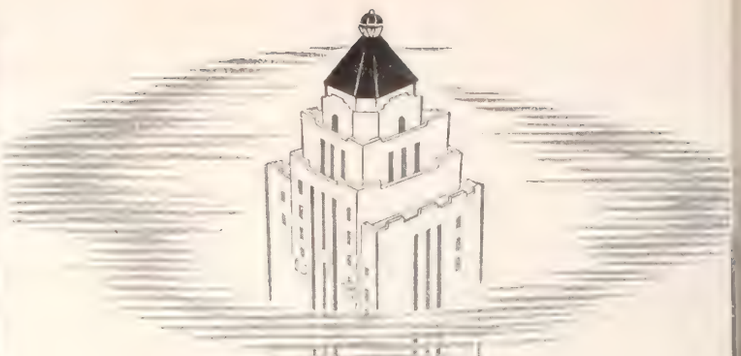


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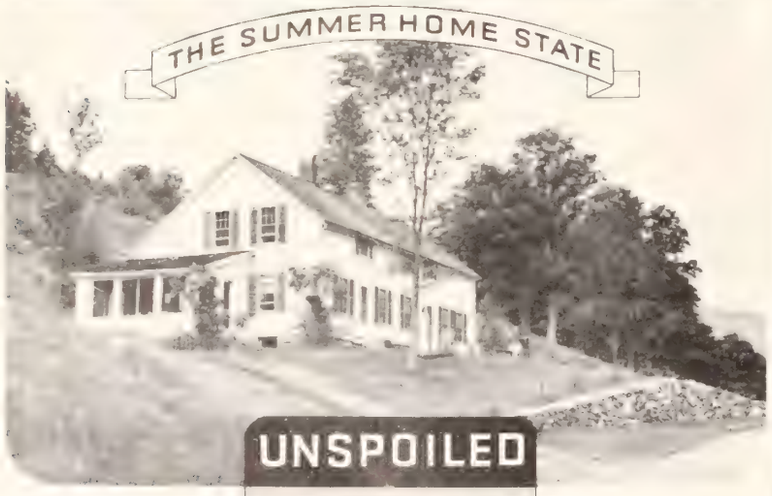
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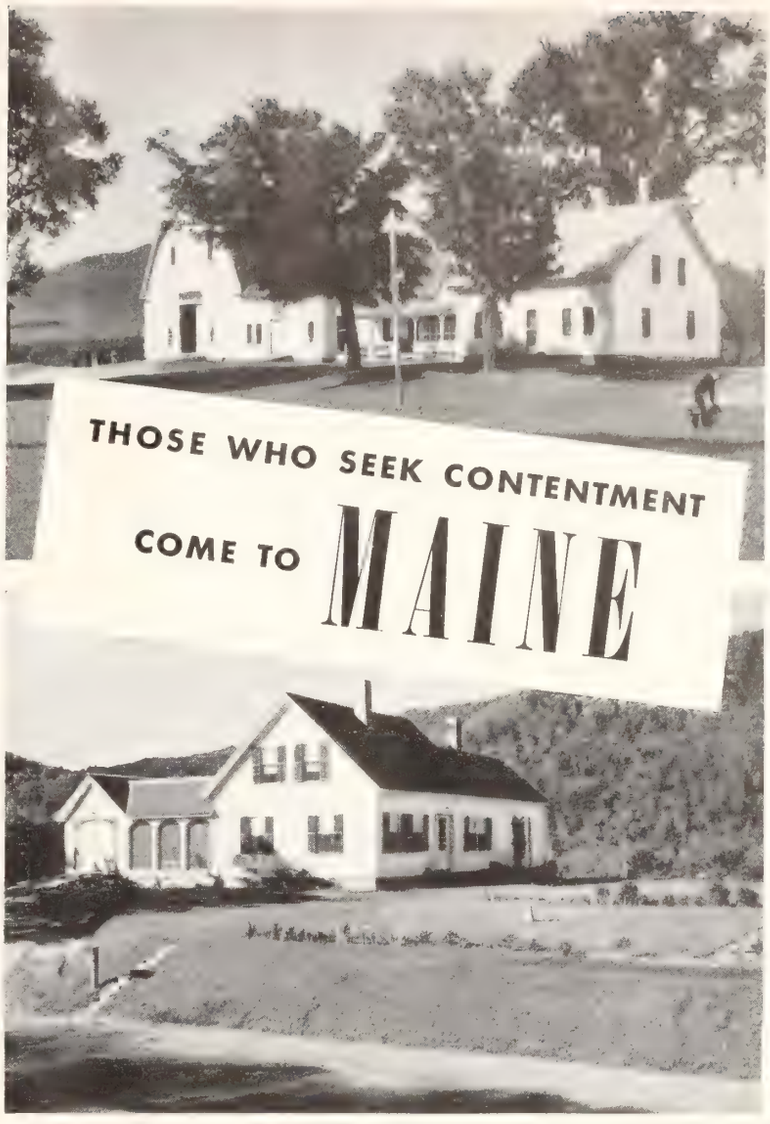
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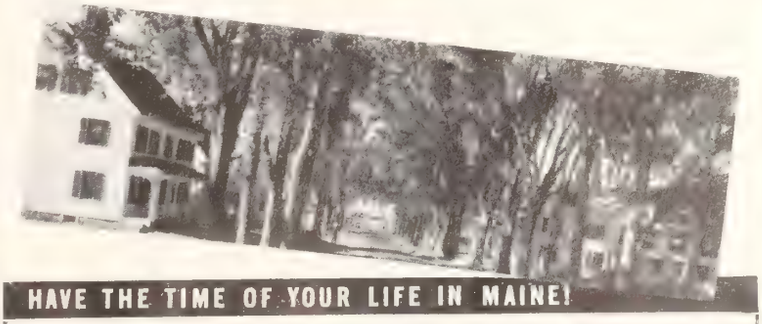
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In Maine, you'll find the home that has lived only in your imagination. And we'll help you find it! Just mail the coupon, without obligation.



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DOUBLE WHITE house, Darien, Conn., prize winner in *House Beautiful's* 15th Annual Small House Competition. Clapboard walls and trim, Cabot's DOUBLE-WHITE. Roof, Cabot's Creosote Stain. Interior woodwork, Cabot's Pastel Collopakes. Architect, George T. Gillette, New York City.



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In MAY *House & Garden* ...



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ARE you suffering an acute distaste for practical every room in your house? Do you find yourse staring pensively at your curtains, your furniture, you carpets? Are you possessed with an insatiable cravir for a change of scene?

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In these 100 interiors, chosen from all parts of th country, you'll find dozens of decorating ideas for eac room in your house. Ideas for color schemes . . . wi dow treatments . . . floor coverings . . . bath an kitchen accessories. Ideas for re-arranging your furn ture, re-doing your walls, re-covering your chairs Ideas that are as practical as they are crisp and ne . . . that can be carried out at a minimum expenditur of time and money.

And . . . in the General Section . . .

May House & Garden brings you news for all th phases of your home. From the Summer Garden Sug gestions, you may choose a seaside garden—or a rho dodendron planting. The Dictionary of Period Deco ration will set you straight on all the characteristic of the Federal Style. Perhaps, you'll borrow a decorat ing innovation from the collection of South Americar Interiors. And, from our New Table Settings, you'l get a head-start on your summer entertaining.

House & Garden

THE CONDÉ NAST PUBLICATIONS, INC.

MAY DOUBLE NUMBER • ON SALE APRIL 18TH

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take great pride in presenting the most glorious Sterling Pattern of all time



Grande Baroque

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William Warren, the designer of Rose Point, Stradivari and Sir Christopher, *America's Finest Sterling patterns, now gives you his great masterpiece... Grande Baroque. This new pattern is so superior in conception, artistic detail and craftsmanship, that it is acclaimed the "Most glorious Sterling pattern of all time."

You are now privileged to see this queenly, statuesque silver, together with matching pieces of hollow-ware at the better jewelers and silver departments. Brochures mailed free on request. Wallace Silversmiths, Wallingford, Conn.

The Grande Baroque pattern authentically portrays the joyous Baroque periods of grandeur, romance and intellectual gaiety. It glorifies the much desired hand-wrought qualities of intricate openwork and full-formed, "3rd dimension beauty." Some appreciation of the artistic merit of this unusual silver may be gained from the serving piece illustrated in this announcement. Other pieces are astoundingly beautiful.

** Three of many delightful Wallace patterns that comprise a record of achievement unsurpassed by any living designer.*



Smart Attractive BUT IT HAS THE HEATING BLUES

Many a modern dining room like this often loses half its charm because of the "Heating Blues,"—uncertain day temperatures, damper juggling, morning chill. This condition is inevitable with old fashioned heating equipment. For $7.50 a month or less, any home owner can install Today's Automatic Heating, with Minneapolis-Honeywell Controls. Send for interesting free booklet on fuel saving — "A Heated Question Answered."

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IN THE NEXT ISSUE



Second Dictionary (Federal)

In the General Section of our May issue will be the second installment of HOUSE & GARDEN'S Dictionary of Period Decoration. Last month, as you will remember, we analyzed for you the Colonial period—America's first style of decoration; next month we'll discuss the period which followed it—Federal—when the finest craftsmanship of the young country flowered and came to maturity. Here is a guide to help you recognize both Federal antiques and fine reproductions—an aid to the correct choice of furniture for your home.

Also in the General Section we devote four pages to distinguished homes in South America. Our national future is turning southward; and as friends improve upon acquaintance it is fitting that we acquire more than the "smattering of ignorance" most of us have about the lands south of the Canal. Here's our contribution to better relations between good neighbors.



101 Interiors

The Special Section in May will present 101 rooms designed by decorators and department stores throughout the country. Here is a survey of decoration in 1941 America; here is what leaders in decoration from east to west are thinking and doing for American homes. You will be interested to note regional differences between North and South, East and West; and to note the varying interpretations of the leading decorative periods—Colonial, Federal and Modern.



May Gardening

In May the gardener's work (and pleasure) reaches the peak of the year. Leaves unfold and flowers pop open faster than the spade can dig and the hand plant and weed. And gardening pages blossom fully in our May issue—here is the list: Seaside planting—flowers and shrubs which welcome the insistent flow of salt winds and mists. How to grow rhododendrons and the many varieties of this shrub. The varieties and culture of small-flowered clematis.



SLOANE DOES BOTH

FOR $475 I BOUGHT ONE *Beautiful Antique*

"A Regency drum table, early nineteenth century...rare for its small size, its pedestal, the double row of drawers. I will probably never see its like again, for such beauty comes only once in generations. Lucky me, that Sloane knows where these treasures hide."



FOR $425 I BOUGHT A WHOLE *Bedroom Set*

"Because I know that loveliness on a lean purse takes the surest of hands, I go to Sloane. This Louis XVI provincial group is a Sloane first. Inspired by a museum piece in Paris...done in butternut and beech with Sloane's subtle grey-gold finish, ever so faintly distressed. The price is for *all* eight pieces: twin beds, poudreuse, mirror, bench, chest, bureau, and chair and night table not shown."

W & J SLOANE

FIFTH AVENUE AT 47TH • NEW YORK

WASHINGTON • SAN FRANCISCO • BEVERLY HILLS • PRICES SLIGHTLY HIGHER WEST OF THE MISSISSIPPI

THE BULLETIN BOARD

For the collection. Every now and then we let a little dust settle on our collection of picturesque, odd street and place names. Then we dust it off again—and readers start sending in their contributions. Here is the latest batch.

When a notorious New York gangster, Benny Tannenbaum, alias Benny the Boss, was slain in his Bronx apartment, the said apartment happened to be located on Featherbed Lane. A pretty soft spot for him to be dropped into.

Running off Nod Hill in Wilton, Connecticut, is a Chicken Street. New Hope, which is a romantic name in itself for this ancient Pennsylvania town, boasts a small stream which flows into the Delaware. It is called Slobbery Run. Effort has been made to change the name to something more refined, but local patriots—and rightly—will have none of it.

Around Essex, Connecticut, you will find Stumpit Hill, Johnny Cake Hill, Bushy Hill and Grassy Hill. Hadlyme had its Tater Hill—evidently potatoes were once grown there—and Kelseytown its Cow Hill Road.



Time. An ardent housewife, who avails herself of all the new gadgets, recently sent us a puzzler. She said that she had all manner of time and labor-saving devices about her house and yet she seemed busier than ever. She asked, "What has become of time? I used to have it."

This bothered us for several days. Finally, in sheer desperation, we corralled the head of a research school in a great university—a super-professor-of-philosophy—and asked him what became of time, why, with all our aids to saving it, we still have less of it. He, evidently enjoying his meal, remarked that this was too profound a problem to discuss adequately in so short a period as it takes two men to eat luncheon.

Well, what does become of time? And do these time-saving devices really save it?

Never alone. Reading along in *Country Relics*, a study of old English farm tools and country crafts, by H. J. Massingham, we encountered this paragraph:

"There is something dream-like about every craftsman's work. There are presences about like himself and he is never alone. I believe that partly accounts for what may be called the 'touch', like the paw of a cat, in craftsmanly work. . . . It is machinery and unskilled labor which employs violent methods. The craftsman has too much respect for and knowledge of his material to do so, and his forebears are all the time dispatching messages to him that there is no need to."



Wine counsels. Americans, perforce, are discovering the merits and great varieties of wines that our country produces. Eventually, by adopting them as a good beverage, we may become a country of temperate wine drinkers.

Now there are several counsels on wine drinking and the selection of particular wines. Ask yourself these questions: Does it agree with me and with the food it accompanies? Do I really like it? Does it, in a sense, warm my heart, make me love my fellow man? It is also a good counsel never to drink wine with anger in your heart. Never to drink it without remembering some friend far away whose name we can mention with kindness. And the voice that drinks these toasts, so says the real wine-lover, should always be steady.

Understanding

I think it must have been this very wood
Where you turned to me on a misty day
And "I shall always love the woods," you said,
And touched the bark, and had no more to say.

So now the thoughts of you and woods are one,
For I remember you loved maple trees
And smiled to feel their leaves against your cheek,
You understood tree-talk and felt their peace.

So I came back to walk beneath the trees—
I'd find you here, I thought, if anywhere . . .
And just as though it knew, and longed to ease,
I felt a branch of maple stroke my hair.

ELIZABETH EVELYN MOORE

Save and destroy. Editors have to be like Janus, the two-faced god. In the same mail comes an appeal to save more of the California redwoods and an urgent request from a Loving Reader to start an anti-poison ivy crusade. We are heart and soul for both. Saving the redwoods is more than a challenge to California's local pride, it is a challenge to those of the entire nation who stand in reverent awe of this magnificent living beauty. . . . Poison ivy eradication, like charity, should start at home. First take the poison ivy off your own place before you go crusading into your neighbor's domain. We recommend it as an "escape."

"Into her house". Let bluebells spill down the woodside bank and forsythias along the orchard wall shake out golden streamers and elms show their first rosy haze of awakening life—then we recall, from out the reading of years ago, the Springtide wonder and awe of Frances Thompson:

For lo, into her house
Spring is come home with her world-wandering feet,
And all things are made young with young desire.



Porrophagus. As any Welshman will inform you, the leek is the vegetable above all others in the world. It has a sleek beauty. It is fool-proof and accommodating in the garden and on the table. And it also has an ancient history, for it was highly esteemed by the epicures of ancient Rome and both Celsus and Pliny wrote of its distinguished place in Roman cookery. Indeed, the Emperor Nero earned the nickname of Porrophagus—the leek-eater—because of his great fondness for the vegetable.

Mad billboards. Billboards along our roads which blot out the view have been dubbed anti-social, which they certainly are; dangerously distracting for drivers, which they may become; and futile forms of advertising, as anyone can learn by trying to remember what was advertised on the last billboard just passed. But along comes a philosopher who calls them a form of madness. "It is akin to madness," he says, "when the road—a mere means of passing through a region—is considered of incomparably greater importance than the region itself which it traverses." How can we tell whether the region is of incomparably greater importance when billboards screen off its most beautiful and enchanting views?



In a California house, versatile Modern encompasses both Victorian and Oriental motifs.

Other pictures on pages 32-33

AMERICA CREATES

From the revival of Early American architecture we progress to a vigorous new idiom in home design

The Era of Wonderful Nonsense, as the decade before 1929 has been called, left the American landscape sprinkled with thousands upon thousands of toy houses, dream houses, put together more or less deftly in the manner of other times and other lands. The Spanish houses had hollow tile roofs, yellow or pink stucco walls, bell towers without bells, and as much wrought iron as the owner could afford. The English houses had extraordinarily steep roofs, planks applied to the wall in imitation of timbers, diamond-paned windows, and stained oak entrance doors. The beams in the living-room ceiling always showed the marks of the adze. One identified as French the houses with turrets, dove-cotes, heavy slate roofs, and cobblestones in the court yard.

These, and other less distinguished types, were built simultaneously, as neighbors, along the streets and roads of America. The spirit of make-believe possessed the building public and delighted it.

In the Autumn of 1929 there was an abrupt change in the frame of mind, as well as the spending habits, of the people. A lot of the fun went out of the fancy-dress party and there was a movement to get back to ground which was a little more secure. In architecture as in other things.

For several years following 1929 nothing much happened on the home-building front; nothing very active, that is. But when the saws and hammers began to be heard again and the framework of new homes took shape it was apparent that Americans had been thinking hard about their own traditions. Evidently they found that their hardy, thrifty, good-living ancestors were an admirable lot, worthy of emulation. The old homes of Colonial New England, of Colonial Virginia, of Early America were magically freed from the spell of invisibility which had concealed them—though they stood in the very center of the villages—for so many years. They were bought up avidly, when possible, and restored to their original pristine beauty. The builders of new homes caught up the Colonial theme and the native American tradition, after a long, long absence, began to return to the homes of Americans.

A very good case could be made to establish this period as the beginning of the trend to modern American design in the architecture and decoration of the home.

This point of view will win no immediate support from the Early American group which believes it abhors all things "modernistic". Nor should one count much on those devotees of modern who can find nothing admirable in the work of present-day traditionalists. The real progress has been made by neither the reactionaries nor the radicals. It has been made by the thousands of Americans with taste and character who, beginning with the revival of the American tradition, dared to discard such features as were not valid in the 20th Century while holding fast to the basic principles of intelligent, careful design and workmanship.

To be more explicit, and to continue with this natural history of latter-day American design, an encompassing wave of Colonial houses obliterated even the memory of the Spaniards, the Elizabethans and the Provençals. It must be conceded that some of these were very, very bad indeed. Almost as bad as the toy houses of "The Era of Wonderful Nonsense."

Even in others which were quite faithful reproductions, the plans appeared to have been drawn with no consideration for the normal life of the real people who lived in them. The horse and buggy age, if not actually the stage-coach era, was still implicit in many a house which wore a two-car garage, ill-disguised, as its single badge of modernity. But a great beginning had been made. We had good reason for liking these copies of the old-time houses. We felt at home in them.

More important—most important of all—was the fact that the builders of these homes employed, once more, the native stone and wood, using these materials as the old-timers had, studying the work of the old craftsmen, learning the character and inherent beauty of natural materials. Learning, by studying the creations of master-builders and architects of two centuries ago in this land, that there must be a certain harmony between materials and design, and between design and use.

Now, what has been the effect of this renascent concern with the good traditions of American design and crafts? Did the seeds sown so magnificently in Williamsburg fall altogether on barren, sterile soil? Certainly not.

Happily, there is plenty of evidence that we have begun to come again into a great era of American design. In every section of this country homes are being built which can honestly lay claim to being contemporary American, modern American. The builders of these many homes have understood the lessons of the old buildings. They have correctly read in the stone and mortar, the polished oak and mellow pine, the silks and damasks and silver candelabra of a great era of the past, that laconic admonition of all good teachers, "Do as I say, not as I do."

So it comes to this: the true American Modern is simply another step in the trend which was well launched when we went back to our beginnings, to the early architecture of America for inspiration and for some trustworthy standards. With this step we begin to design, to

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create our own homes for this present day. We begin to solve our architectural problems in terms of current needs; the place, the climate, in which we build. And to all that we can learn of the arts and crafts of the past we add the arts, the technology, of our own time.

For more than a quarter of a century, House & Garden has occupied a position from which every significant development, every turn of the current could be detected and assayed. Year by year the leaders in the twin fields of home design and decoration have inevitably been searched out and their work given prominence in its pages. Increasingly, the work of the modern American designers has been shown to our readers, as the first halting, uncertain steps gave way to more mature, confident work. Recently, in the March issue of this year, we published a collection of modern homes from all sections of the country, proving beyond any question that this trend is a most vital and important movement; that its roots are firmly in our national past even to the extent that local, regional materials and cultures are finding expression in our evolving architecture.

The same thoughtful approach, the same creative spirit which has brought architecture to its new frontiers is found in the best of the new furniture, fabrics, floor coverings—yes, even in the linen, silver and glass which go into the home.

We believe in this evolution. Our modern homes are designed around real people. They gain by this a warm, human individuality, a simple directness which is immediately and genuinely appealing. The cycle seems nearly complete. We seem now, at last, fairly started towards the development of a living architecture, a living environment, for our homes. With a large part of the world given over to destroying, American home-builders have come at last upon the significance of creating.

On these two pages, the home of Mr. and Mrs. B. T. Gale in Los Angele



To accentuate ceiling height (left) the furniture in the Gale living room is low and massive. Also increasing the room's apparent size are pale walnut walls, green rug; carved sphinxes embellish the outsize coffee table



Bleached blackamoors (above) are Victorian but modern as today. Here in the gallery (see also page 30) they hold aloft nickel silver lamps designed in a feather pattern

Oriental design distinguishes an acacia desk in the Gales' upstairs sitting room. The draperies are an imported chintz in chartreuse, dark green, yellow and white; upholstery repeats these colors. Furniture designed by T. H. Robsjohn-Gibbings, the decorator (see story on page 67); the architect was James Dolena



Strapped in pigskin, the desk chair is of waxed birch; the birch desk by the bedroom window has a pigskin top. Draperies and bedspread are cinnamon brown and white striped; here, as in the rest of the house, massive, low, simple furniture contributes dignity and a feeling of space to moderate-sized rooms



A stylized lotus blossom is carved and cut out in the dining table ends. This sunny room has a parquet floor and chartreuse walls; the chair seats are lemon yellow quilted satin



A Picasso, Rose period, dominates the Marx library

The color scheme of Mr. and Mrs. Marx's modern library is keyed down to frame a Picasso nude—painted about 1910, during the artist's Rose period and originally in the Quinn collection. Below it is a mantel of Cordova shell stone. To match the pale oak Flexwood walls the hand-woven draperies, by Dorothy Liebes, are beige shot through with copper. Chairs are covered with natural calfskin; the hand-carved rug is by V'Soske Shops

Connoisseur's Modern

A Chicago architect's apartment combines modern French paintings, Chinese antiques and fine fabrics in brilliant taste

MODERN is versatile. Since it is a universal approach to the problem of living rather than a stylized, limited solution, it can equably embrace a variety of art forms. Here, in the Chicago apartment of Mr. and Mrs. Samuel H. Marx, it forms a distinguished though unobtrusive background for centuries-old Chinese art, the modern French paintings of Picasso and Matisse, and fresh-as-tomorrow plastics, leather and hand-woven fabrics.

Mr. Marx, well-known architect, planned the apartment with his associates, Noel L. Flint and C. W. Schonne; all the fabrics are by Dorothy Liebes (see the story on her and her fabrics on page 67).



Natural calfskin covers all the furniture in the library, including this unusual chest shaped like a trio of books. The lamps throughout are by Cecile Coverley



A Lurçat rug covers the black terrazzo floor of the foyer. Over the console is a rubbing of a horse from a Chinese bas relief of the Han period



White parchment is used on all the furniture in Mrs. Marx's bedroom. The walls here are marbleized yellow and pink, contrasting with periwinkle blue draperies



In the library the walls are covered with rift-sawed oak Flexwood, left in its natural finish and waxed. Hand-woven fabrics, shot with copper, match the walls

Connoisseur's Modern (continued)

Most of the furniture in the Marx apartment was designed by Mr. Marx, one of America's best known architects, and it was executed by William Quigley of Chicago. All pieces are light in finish; some make interesting use of leather as upholstery or trimming.

The carved rugs in living room, dining room and library are by V'Soske; and William Haines of Hollywood designed the chairs in the foyer and the amusing steer-head lighting fixtures of Lucite in the living room opposite.



A Rouault print hangs above the library desk, its somber tones set off by the pale walls of oak Flexwood, waxed to a high polish. The carved rug is brown and white; the draperies match the walls and are shot through with copper threads



Laced leather upholsters Mr. Marx's bed; the other furniture in the room, including the unusual bedside table, is in natural veneer. The three paintings over the bed are Mr. Marx's own watercolors in which he pictures three Guatemalan scenes



"Seven Deadly Virtues" and "Seven Scarlet Sins" make a mural surrounding the bar—in gold and silver leaf, black and vermilion—by Edgar Miller. On the wall at left is a Dufy of the Epsom Downs series



Lucite hardware distinguishes the furniture which Mr. Marx designed for the living room. In the far corner, the Capehart too was redesigned, its lines simplified, and covered with polished natural parchment

The Marx living room and dining room focus on modern paintings

YESTERDAY, today and tomorrow are blended in the Marx living room, seen above. Focus of the decoration is a Braque abstraction which received first prize at both the Carnegie and San Francisco exhibitions. The sconces on each side are Lucite, designed by William Haines, of Hollywood.

In the case at the end of the room, of glazed and crackled eggshell finish and lined with gold-leaf, are precious Chinese figures, venerable with age, of the Han, T'Ang and Sung periods. The fireplace is copper-pink Colorado travertine; hand-woven fabrics are by Dorothy Liebes, more of whose fabrics are shown on our cover this month.

The dining room at right centers on a Matisse still-life painted about 1916, originally from the Quinn collection; below it, the sideboard is faced in a design of antique mirror. The table, covered with a green marbleized paper to simulate malachite, was lacquered five times.





THE AUTHOR "ARRANGING"

Puttin



GRAPES AND RUST ZINNIAS FOR A LUNCHEON TABLE



YELLOW AND ORANGE OF DAHLIAS AND GLADIOLI



BALANCED VASES OF GLADIOLI AND ZINNIAS



ROSES, GRAPES AND SNAPDRAGONS FOR A LUNCHEON



VIOLETS ON PAPER FRILLS DECORATE AN EPERGNE

Personality into centerpieces

Floral arrangements for your table, set and described by Patricia Kroh

THE simplest house may be tastefully decorated so that its interior has charm, beauty and a satisfying, homelike atmosphere. The simplest table may be set so that it has distinction, beauty and practicability.

Table setting is an art just as flower arranging is an art. There must be a plan, a color scheme and an arrangement for the center of the table. The woman with a real understanding of these things will find the art of table setting a delightful hobby that will turn a daily task into a means of self-expression.

Every woman has a different point from which she may start to plan a table setting. Some start with the color scheme that inspires them, others use the motif in a dinner plate as the theme from which to build. The table linen may serve as the nucleus, or the centerpiece of flowers or fruit (or both) may suggest the idea. There *must* be a starting point. Without this foundation, or plan, the setting may be a conglomeration of disconnected units rather than a harmonious whole.

Good taste and a knowledge of the art of arranging flowers and fruits will help, but the centerpiece is only one unit of the whole beautiful effect of a good setting. To win the much-coveted ribbon at the Flower Show or the equally valued exclamations of awe and admiration from friends and family at home it is a good idea to know something of the fundamental principles that are required for a so-called perfect setting.

The harmonizing and blending of color are considerations of first importance. The relationship of the textures of the linens, plates and glasses as well as the centerpiece comes next. Proportion must be kept in mind in the selection of plates and other accessories. Balance is essential to a good setting. All of the above points may be well thought out, yet, if the centerpiece is not well done, the whole effect can be a great disappointment. Study the artistic arrangement of the centerpiece. Be sure to keep in mind the occasion for which the table is being set and the time of day the meal is to be served. Keep simplicity the keynote. The smartest table setting is the one that adheres to the principle of simplicity and distinction, avoiding too many table accessories.

LET us start with the selection of the color scheme. Usually the service or dinner plate suggests the hues that will dominate the setting. It is not necessary to use every color in the plate. Select one hue for the cloth or doilies. Use this as the background color. Clear crystal is always in good taste but if colored glassware is used be sure that it is related in some way and is in perfect harmony. The centerpiece, too, may or may not contain all the colors that are in the plate. It is often advisable and far more effective to use only one or two of the hues in the pattern on the plate.

Too many colors in the arrangement give a spotty effect and make good design very difficult to achieve in the centerpiece. Sometimes the flower arrangement is the nucleus that suggests the color scheme. One of the informal settings illustrated on the opposite page was built around the arrangement of fruit and flowers in shades of rust and green. The linen, plates and glasses were selected with this in mind. When the right color is not obtainable in the table linen it is always advisable to use a neutral color (silver-gray, beige, brown). Dead white is a trying background for any setting unless the occasion calls for white.

A COLOR chart that suggests the correct grouping of color harmonies will help no end in the creation of new, fresh-looking table settings with the old accessories. We all love color—why not use it? If your linen closet is stocked with all-white damask cloths, take one or two to a good professional dyer and have the pleasure of selecting any color your heart desires as the background for your setting.

There is one woman I have neglected to advise: the bride. She too must learn to have a starting point from which to plan her table settings. She has the advantage of starting from scratch. Her first consideration is the dining room itself and the colors predominating there. The china is the next selection to be made, keeping the background of the room in mind; next the linen and flower containers.

An understanding of the relationship of textures will assist in creating a satisfactory setting. Study and learn to classify plates, glasses and even flowers according to their textures. Texture means the thickness, thinness, heaviness, lightness, smoothness, roughness, etc., that place the various accessories in well-related groups. The heavy, thick, handmade potteries should suggest thick glass, homespun-looking table covering and the typical garden variety of flowers. The delicate Limoges, Haviland and fine bone china ask to be grouped with the thin crystals and silky-textured rayons, sheer organdy, or delicate lace cloths and napkins. The flowers must have dignity in form and be right in color. It is difficult to classify flowers in groups according to texture. Of course, there are some garden varieties of flowers that are quite obviously best used on the very informal table. Marigolds, zinnias, calendulas, tulips, narcissus and many of the wild flowers belong in this classification.

Most flowers have elasticity and lend themselves to the textures with which they are combined. I have used calla lilies in a wooden chopping bowl for a very informal modern table setting and used them just as successfully in silver or crystal for the most formal bridal dinner table.

I have seen dahlias used in copper, in pottery, and also in old pewter for charming informal tables. The flowers in each setting were well related in texture and in color. The same dahlias when handled in a different manner in crystal or silver acquire the formality of the setting. (See illustration.)

The study of the centerpiece itself is most important. The color scheme may be well thought out, the textures of all the accessories well related, but if the centerpiece is poorly done the table loses its chance for distinction. To be in good proportion the flower container should be approximately one-sixth the size of the table—a ten-inch con- (*Continued on page 82*)

From Old Mexico

Mr. and Mrs. William D. Frisbee's ranch house in Guerneville, California, fulfills the owners' demand for comfort, privacy and outdoor living



Cool white walls of California stucco in the Frisbees' p
sitting room provide a pleasant change of scene from the
brilliance of the patio, which serves as the general living

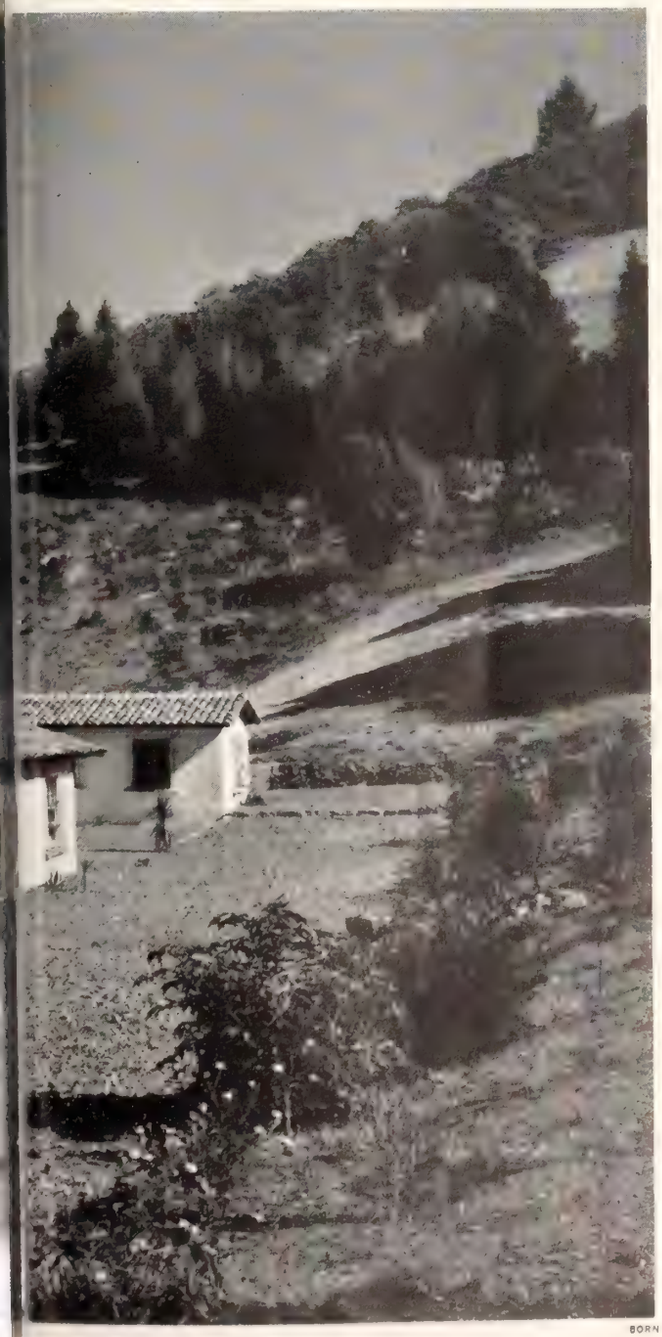




n old barn on the property supplied the adzed redwood timbers for the ceiling of e loggia that encircles the central patio. On opposite sides of this are two suites, com- ete with private patio and living quarters—one for the owner, one for his son and wife



Hand-made tile, highly waxed, is used on the floors throughout the house. Here in the kitchen it also serves as a background for the range center



BORN



Typically Mexican is the brown stained beam ceiling in Mr. and Mrs. Frisbee's own bedroom. Blanchard and Maher of San Francisco were the architects

Five canyons drop their long ridges of oak, redwood and madrone into the fertile valley Mr. Frisbee selected as the site for his home. An expert gardener, the owner tested climate, surroundings and soil before breaking ground for the rambling ranch house that stretches along the valley floor.

For outdoor living the house was built around a huge patio carefully planted with bougainvillea for color, jasmine for scent and orange trees for shade



TULIP FOSTERIANA TO COMPANION CROCUS

Crocuses o

IN the dull gray days of Winter the gardener looks eagerly for the first precious flowers of a new year. At a hint of warmth from the Winter sun, how keen the pleasure to find harbingers of another flowering season pushing up through the frozen earth: the pointed spear of the snowdrop piercing the ground preparatory to hanging out its graceful green-tipped bells, the green ruff of the Winter aconite unfolding to reveal the demure little yellow blossom, the annual surprise of the first crocus pushing up out of the cold earth to bring color and gaiety into a wintry world long before we thought it possible.

In my Virginia garden in a mild Winter crocus, snowdrops and Winter aconite flower in January, though seasons differ in their intensity of cold. Sometimes snow and ice prevent any blossoms from braving the inclement weather before February.

MANY gardeners deny themselves much early pleasure by neglecting the Spring-flowering crocus species, growing only the varieties of *Crocus vernus* called the Dutch crocus. The species are earlier flowering and have a grace and charm that make them more engaging than their portly Dutch relatives that flower later in the season.

Many varieties of species crocus bloom whenever the weather permits in January, February and March. They are not exacting in their requirements. They do not like heavy clay, to be too wet or to be too well-fed. I grow them on a planted wall where they appreciate the gritty soil and good drainage. The mulch of rock chips around the rock plants also serves to keep the crocus blossoms from being spattered by mud.

While they are perfectly at home in rock garden conditions, they will settle down quite contentedly in ordinary flower beds if not too heavily manured. In the garden I inherited, Cloth of Gold and Cloth of Silver crocus have been appearing punctually each Spring for thirty years or more. They are quite willing to become permanent residents, as demonstrated by their seeding themselves as the years pass, so that they gradually spread over a much wider area than originally occupied.

I feel that crocuses are rather lost in grass and am sure they will never force their way through thick sod. Crocus bulbs may be happily accommodated about the skirts of early Spring-flowering shrubs such as breath of Spring, *Lonicera fragrantissima*, forsythia and *Spiraea thunbergi*, if the ground is prepared for them. They should be planted in full sun in ground that has been dug down a foot or more and set in light, nourishing soil. Planted four inches deep in August they can be left for years unless they show signs of being too crowded; then the bulbs should be dug in July and either replanted at once or stored in a dry place until early Autumn.

THE first crocus to flower for me is *Crocus sieberi*, from the mountains of Greece. It has a warm, eastern exposure near the base of the planted wall, where, in the last two mild Winters, it has surprisingly begun flowering the first week in the new year. This variety can stand a great amount of cold; tight, dull lavender buds, furled like neatly rolled parasols against bitter winds and snow, open out at the first hint of warmth to reveal shining lavender blossoms with yellow base to the segments and with orange stigmata. Crisp, fresh crocuses that send up clusters of lovely bloom so charming against the gray stones of the planted wall. Flowers continue to push up whenever the weather permits (and it is surprising how much punishment they can take) for six weeks. *C. sieberi* seems to be a perfectly hardy and permanent variety that is eager to give the first thrill of the season.

E. A. Bowles in *A Handbook of Crocus and Colchicum*—a book filled with interest for all who would learn of the crocus species—tells us that *C. korolkowi* was named for the Russian General Korolkow, who discovered it in Turkestan in 1882. Later it was found in Afghanistan and Bokhara. A native of strange, far-off lands, it settles itself very contentedly in our gardens, where its blooms withstand wintry weather very well, doubtless being used to fierce winds in its native habitat. The small, golden blossoms have a faint greenish cast, with bronze feathering without, the whole flower of the shining crispness so noticeable in crocus blossoms of early Spring. Reginald Farrer and E. A. Bowles both speak of it as the celandine crocus, on account of its having the greenish gold of the celandine poppy's bloom. *C. korolkowi* has a quantity of foliage that comes up rather thickly before the bulbs have finished flowering. It usually blooms a full month in my garden—from early February, when it first appears, through the first week in March.

ABOUT the same time the warm, glowing orange chalices of *C. aureus* open. Gardeners for hundreds of years have warmed their spirits, chilled by Winter's drabness, by the bright orange glow of these blossoms. Gerard and Parkinson knew this flower and described it in their herbals. Its brilliant orange flowers withstand cold remarkably well. Last February, after unusually warm weather with the thermometer in the sev-

Early Spring

Kinds to study now for planting next Autumn

By ELIZABETH S. RAWLINSON

enties, there was a drop to ten above zero, but *C. aureus* was unharmed by so sudden a change in temperature and kept right on blooming.

C. imperati was very much damaged by this drop in temperature. It is, however, one of the handsomest of the crocus species. It has lovely large blooms that measure several inches across when fully open, that are buff, feathered deep violet outside, within a beautiful violet with veining of purple and with orange stigmata. This Italian species from the mountains around Naples, with its large blossom of sparkling purple and orange, is a bright bauble of color to enliven the sombre days of late Winter. The leaves are dark green with a conspicuous white line down the center. It is one of the best of the species crocus; a consistent early bloomer, unfortunately, a bad freeze is only too apt to damage the blossoms. *C. imperati* also has a delicious perfume. We can appreciate Farrer's calling this "the sweet-voiced nightingale of the Spring" and one of the very loveliest of the crocus family—in fact, one well worth growing.

C. fleischeri is another early flowering species. It has grass-like foliage and small white blossoms with narrow segments and very bright orange-red stigmata. These starry blossoms never make a very good effect on my wall because the bees hunting for honey in their first emergence from Winter hibernation damage the frail blossoms very much. Why they treat this variety so much worse than any of the other crocuses flowering in the first warm days of February is not clear.

The Cloth of Gold crocus, *C. susianus*, must be known to all who garden. It is an old variety long in cultivation. Once well established it is a permanent possession. Punctually each year when the icy grip of Winter is still felt, green points will push through the frozen earth to be followed by bright yellow flowers that are feathered brown on the outside. Reliable, permanent and cheerful, Cloth of Gold should be planted in drifts with snowdrops, chionodoxa and other of the earliest flowering Spring bulbs.

Towards the last of February *C. tomasinianus* and Whitewell Purple flower. Mrs. Louise Beebe Wilder in *Adventures With Hardy Bulbs* and Mr. E. A. Bowles both speak of these varieties as seeding freely. In my garden they have not prospered very well and seem far from the enviable state of being so well established that they seed themselves. Frail little cylinders of lavender tight shut against the rough winds of March and its storms, they open out when the sun shines to reveal the dainty little violet-colored blooms of *C. tomasinianus* and the pretty small flowers of purple, shading out to light violet in the center, of Whitewell Purple. One who observes the ways of the early crocuses will notice the contrast in the quiet shades of the outer segments that close tightly against wintry storms and the bright, sparkling color of the inner segments that open out so happily in warm sunshine.

Two other lavender colored varieties flowering in March are a variety of the Scotch crocus, *C. biflorus var. argen-* (*Continued on page 80*)

CROCUS TOMASINIANUS





KOROLKOWI, ORANGE



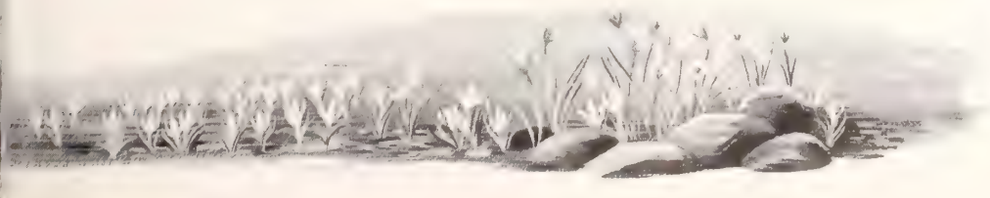
TULIP ACUMINATA CORNUTA



CROCUS VERSICOLOR, SILVER



TULIP CLUSIANA



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Modern garden

Clever design creates an illusion of space in this San Francisco garden

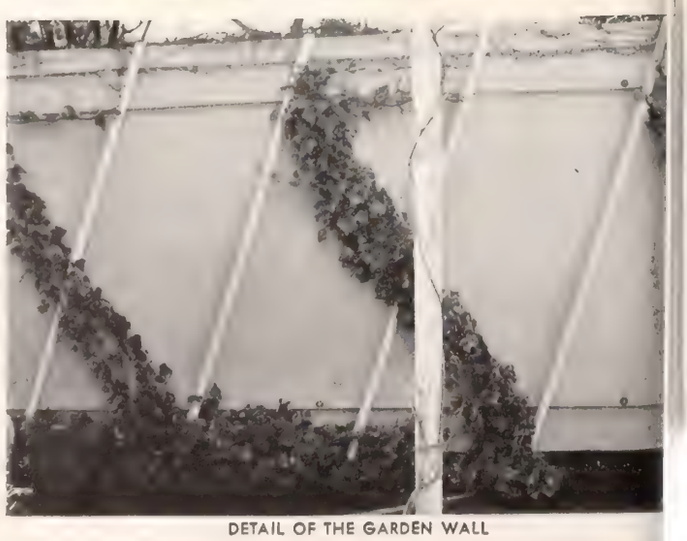
In designing a garden for the town house of Mr. and Mrs. Jerd Sullivan of San Francisco, Thomas D. Church, the landscape architect, has made an outstanding contribution in this field. The actual dimensions of the area are only 35 x 50 feet, but Mr. Church has employed lines, angles and materials in such a way as to make the garden appear considerably larger. The angle of the lawn, for example, when extended, is longer than any straight dimension within the area



Elements of the plan

Note that the lines in the design are permitted to terminate within the actual boundaries of the area, but seem to carry the eye beyond. This again increases the illusion of spaciousness. The construction and planting of the garden wall seen at the far right has an interesting, rhythmic pattern. (See page 62)





DETAIL OF THE GARDEN WALL

Dahlias that win

Claire Norton tells the cultural steps required for prize-winning superb blooms

THE dahlia is primarily a sportsman's flower. Hundreds of shows are held all over the world each year where the dahlia reigns alone, or serves as a center of interest. New varieties are bred and introduced for the sole purpose of exhibition. There is a fascination in gambling against the weather and other conditions beyond the gardener's control to bring blooms to perfection and the thrill of entering these blooms in competition that appeals to the sporting sense.

Dahlias are no more difficult to grow than many other favorite flowers of the garden. Nor yet do they fall within the class of the "easy-doers", which, once planted, make no further demands for an indefinite length of time. It must be remembered that with the dahlia the gardener is dealing with a plant whose original native habitat was the slopes and table-lands of Mexico, and which is, therefore, not tolerant of frost.

Bearing in mind the dahlia's origin, it is readily seen that a sunny, well drained location is required for success. The ideal situation would be a slope where full sun can be enjoyed through the morning, light shade cast during midday from distant trees to preserve the coloring of more delicately tinted varieties, and sun again from three o'clock in the afternoon. Protection from strong winds provided by a windbreak of trees and shrubs at some distance is appreciated.

An abundance of air is as essential as sunshine. If dahlia plantations are made in a location where air circulation is good among and through the plants, disease troubles are few. For the same reason, plants themselves must not be spaced too close together in the garden bed.

IF prize-winning blooms are the object, the physical condition of the soil becomes important. Experienced growers recommend an open, friable loam in which drainage is perfect, since the dahlia will not tolerate wet feet. This plant is, however, a heavy drinker of water during its growing season, and sufficient humus should be incorporated with the soil to retain as much moisture as is consistent with good aeration.

Excellent results can be obtained by preparing the bed for dahlias the Fall previous to planting, spading or trenching to a depth of eighteen inches and digging in old strawy manure, composted material or peatmoss as deep as possible. When completed, the soil should be light and of good texture to its entire depth. If desired, a cover crop of rye may then be planted and when turned under in the Spring will provide valuable green fertilizer.

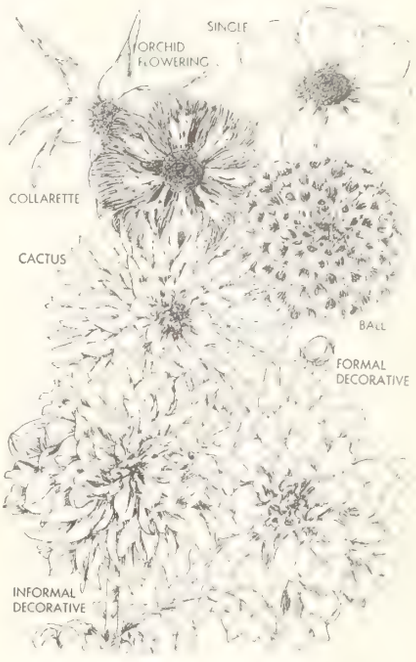
A week or two before the tuberous roots are to be planted, the bed is again forked over to the full depth of a spading fork. At this time fertilizer is broadcast and mixed thoroughly into the top soil. For sturdy, vigorous growth of dahlias in the early stages, a beneficial fertilizing medium is fine ground bonemeal, at the rate of five pounds to each one hundred square feet, with which has been combined an amount of one pound of muriate or sulphate of potash.

SPRING is planting time for dahlias, but the exact date varies over the country. The determining factor is the condition of the soil. There is no advantage in planting roots before the soil is fairly dry and warmed to a depth of several inches and the air is warm. Green plants should not be set until all danger from frost is past, mid-June being the safest time throughout most sections.

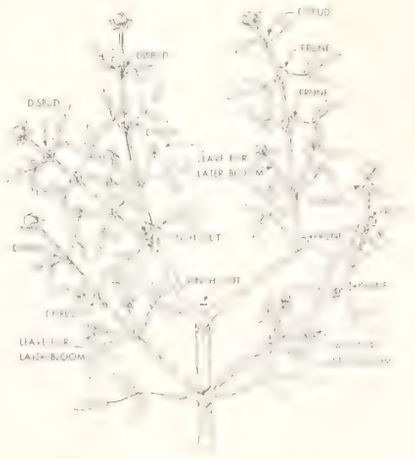
It is uneconomical as well as unwise to plant an entire clump of tuberous roots. The mass of shoots which are produced are weak, and blooming imperfect or poor. Before planting, a clump should be divided to individual roots, each containing an "eye". If the "eyes," or buds, are not easily located, clumps may be laid on damp newspapers or covered with damp sand until the shoots begin to show. Then a sharp, flexible knife is used to separate the roots.

Many growers prefer green or living plants to dormant tuberous roots, holding that finer exhibition blooms are produced. Green plants as well as tuberous roots are offered by most dealers, or the gardener can propagate his own by making cuttings of his best-growing clumps.

Dahlias are spaced three feet apart for best results, and if planted in rows, four to five feet allowed between rows. When spacing has been determined, strong stakes five or six feet in height are firmly driven in to a depth of eighteen inches where each plant is to be set. (*Continued on page 76*)



Variety in flower forms as well as variety in colors have brought the dahlia a nation-wide popularity. These and the ease of growing them make the dahlia every man's flower



Pinching back is one of the methods that assure better blooms. Its purpose is to force the plant's vigor into the production of a few superb flowers. The main steps are shown here

Feasting in Hawaii

The succulent delicacies served at a Honolulu native *luau*

By JUNE PLATT

"The first little piggy went to market; the second little piggy stayed at home; the third little piggy had roast beef; and the fourth little piggy had none." But what, pray tell, became of the fifth little piggy? Oh dear! I hate to relate, but he very unwillingly went to a *luau* in Honolulu, Hawaii, which was very unfortunate for him, but very fortunate for me, as you shall see from my story.

Naturally enough, the one thing I wanted most while visiting in Honolulu was to taste some of the native Hawaiian food I had heard about, instead of which, delicious and unfamiliar as were the different dishes I encountered and enjoyed, they weren't necessarily particularly pure Hawaiian, due no doubt to the inevitable influences of the mixed cosmopolitan population of the Islands. Making the best of my disappointment, however, I contented and consoled myself by reveling in the tropical fruits and jams and jellies served to us by the Royal Hawaiian Hotel, and by collecting the varied odd collection of recipes given in this article, hoping against despairing hope that eventually some one somewhere would invite us to a really native feast, instead of telling us how wonderful they were. At last, at last, through the kind auspices of Mrs. Alice Bowen of Gump's we were finally invited to participate in a *luau*.

Thrilled and delighted, all set to come back with a raft of authentic and delectable recipes, breathless with excitement, we set forth at dusk, arriving at our destination just in time to witness, by the light of blazing torches, a group of native Hawaiians, surrounded by a crowd of visitors, lift with tender care from a stone-lined *imu* (earth-oven) the *pièce de résistance* of a *luau*—a leaf-swathed, steaming, fragrant pig, known in Hawaii, I believe, as a *kalua puaa*.

After having seen the poor pig carried away with all due ceremony on a festive board, to be cut up elsewhere into tender succulent bits for the imminent delectation of us all, we lingered on, watching individual portions of *laulau* (fresh belly pork and salted butterfish or salmon, wrapped in neat little bundles in first *taro*



leaves then *ti* leaves) being extracted from the hot pit, where they had experienced hours of steaming in good company with bananas, breadfruit, and sweet potatoes.

This being an indoor *luau*, we then made our way, following the crowd, to a house from which drifted the sweet strains of Hawaiian music. Our hostess greeted us graciously, dressed in a gown of black lace, adorned by a yellow feather lei, standing on a *lauhala* mat, by a little table covered with a Spanish shawl, in front of a lace-draped upright piano, against a tongue-and-groove wall, partially covered with *tapa* cloth, against which was hung a Chinese embroidery. On the table was a low vase of flowers, and nearby a glass-fronted cabinet filled with an intriguing array of jewelry and other treasures.

Avoiding the rockers of a rocking chair and fancy cushions on the floor, still following the crowd, we found ourselves in a palm- and fern-bedecked room, where three tremendous tables were set in true native *luau* fashion, entirely covered with beautiful big *ti* leaves, decorated with amazing tropical floral and fruit arrangements. There were sea shells, polished calabashes and coconut bowls, luscious and beautiful pineapples, cut but left in their shells, ready to be eaten, and a sea of a million and one little blue dishes. These contained, to be exact: *inamona*, a relish made of crushed *kukui* nuts mixed with pungent seaweed and pounded sea salt; squid, in coconut cream; heavenly coconut cake; and (I hope I'm not hurting any one's feelings) a dreadful gray concoction, namely *poi*, made of *taro* root; also *haupia*, a blanc-mange made of arrowroot and again coconut cream; *kamano lomi*, made of flaked salted salmon, fresh tomatoes, onion and ice-water; chicken cooked with finely chopped *luau* leaves (closely resembling spinach) and coconut cream; all this plus the aforementioned pig, already carved with miraculous speed into individual portions; with here and there a whole fish reposing on a big platter covered with a *ti* leaf, and all the little *laulau* bundles awaiting our investigation.

Having bravely tasted everything, in correct Hawaiian fashion with my fingers, I ate my portion of the pig, every bit of it, abandoned forever and ever the *poi*, gave away my *kamano lomi*, was intrigued but not convinced by the contents of my *laulau*, was amazed to find I really liked the squid swimming in coconut cream, sampled with growing interest the *inamona*, decided in favor of the *haupia*, devoured all the coconut cake in sight, listened with rapt attention to a young man on my left, or was it right, describing how they prepare parrot fish in Tahiti, by soaking it in lime juice and coconut cream, and made a mental note to try his suggestion of soaking two vanilla beans for two months in a bottle of Martinique rum before concocting a heavenly Tahitian punch of said rum, dark brown sugar, and the juice of four or five limes per person, the whole to be well diluted with plenty of ice. The same young man then became eloquent on the subject of *Rognoni alla veneziana*, gallantly the while extracting for me from a neighboring pineapple shell, with surreptitious dexterity, far more than my share of pineapple.

The feast over, having made a totally inadequate attempt to thank our busy host and hostess and successfully to express our sincere appreciation of their hospitality, we parted with the greatest of gratitude in our hearts but with, I must confess, slightly more reverence for the previously gathered, fortunately perhaps, not one hundred percent pure native Hawaiian recipes below.

Chef Kina's Hawaiian soup. Wash and cut fine the white part only of 4 large leeks. Brown them lightly in half a bar (⅛ pound) of butter. Add 2 cups of canned pumpkin, and the contents of 2 8½-oz. cans of crushed pineapple, 1 teaspoon of sugar, and 2 cups of hot water. Simmer gently, stirring occasionally, for twenty-five minutes. Strain and rub as much of the pulp as (*Continued on page 81*)



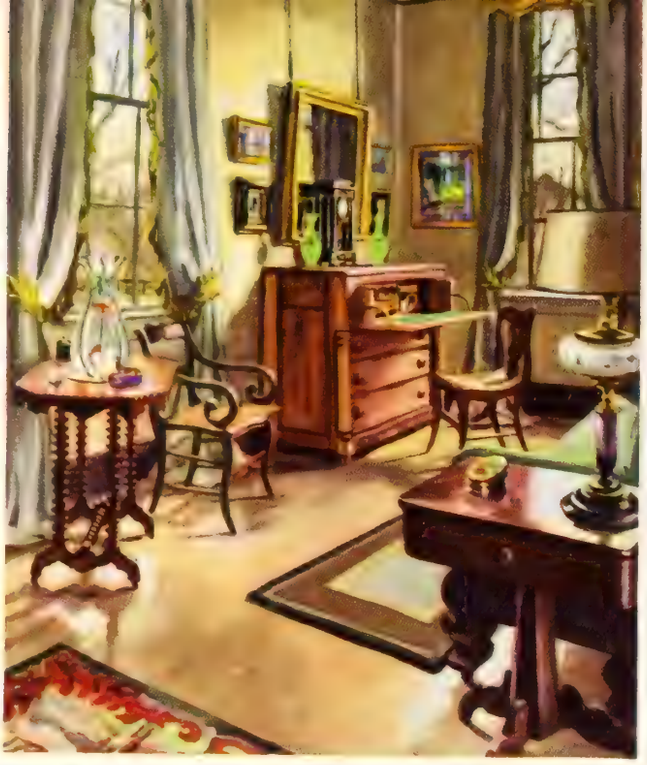
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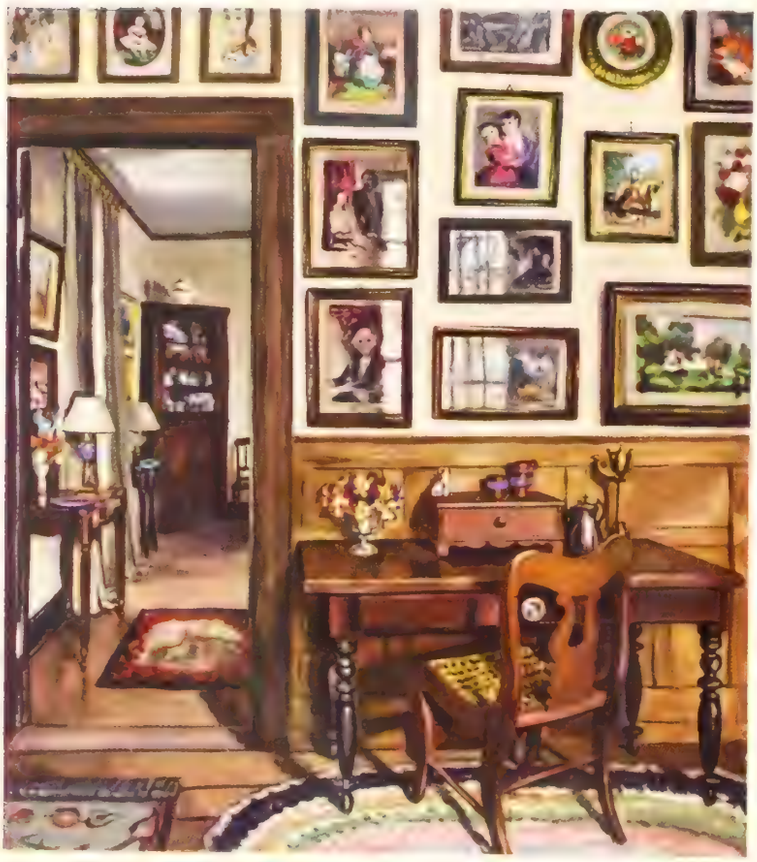
Cockleshell pink and gleaming silver

Let your April dinner table glow with candles and the soft hues of Spring. And for an unusual centerpiece, mass rubrum lilies above a low, smooth bank of carnations—pincushionwise, as here.

Wedgwood plates, bordered with silver scallops and tiny papyrus blossoms, repeat the tones of the flowers and reflect in the damask cloth of cockleshell pink silk. The silver is "Grande Baroque", a handsome new pattern in sterling by R. Wallace & Sons. Sharpe's "Drury Lane" crystal; Stern's. Cloth, Léron; plates, Martin's, Washington. Chairs, Emkay candles; Macy

I come from Missouri

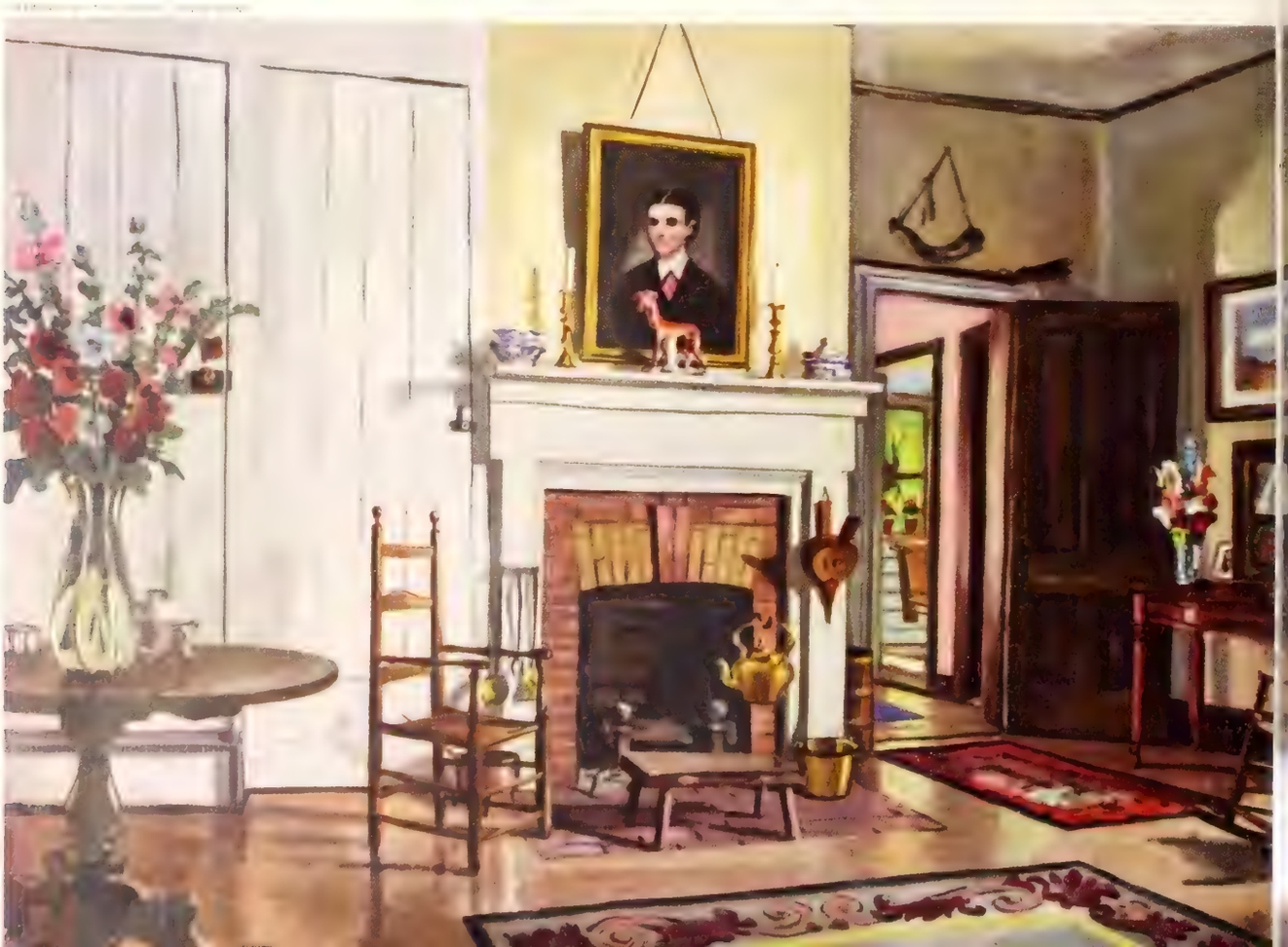




"Antique maple and walnut, hooked rugs and glass are Mother's hobbies—she's been collecting since 1906. Two of her prizes, a spindle table and an American Empire desk, stand in the South Room overlooking Boone's Lick Trail". See story opposite

"The Little Room (left), a sort of study at the back of the house which was formerly a kitchen. Here Dad has hung his collection of Currier & Ives prints, 'George Washington', 'The Lover's Quarrel'. The little desk is made from an old six-legged table"

"Grandmother Maggie's portrait hangs over the mantel in the living room, intended as a bedroom when the house was built. To the left of the fireplace is a closet and an enclosed stairway, whose doors are built of wood from an old Missouri steamboat"



Missouri Family Album

David Payne, portrait painter of lovely rooms, tells the story of his Missouri family home, which he has pictured opposite



EDITOR'S NOTE: This is the story of an American house. At the time its foundations were laid, it was a finger pointing West—a prairie outpost in the frontier country. Beyond it pushed the pioneer path—and during the War Between the States the house found itself on the dividing line between North and South—in the center of the storm from which was to grow, in the course of years, a truer American unity.

Today, if there is a center in America, this house stands near it. At the crossroads of the country, it drew its character from East and West, North and South. If there is anywhere in the United States a living picture of the American idea, here it is.



AUNT MOLLIE BROUGHT THEM UP

IN what were still frontier days in Missouri, my great-grandfather James Robnett built his house, and our family has lived in it ever since, this being the fourth generation sheltered by its gently sloping roof. Through the Civil War and cyclones, through threats of fire, this old house has stood guard over its family to the days of dust storms—and now it seems to say, "What next?", as though looking for an air raid. Plain and simple it was built and so it stands today, but a mellow dignity and a look of genuine hospitality are the characteristics written all over its honest face.

Built foursquare with the compass, it faces south on the old Boone's Lick Trail, once the main highroad between St. Louis and Kansas City, along which early settlers drove herds of cattle and sheep and flocks of turkeys to the St. Louis market. As families were large and cousins numerous, such travelers, being relatives or friends, would stop at the house for the night, and so in the early days it gained some reputation as a tavern. It may have been this that prompted Jesse James to hide there one day during the Civil War.



JESSE JAMES ATTEMPTS TO [illegible]

The country here is beautifully rolling prairie cut into by numerous creeks whose valleys and hills were covered with virgin white oak timber. In such a woods on the banks of what was later called Town Creek James Robnett settled in 1857. He had left his brothers and his father, who had come from Kentucky with Daniel Boone in 1818, farther west in Boone County, and he removed here to Callaway County and built a small cabin and a saw mill.

In this cabin lived his wife Sarah Ann and seven children, and there Eddie, the eighth and last, was born, before the saw mill had sawed enough logs to build the big house, which was to stand farther back up the hill from the creek. Throughout the Autumn of '57 and the Spring of '58 Jim Robnett worked on the house, and when it was finished they moved in. But Sarah Ann died. Pioneering and eight children had been too hard for her to bear, and her oldest daughter Mollie (née Mary Cassandra) mothered the younger children and for many years looked after their father.

The house was built on a little rise of ground in a grove of burr oaks just west of a town called Fulton. The lumber was sawed from trees that grew where the house itself was to stand. The sills and joists are of oak and white pine. The white oak clapboards were hand-planed and nailed on with square cut nails. A simple rectangular plan was followed and the house is late Greek Revival in feeling. Plainfaced, it stood towards the south, with windows above and below flanking a simple pane-lighted doorway. The east end, however, was the front in those days, and the end door was the entrance. This opened into a narrow stair hall, and on the right was the little-used parlor. Beyond what they called the Long Hall was the Little Hall and then the dining room. The Little Hall also opened on a large central room at the back of the house. This was the downstairs bedroom, in reality the main living room. As there was but one lone north window it was strangely dark for the most important room in the house, but this made it deliciously cool in the savage Missouri Summers and warm in Winter. Along the west wall were ranged a fireplace with a tall Doric mantel, a clothes closet, and a door to the enclosed "family" staircase. At the northwest corner of the house was originally a kitchen, now the Little Room. Separated from it by a narrow open porch was a long ell housing the outer kitchen and laundry. De-



(Continued on page 92)

Walnut-pioneer American wood

First of several articles tracing the history of the cabinet woods which make today's furniture



Walnut makes these: **1.** a modern Seth Thomas desk clock; Wanamaker. **2.** Antique sugar scoop from Elsie McNeill Inc. **3.** Modern relish dish; Georg Jensen. **4.** Donkey-head bookends; Lambert Bros. **5.** Antique tea-caddy, locked apple; Alice Marks. **6.** Painted caddy at Elsie McNeill, Inc.

WALNUT is a sturdy pillar of American history. Native to the United States, north and south, from Maine as far west as beyond the Mississippi, it was a mainstay of Colonial life and now plays a major rôle in today's wood craftsmanship.

The stocks of pioneer flintlock rifles were of walnut—the old gunsmiths knew it would never warp or crack. Abe Lincoln split walnut rails and pondered the ways of democracy; Ulysses S. Grant drove oxen under a walnut yoke. Dolly Madison's hospitable dining room boasted a walnut table and buffets; and later Belter, the great Victorian cabinetmaker, chose walnut for its high, dark luster. Architecturally walnut was formed into tall pillars and strong rafters, and lovely wainscots and balustrades were frequently of walnut.

Today walnut is again in a crescendo of popularity. Since most finished pieces are made from American-grown trees, walnut is unaffected by wartime interference with shipping. Chameleon-like, it changes character according to its handling and finish; it bleaches to a beautiful pale tone and with the passing of the years acquires a rich, soft patina.

Besides being admirably suited to tall cupboards and long buffets, it adapts with ease to the turnings of small decorative accessories—salad and fruit bowls, lamp bases and clocks. And the beautifully mottled and figured wood obtained from crotches and burls is ideal for matched veneers, providing spectacularly figured effects for the decoration of both period and modern pieces.



Of French inspiration is this walnut piano with gracefully curving turned legs; it is a contemporary Spinette designed by Wurlitzer. The candlesticks with etched hurricane globes, and the pair of old-fashioned pictures, Neiman-Marcus, Dallas



A Colonial descendant is this open-shelf Welsh c
by Sikes. In Burleigh walnut, it is an adaptation of the
style. It and the chair, Hathaway's; accessories by Ov

Paneled in walnut, this library in Palm Beach demonstrates the beautiful patina which this fine cabinet wood acquires. The half-length windows, curtained in sea green, look out on the loggia; the rug is a figured design with champagne predominating.



ueen Anne favorite, walnut is often for reproductions in this style, such as all breakfront, found at W. & J. Sloane



Adaptable to modern designs, too, is this versatile wood, here used for a desk by Kling. Bigelow rug; Ovington accessories



Matched veneers in walnut embellish an RCA Victor radio-phonograph. Rug, Mohawk; accessories, Sloane



For vacations with vitamin

Good health and good fun. What wouldn't you give to have both of these handed to you in concentrated little capsules like your brown vitamin pills? Naturally neither science nor black magic has gone quite this far. But Nature and good management have conspired to produce the next best thing—the spa. I don't mean those havens for hypochondriacs in the Bavarian Alps. I mean American spas. They're dedicated to health, not sickness, and you'll find them in 47 out of 48 states.

In these oases where the earth bubbles forth its healthful waters you will find that sun, fresh air and healthful pleasure are yours for the asking in concentrated doses. You can combine vacations and vitamins, good health and good fun. Every one of the spas provides a serious cure, but they also offer that sure-fire combination of exercise and relaxation.

And if it's just your golf that has to be "cured", you can do that, too. Every spa has its cavalcade of sports from croquet to cross-country hikes. Most of the springs are fortuitously located away from the large cities. No telephones, no noise and lots of picturesque countryside.



Twosome at Arrowhead Springs



White Sulphur's insistent darky

Hot Springs, Va. Did you know that the Homestead, at Hot Springs, Va., once had a nineteen-hole golf course? No, I don't mean what you mean, but an honest-to-goodness nineteenth hole, with tee, green and everything. It was laid out ages ago by a group of amateurs with more enthusiasm than knowledge, and has, of course, long since been superseded by two very fine championship courses.

Although its golf is now conventionalized there are plenty of things about the Homestead that give it a personality all its ow For instance, order breakfast in your roo (no extra charge) and your tray arriv at top speed, balanced on the head of smiling darky waiter. Once a year th waiters have a race for the "world's cha pionship". Don't miss it if you're stayi there at the time (which is early May).

Then, too, you can have your d in your room if you like—provided h reasonably small and well-behaved. Son thing for dog-lovers to remember.

Whatever you do, don't miss a picn lunch at old Warm Springs, where y swim in the circular pool used by Jeff son, and have your refreshments (liqu and solid) floated out to you on cork tra

Moreover, nobody ever gets paged the Homestead. By some magic of th own those colored boys always seem know where you are in case of a telepho call or a message. In fact you're temp rarily adopted by the boy who takes yo bags to your room, for he asks you to co sider him your personal attendant wh you're there and to call on him for an thing you need.

One of the leaders among the p vately owned spas for more than a centu and a half, the Homestead puts on no ai But its warm red brick and classic wh columns hold a welcome for all who se rest, recuperation and recreation in wh its proprietors call "a luxury of simplicity

White Sulphur Springs, West V Some forty-six miles away, across the st line, is a friendly rival—equally outstan ing—the Greenbrier which is located White Sulphur Springs.

"Glamorous" is a much abused wo these days but it's the only one I can thi



Poolside at Saratoga



nerica's spas

Good health and good fun at our natural springs. Described by Dorothy C. Kelly

of to describe White Sulphur. You look up at the fairy-tale beauty of the Greenbrier's north façade and think of the generations who have sought recreation and health under its roof and that of its predecessor, the beloved Old White.

As you sip your sulphur water at the famous old spring-house (and don't think you can escape the eagle eye of the old darky attendant, because you can't!) you look across to the historic cottages and wonder if General Lee's spirit still comes back to hold court, as he did in the old days, in "Baltimore G". You catch the eye of Hygeia, poised on the roof of the spring-house, and wish she could talk, to tell of the things she has witnessed during a hundred years and more.

The past treads hard on the heels of the present at the Greenbrier and it is revived each year in a series of balls and other ceremonies that bring back fragrant memories of bygone days.

But don't imagine that the past encroaches on the present. There's nothing out of date about the Greenbrier or the facilities it offers. Take golf, for instance (as I seem to have done everywhere). Where else can you find a club-house that adjoins (and I really mean adjoins) the first tee and the last green of three different courses—two championship eighteens and one nine. Incidentally, White Sulphur claims the first organized golf club in America. You can read all about it down there and see the original clubs used—and some of them look as if they might come in handy in a sand trap today!

Or take flying. Not only do they have their own air field but you can get lessons in flying if you want to.

Get in at least one meal at Kate's Mountain Lodge (but be sure to order your table in advance) and ponder the story of the original Kate and her escape from the Indians.

Elegance combines with comfort to make the Greenbrier one of the gayest and most charming of spa resorts.

Glen Springs, Watkins Glen, N. Y. This privately owned spa is much smaller than the Homestead or the Greenbrier but is very popular with people who take their spas seriously. Go there any time of the year for a cure if you need it, or for just a complete rest combined with expert care and attention. Whether you go for a week-end or a number of weeks you will come back feeling restored—mentally, physically and spiritually.

Not that you have to be an invalid to enjoy it. Golfers (there I go again!) won't easily forget the beauties of the nine-hole course, with its views of Seneca Lake. (No fees for guests taking the cure.) Hikers and camera fiends will gloat over the natural beauties of the estate itself as well as of the Watkins Glen State Park which is its neighbor. Fishermen will spend many happy hours pulling them in on the thirty-six-mile lake. Eyes and ears accustomed to city dirt and noise will drink in the quiet and the spotlessness of the place.

Try the Glen Springs sometime when you honestly want to Get Away From It All.

Saratoga Springs, N. Y. The early morning parade of water drinkers at Saratoga's handsome Hall of Springs is quite a sight. With almost religious care they sip the prescribed amount, strolling about in the traditional way (no earnest spa-goer ever drinks his waters sitting) and

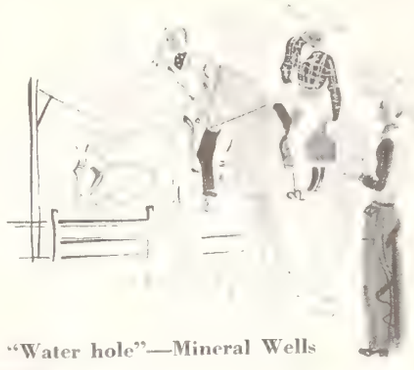
(*Continued on page 79*)



Glen Springs—wooded oasis



Hot Springs (Ark.) celebrates its discovery



"Water hole"—Mineral Wells



Time for comedy—waiters' race at Virginia Hot Springs

Gardening for the Epicure

America's reputation for vegetables is won by growing them at home. Plant these this Spring

By F. C. COULTER

Two years ago a well-known doctor from Harley Street, London, made an extensive off-the-beaten-track tour of the United States, living high and low, surveying the scene in detail. Asked afterwards for his outstanding impression, he said without hesitation, "Your vegetables, the most wonderful in the world!" and added, "I now know why the American standard of living is rated so highly."

In any country, the standard may be gauged with considerable accuracy by the esteem in which its people hold garden vegetables. At the zero end of the scale of civilization is primitive man, carnivorous and brutish. He took a long step upward when he discovered the purpose of seed and planted it to raise a crop, for thus began the life of settled habitation, of tillage, of gardens, of culture. At the upper end of the scale today is North America, which is by all calculations the greatest market of the world for vegetables, in terms of either quantity or diversity.

Of course, with this very abundance of vegetables, fresh or canned, in the stores, we necessarily have both the advantages and disadvantages of industrialized mass production. Broadly regarded, the vegetables are very good and relatively inexpensive; their food value is high, and no one need go short of vitamins. But for those to whom fine food is more than mere nutriment, is one of life's more gratifying sinless pleasures, there is no substitute for the exquisite flavor and succulent goodness to be had only from choice varieties grown in one's own garden.

One reason is to be found in the physiological changes which begin in a fruit at the moment of picking; another in having items not easily, if ever, found in the markets.

Take carrots. Anyone who remembers the dainty little carrots, either round or lady-finger shape, which lent grace and delicacy to a lunch in Paris or Brussels or Amsterdam of the happier days, must have tried to get them here. But they are rarely to be had, since they are of very early type, grown in a hotbed, and do not pay our commercial produce men, since they make no tonnage. You can grow them yourself, however, in your own forcing frame without very much trouble; the varieties are French Forcing, Amsterdam Forcing, French or Scarlet Horn. This Horn, by the way, refers not to horns but to Hoorn, the quaint little town on the Zuider Zee for which Cape Horn was also named, as its discoverer, Schouten, came from that Netherlands town.

Again, an excellent variety for your garden is the slim, sweet Nantes, but not beloved of the market growers, who don't like it because its tops are rather fragile and therefore it is not so good for tying in bunches.

Of all vegetables, peas are the most popular. They should be good by now, since man has been cultivating them since the dawn of history, yet, once again, if you want them at their best you will grow them yourself. The so-called fresh peas of the markets may have travelled 2,000 miles and, even in refrigerated cars—which they may not have reached until after lying some hours in the sun—they suffer. Only the best canned peas are entirely free of a somewhat metallic tang acquired in the mechanical processes of preparation for canning, but peas picked from your own garden in early Summer are among the best gifts of the gods.

They are very easy to grow, asking only for a decent bit of soil and some brushwood to climb upon, though it is not indispensable. Time was when the smooth-seeded sorts were planted for their earliness, but that is no longer necessary since the wrinkled seeded sorts, of better quality, are now to be had in equally early strains. These, for example, make a good series in succession of maturity and are all of top quality for the home vegetable gardener: World's Record, Glacier, Teton and Giant Stride.

Good peas from the garden are so very good that they deserve a little more care in the kitchen than they sometimes get. They should not be sent to table straight from the saucepan and strainer, but should at least be tossed in butter on the skillet for a minute, and preferably should have been boiled with a few sprigs of mint in the water. A French chef would probably do much more to them, and here it may be remarked that those who feel any nostalgia for *petits pois à la Française* should know these are just little peas prepared for table by boiling, without mint, then drained and put back on the stove with butter, a spoonful of flour, salt, pepper, sugar and some of the liquor they were boiled in. After simmering, finish off with a soupçon of cream and egg yolk.

The New England maxim about putting on the pot before you pick the corn is very sound, for the sugar that differentiates garden corn from field corn is speedily transmuted into starch if the ears are not promptly cooked: only freshly picked corn is at its epicurean best.

No vegetable has lent itself more agreeably to the modern plant-breeder's skill, none has given him better rewards for his pains, such as that superb hybrid Golden Cross Bantam, which should be your main variety in planting for good, hearty eating. But if you want the sweetest and tenderest of corn, you will grow two of the oldest, naturally-pollinated sorts: Golden Bantam and Black Mexican, both of which originated long, long ago, in days when it was the Indian squaws who were the gardeners here.

Golden Bantam is such a little ear, with only eight rows, that it does not pay the commercial gardeners as a rule, but its flavor is all its own, and it can be eaten with one hand. As for Black Mexican—which *(Continued on page 87)*



Flowering dogwoods of country woods and cultivated gardens

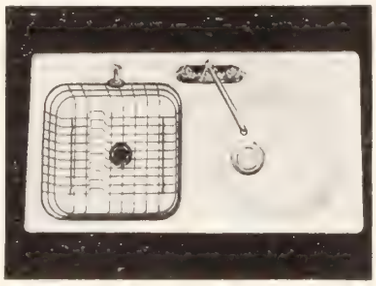
The United States has given to the world's gardens practically all the flowering dogwoods. Most commonly found in the fringe of our woods and shady hollows are *Cornus florida*, white, and its pink counterpart, *C. f. rubra*. Two recently found Asiatic types, *kousa* and *chinensis* are both white. On the Pacific Coast grows the western type, *C. nuttalli*, with white or pinkish flower bracts. These flowering dogwoods usually thrive best in light shade and are easy to grow

Designed for dishwashing

Here is what it takes to make light work of an old three-a-day household routine



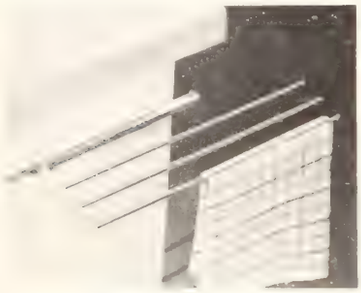
Cabinet sink, carefully designed for easy dishwashing. Has slanting back panel with mixing spray and safety ledge. Drainboards recessed 1″ around to prevent splash. 5 ft. long. Costs about $100. "Sunnyday" model. From Crane Co.



Dishwashing sink, 2 compartments. Flat rim for use in worktops of any material. Duostrainer, spray; 38″. About $40. Ebco



Electric sink features new dishwasher with improved action, automatic controls. 18″ wide; about $200. Also comes with garbage Disposall unit. General Electric



Extension towel rack: Knape & Vogt chrome rack slides out of sight. 20″, needs 8″ width. Screws top or side. $3. Lewis & Conger



Stand-bys at the sink: To hold soap-chips and cleanser, $1.25 ea. Calgon in water removes stains, adds sparkle, 50c and $1. H-S



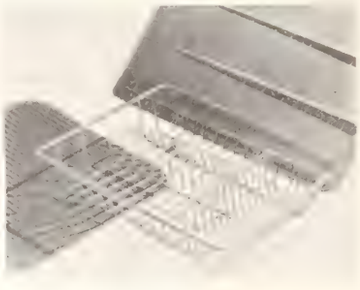
Swivel brushes specially designed to reach the far corners of highball glasses and glass coffee-makers, 79c each. From H-S



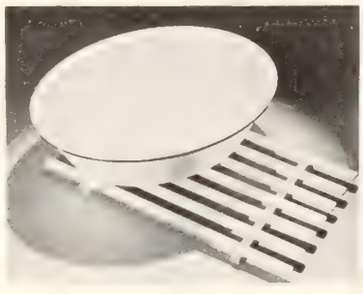
Heavy duty brushes for thorough scouring: Pan brush, 25c. Percolator, 20c. Brass pot brush at 79c; for cast-iron, 35c. L & C



For cleaning up: Rubbermaid's Neoprene sink strainer, $1.35; plate scraper, 35c; shovel 30c; broom 35c. Lewis & Conger (L&C)



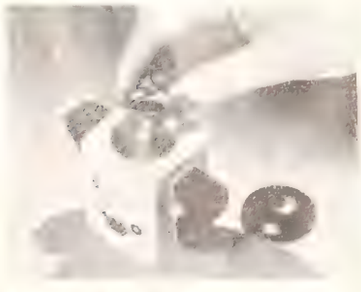
Drain rack and mats: New heavy rubber tile drainboard mat, $1.95; rubber-coated dish rack, $1.45; Neoprene sink mat, $1.65. L & C



Dishpan and sink rack: Heavily enameled dishpan, $1.27. Wooden sink rack keeps dishes from being nicked or broken. 39c. Macy's



Sprays and stopper: For quick, safe rinsing, hose with nozzle 39c; faucet sprays, 19c, 10c. Sink stopper, 15c. R. H. Macy



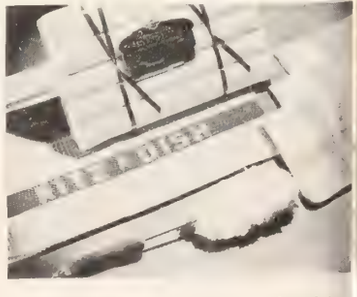
Ring safe: Put your ring inside this clever gadget before you start dishwashing—you won't forget where they are, 59c. Macy



For fine china: Papier-mâché keeler, $9.50. Lux flakes, 10c & 20c. Hammacher Schlemmer (H-S). Martex towels, 25c. Gimbel's



Hand savers: With drip-proof cuff, 49c. Macy. Latex, non-slip fingers, 35c. Jersey lined, go on, off easily, 95c. Mitts 50c. H-S



Old-fashioned sacking makes big absorbent towels. 5 "Thirsty Towels", $1. Ritz-a-Dish cloth, 20c; 3 for 40c. Padded mop, 20c. H-S

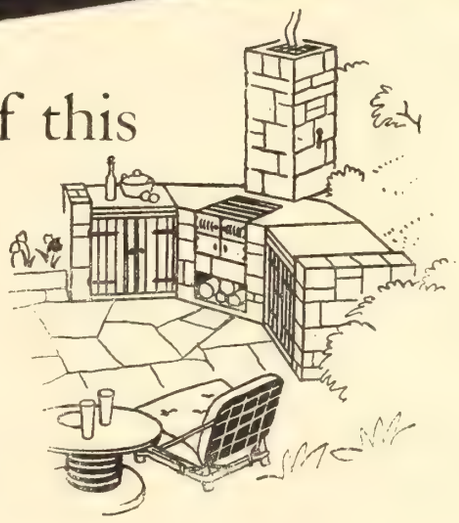
"HOW-TO" HANDBOOK

On The Next 8 Pages

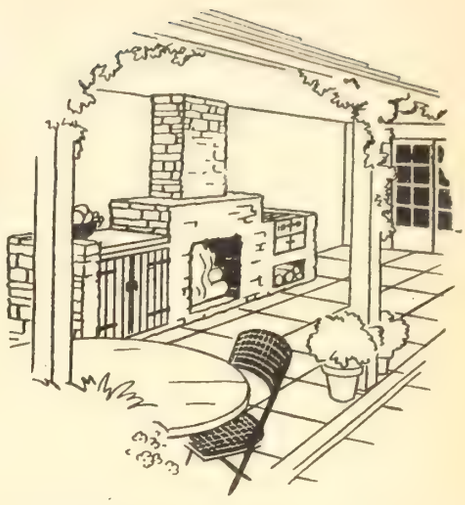
A new feature showing how to bring practical good taste into your home

Arrange the units of this grill to suit yourself

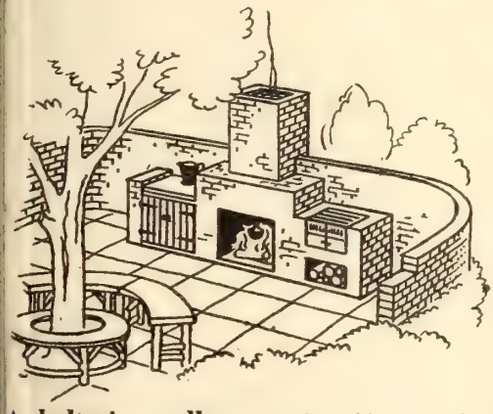
Designs for outdoor fireplaces, grills and barbecues are many and varied, depending on the requirements of the user and the amount of money and labor he wants to put into its construction. Since we cannot, on this single page, show all possible types, we have designed a combination barbecue, fireplace and storage space, the three components of which may be arranged in various combinations, as shown here, to fit every normal situation.



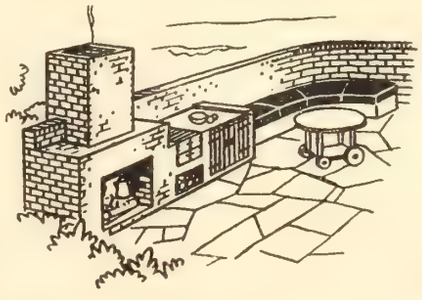
Omitting the fireplace, we fit the grill into a corner and flank it with twin storage spaces. The cabinets could also be omitted, if desired



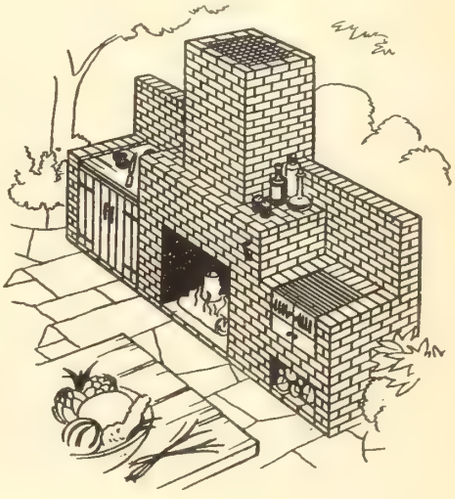
The porch wall is a favored location for the barbecue. The chimney is often combined with the one which serves the living room fireplace



A sheltering wall protects the grill area and unifies the design. The colored concrete floor is marked off with a pattern of large squares

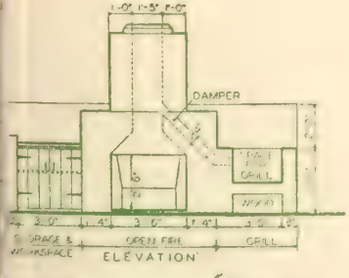


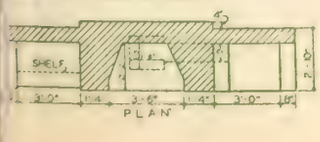
Rearrangement of the storage cabinet places the work surfaces between the grill and table. This may prove desirable in some cases

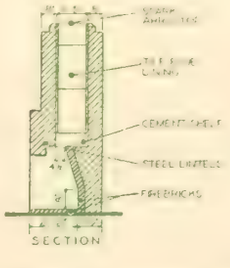


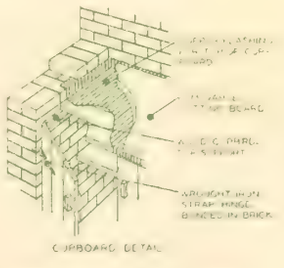
Storage, fireplace and grill comprise the three components of our outdoor cooking unit. The storage compartment has a removable wood work-top with a copper sheet beneath, which is suitable for beverage-mixing, etc. The grill shown here is one of the standard available units

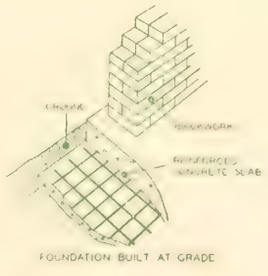
Construction details and cost estimates

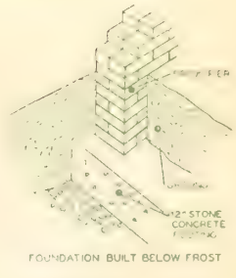












Plan, elevation and details are self-explanatory. The estimated cost of the complete unit, built of brick with concrete footings below the frost line, is $275 including materials, labor and contractor's profit.

If built on a concrete slab the cost might be reduced to approximately $200. If the fireplace and its chimney were omitted and only the grill and storage cabinet built, the cost would be reduced approximately 60%

Construction details for those new decorator touches which highlight our slipcover designs



Tightly zipped up the center, snappers at each end. *No. 4*



Knife pleat bound in green, below fan trimming. *No. 10*



ABOVE: Neck, unders
plaid taffeta. *Rear of l*

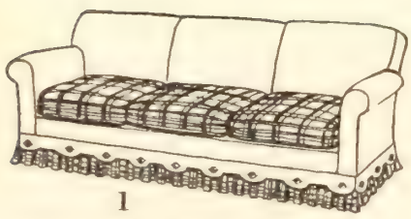


LEFT: Scalloped sections cut and joined as shown. *No. 16*

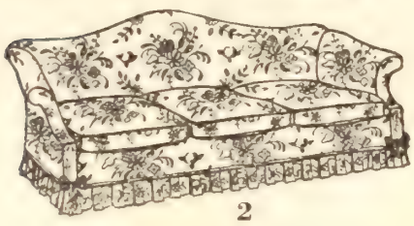
RIGHT: Circular piece cut on bias, welted. *Lamp No. 13*



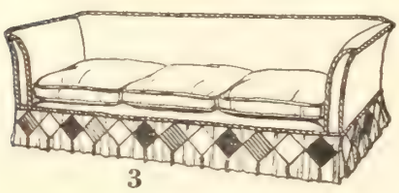
28 new slipcover designs to giv



1



2



3



4

SOFAS

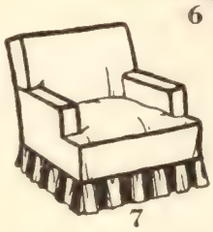
1. Plain cotton slipcover enlivened by plaid cushions and underskirt. The scalloped edge is buttoned to the inverted pleat skirt. **2.** The transparent Vinylite which covers this chintz-upholstered sofa has welting of a contrasting color. The skirt cover has a bow at each corner. **3.** Harlequin patches are applied to a shirred skirt with colored wooden tassels to match the corded welting. **4.** For Duncan Phyfe sofas: a tight, fitted cover of glazed chintz. *Details of these pieces are shown in color above*



5



6



7



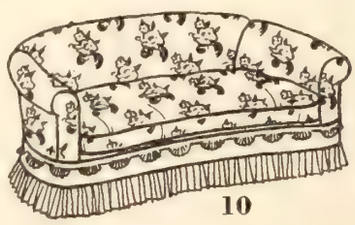
8

LOUNGE CHAIRS

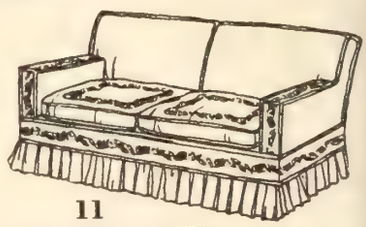
5. Military "frogs" in contrasting color on the skirt corners and down the center of the back. **6.** Scalloped edges on a quilted linen cover reveal a plaid cotton taffeta flounce. **7.** A plain material freshened by a box-pleated flounce with wide stripes. **8.** A striped ticking with four triangular pieces joined to give a new and interesting square effect on the chair seat



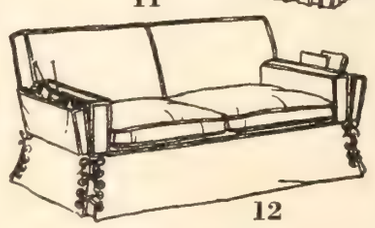
9



10



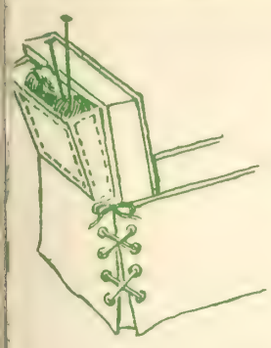
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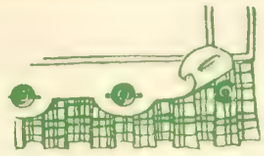
12

LOVE SEATS

9. Striped material inside the seat, plain outside. Welting is the color of the stripe. **10.** Flowered cretonne or chintz with leaf-green binding. The knife-pleated flounce repeats background color of chintz. **11.** Strips of flowered chintz appliqué on plain cotton. **12.** Plain color sailcloth laced at the corners and up the back in contrasting color cord. Capacious pockets for knitting, newspapers, magazines, etc., are a new idea, placed on the outside of each arm



rass eyelets for lacing; ocket snapped on. *No.* **12**



Big buttons join scalloped edge to plaid flounce. *No.* **1**



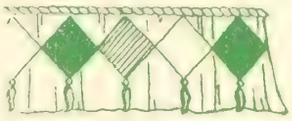
Military "frogs" emblazon a box-pleat corner (left). *No.* **5**



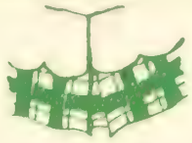
Split buttoned skirt, contrasting color bands. *No.* **22**



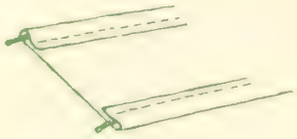
Four bias pieces like this; mitered corners. *Mirror* **13**



Wooden tassels match color of corded welting. *No.* **3**



Quilted scallops overlap a plaid skirt on chair. *No.* **6**



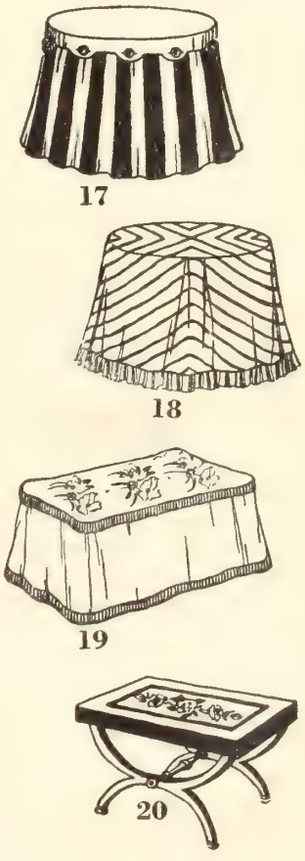
Long pliofilm strip has elastic in edges. *Mirror No.* **14**

our rooms the freshness of Spring



BOUDOIR ACCESSORIES

13. Lamp and mirror simply covred with five pieces of material ut on bias. **14.** Pliofilm ruffs estoon lampshade and mirror. **15.** Lamp and wastebasket covred with laced sailcloth. **16.** amp and basket in covers of laid with white ruffles. *Details f all these patterns are drawn in olor strip at top of page*



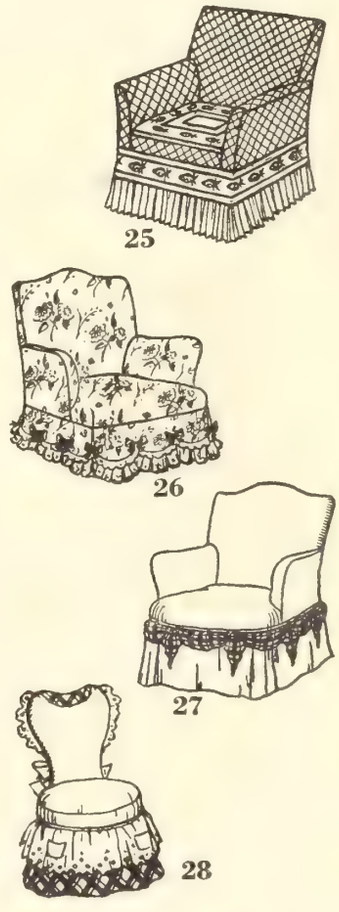
OCCASIONAL TABLES

17. Solid color top with scalloped edges buttoned to striped, box-pleated skirt. **18.** Top and sides each four pieces of striped material fitted on bias. **19.** Chintz top, plain color skirt with contrasting top and bottom bands for a coffee table. **20.** Fitted cover, framed like a flower painting, chintz panel



OCCASIONAL CHAIRS

21. Flowered cretonne medallions appliquéd to back and seat. **22.** Three large buttons front and back. Contrasting color binding. **23.** Cabbage rose chintz; welting and ruffle color of leaves. **24.** These arms are completely covered. A band of braid trimming will separate plain skirt from striped top



BOUDOIR CHAIRS

25. Plain quilted chintz with bands of appliquéd strawberries. Leaf-green, knife-pleated ruffle. **26.** Chintz cover with contrasting color ruffles and bows. **27.** Swags and jabots of plaid cotton taffeta accent a plain cotton cover. **28.** Like a little girl's pinafore is this skirt of circular eyelet embroidery for a small slipper chair

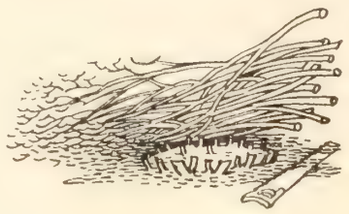
How to prune for healthy shrubs



Overgrown shrubs with dead wood should have severe pruning. Cut to ground dead shoots and try to reshape the shrub. Feed heavily



Shrub will reshape and fill out after growing. However, there will still be some branches at the bottom not leafed out



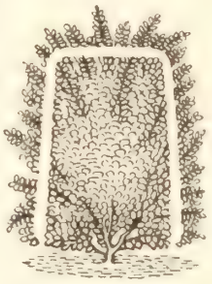
Cut to the ground any rank-growing forsythias, weigelas, etc., that have become dead and woody and past pruning help



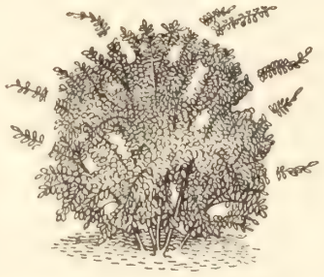
Feed heavily after cutting dov Circle the shrub with complete pl food and work in well. Cultiv around plant. Be careful of the ro



New growth will spring from ground level and in one season will grow to a sizable shrub. Pruning in this manner assures all new wood



Trim hedges so that they slope in a little at the top. This exposes the lower part of the hedge to sun. Trim frequently



Bush shrubs should be pruned during growing season by cutting off straggly ends that spring out almost overnight. Cut to shape



Evergreens that are not shap specimens are pruned by cutting any branches that grow out and sp the tree's shape after the grow



Topiary pieces should be pruned every few weeks. Cutting often will make it unnecessary to reshape the bush each time you cut. Don't try to save time at this sort of work



Remove suckers from all shrubs that are adept at sucker growth, such as lilacs. The best way is to uncover roots to sucker source and gouge out with knife



Withered blooms should be removed from all flowering shrubs. If they are allowed to seed they use up valuable energy. Clip below flower head

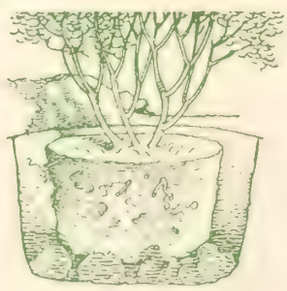


Spireas, forsythias, etc., ca be made into shaped specimens shearing the top to ball shape. T result will be green foliage on t and dead, unsightly wood underne

Three steps to insure success in transplanting your shrubs



Dig out around the shrub beyond limits of intended root ball. Cut away earth with back of spade to shape ball. Lift out very carefully

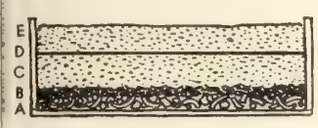


Make hole at least 8″ wider than ball and 12″ deeper. Work rotted manure into soil at bottom, then place shrub. Don't plant too deep

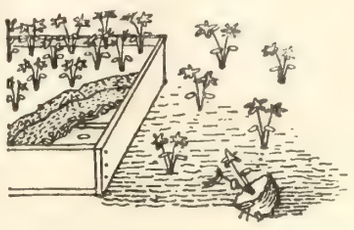


Fill in dirt gradually, packing and watering as you go to avoid air spaces. After planting make a basin of earth to retain water

How to grow delphiniums



Sow seeds ¼″ deep, cover with
nd. **A,** drainage; **B,** peat; **C,** 2-1-1
xture—soil, leafmold, sand; **D,**
lphur and charcoal; **E,** same as **C**



2. Transplant to seedbed or frame as 4th leaf appears. Before frost move to border. If started in Aug., Winter in the coldframe



3. Prepare planting spot with care. Dig hole 2′ sq. Fill bottom with rotted manure and soil. Cover crown with 2″ topsoil



4. Divide old plants in early Spring. Cut plants as shown, using a sharp knife. Allow from 3 to 5 shoots on division. Plant in border



Feed plants when growth is
out 3″ high. Circle with complete
ınt food and work in. Lime and pot-
ı are good during growing season



6. Thin clumps out to from 5 to 7 shoots when growth is about 10″ high. Leave the strongest; flower spike will be larger



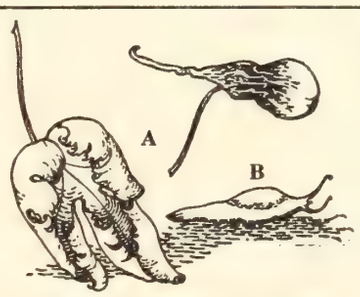
7. Stake plants when they are 12″ high. Give each stock a separate stake and tie along as plant grows. Do not tie too tightly



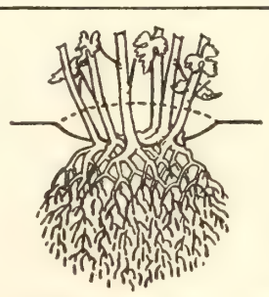
8. Prune for second bloom. Cut center flower spike when withered. After terminals bloom, cut stocks to ground and feed well



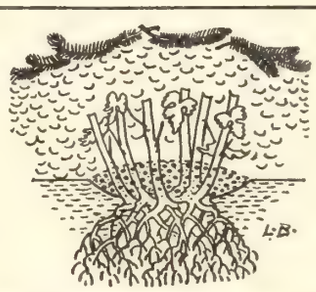
Crown rot; A, leaves and stocks
ther. Remove plant and burn. **B,**
ldew; whitish cast on leaves.
ıst with sulphur. **C,** blackspot;
ray Bordeaux on plant and soil



10. Cyclamen mite; A, blackens and curls leaves, deforms buds and flowers. Spray with contact insecticide. **B,** slug; cuts off shoots. Circle plant with poison



11. Remove soil from crown and cover with wood ashes after frost. This will protect crown from rot during Winter and check attack by slugs



12. Cover for Winter after ground has frozen. On top of crown place wood ashes (11), then leaves or bundles of salt hay. Hold them in place with evergreen boughs

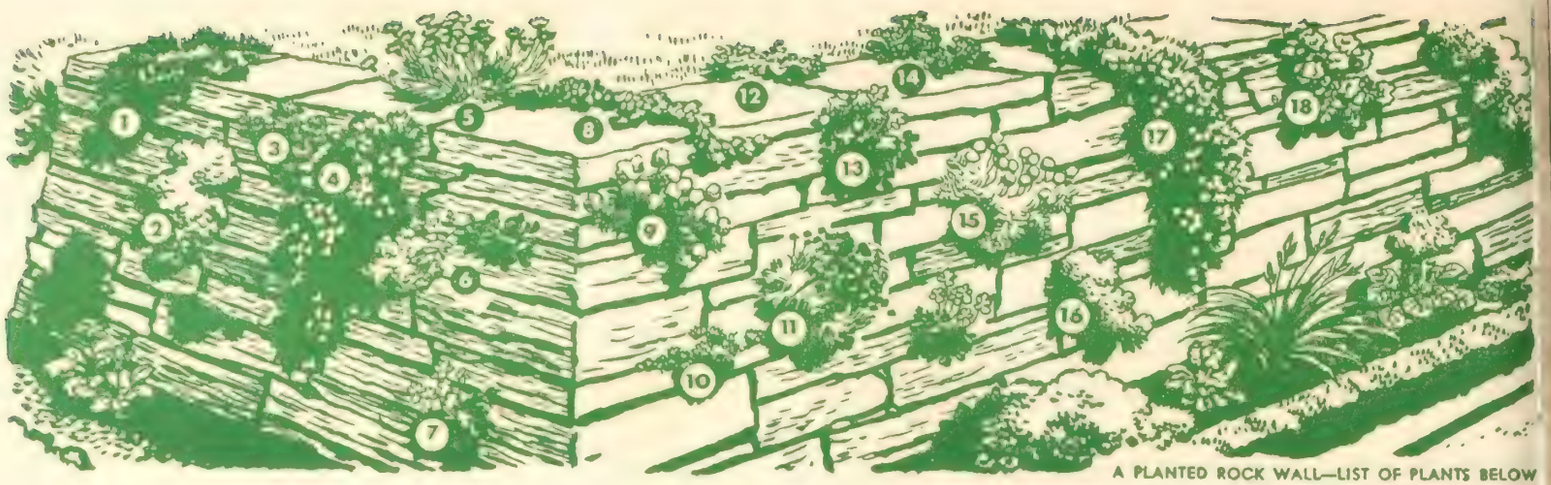
The different blossom types found on the new delphiniums



A. Double-flowered. Petals curve inward to center; always spurless
B. Single-flowered. Five petals with center made up of black bee

C. Clematis-flowered. A circular floret with petals as the stamens
D. Ranunculus-flowered. Most double-flowered of all. Spurless

E. Semi-double-flowered. Two to three rows of petals. Center bee. There are many variations in these five types of blooms



A PLANTED ROCK WALL—LIST OF PLANTS BELOW

Four types of rock walls

How to build a wall for planting



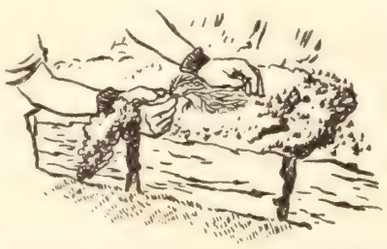
Always place stone with front part slanting up. This prevents soil washing out. Slant the wall in at top to make it more retentive of soil



1
Lay first row of stones and fill in behind and between with good soil. Pack soil down well and test each stone to be sure it sets firmly



2
Cover stones with soil placing more at the front than the back. This will give you the elevation needed for slanting the rocks upward



3
Set out plants. Spread the roots well through the soil and down between the rocks. Then place next row of stones, remembering to set back

Consult this list to identify rock plants shown in the wall above

1. Aster lavanda
2. Phlox subulata
3. Sempervivum
4. Campanula garganica
5. Dianthus plumarius
6. Saxifrage
7. Viola
8. Mazus reptans
9. Aethionema persicum
10. Sempervivum
11. Dianthus caesius gr.
12. Arenaria montana
13. Aquilegia flabellata nana
14. Plumbago
15. Santolina chamaecyparissus
16. Phlox subulata
17. Campanula muralis
18. Annual double petunia

How to build four typical walls



Two-sided dry wall. Make a foundation 3′ deep by cementing stones. Lay rocks—see above



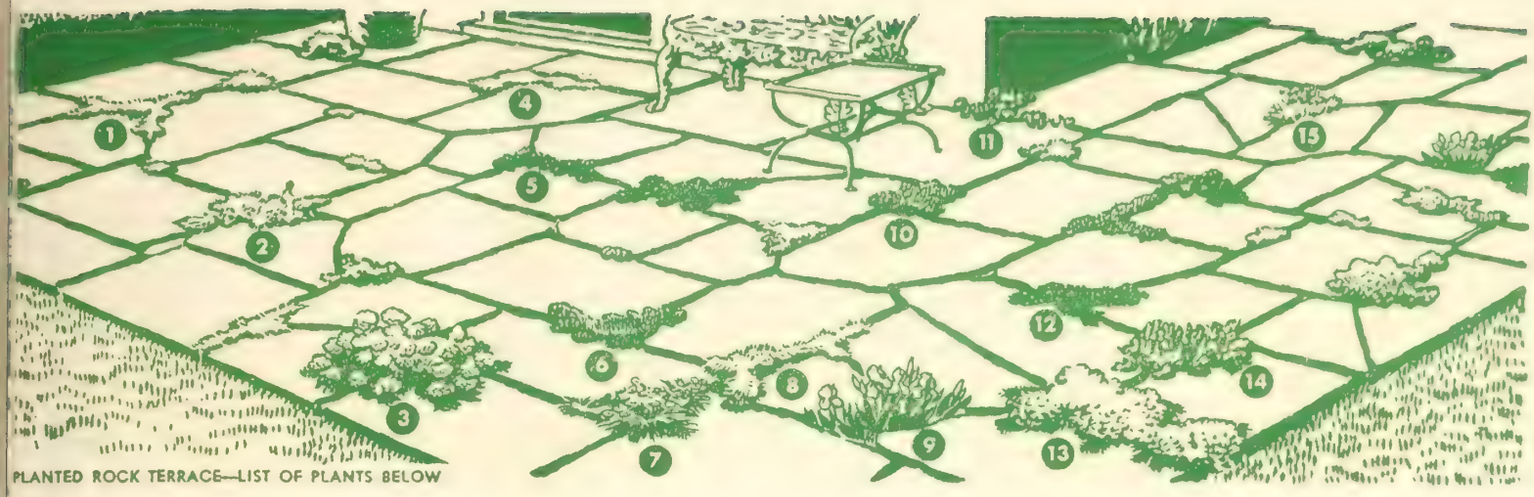
Dry wall with pocket. In a wall of this type stone is laid up with cement instead of soil



Rocks set into bank. Here the rocks are worked directly into a small slope, then planted



Dry retaining wall. Stones are built up on the foundation and the soil filled in behind



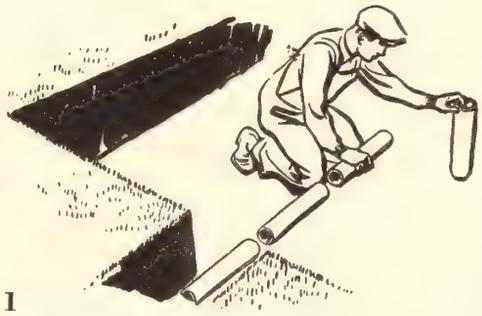
PLANTED ROCK TERRACE—LIST OF PLANTS BELOW

A numbered list to identify the rock plants shown between stones in the terrace above

1. Sedum rupestre
2. Thymus (woolly-leafed)
3. Iberis Snowflake
4. Sedum sarmentosum
5. Mazus reptans
6. Sedum minor
7. Dianthus deltoides
8. Sedum glaucum
9. Iris pumila
10. Thymus citriodorus
11. Sempervivum
12. Arenaria verna
13. Phlox subulata
14. Thymus serpyllum splendens
15. Armeria maritima

Two types of rock terraces

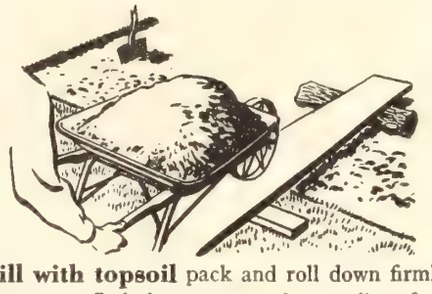
How to build a ground-level terrace



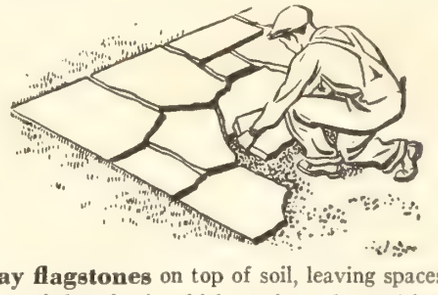
1
Dig out soil to a depth of 18″, then lay drainage tile across pit extending 2′ beyond terrace. Tile is laid with 2″ gaps in rows spaced 3′ apart



2
Spread cinders or crushed stone over tile covering bottom about 8″ deep. Tamp down well. This plan will provide adequate drainage



3
Fill with topsoil pack and roll down firmly as you go. It is important to have soil as firm as possible to have a level surface to lay stone

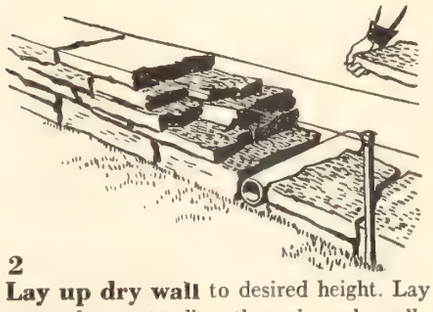


4
Lay flagstones on top of soil, leaving spaces around the edge in which to place plants. After planting fill in between the stones with sand

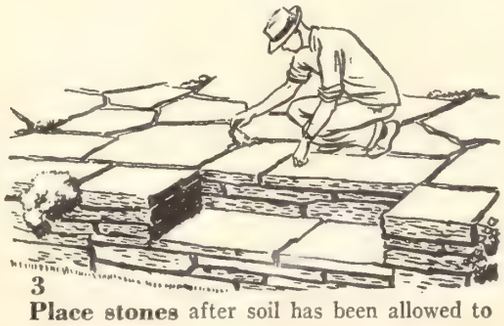
How to build a raised terrace



lake a foundation by digging a trench 12″ ide and 18″ deep. Then lay in a stone wall to ne stone above soil level. Lay rock in cement



2
Lay up dry wall to desired height. Lay tile on surface extending through rock wall. Fill with cinders or stone, shown in 2 and 3 above



3
Place stones after soil has been allowed to settle. Frequent watering will aid in packing soil. Be sure any steps are a comfortable height

The gardener's calendar for April

From April 1 to 5



Plant lilacs now

Lilacs start growth early and should be the first shrubs to go into the ground. Mix bonemeal with the soil and plant deep enough to avoid suckers. All other deciduous material should go into the ground as early as possible. Keep newly set-out plants watered.

With hand fork loosen soil around rising bulb foliage. You can begin now setting out pansies, forget-me-nots and other ground covers among the bulbs.

Uncover perennial border and clean up by moving and burning dead foliage. Apply a compl balanced plant food around all plants in the bed.

Work deeply the seed beds which are to be so later. It is a good idea to treat them with a commerc remedy and cover with sacking to prevent damping This will save you a good deal of trouble later Work steadily, not in hectic spurts. Stop when you ti

From April 6 to 12



Cultivate the border

Practically every border is benefitted at this time by a careful hand cultivation. Do not go more than two inches deep, however, and be careful not to injure the tender young shoots of new growth.

Unhill old roses but hill those newly planted. Work in manure between rows and spray plants and soil with Bordeaux. At same time cut back all weak and dead wood. Remove and burn, for wood might be diseased.

Plant fruit trees. Examine peach trees for bore Uncover strawberry bed and dig plant food betwe rows before returning straw. Set out new plants.

Harden off plants in frames by increasing ven lation daily until they are planted out. Take no chanc on the weather. By now the vegetable garden should well and truly dug and plant food raked in. If the da are warm, sow beets, carrots, early cabbage, cauliflowe

From April 13 to 19



Divide perennials

If they need it, lift and divide clumps of Summer and Fall blooming perennials. Fill hole with fresh soil before planting and water in roots. Plan to try some of the newer varieties that were introduced this year.

Start tuberous begonias indoors. Plant in a mixture of soil, leafmold and sand in a shallow flat. Set tuber with cavity up. Keep shaded and plant out next month. You can repot your Christmas cactus. Make cuttings.

At this time you can plant regal lilies, *speciosum formosa, henryi,* and *Lilium auratum.* Set plant in sand well-drained place. Planting depth depends on variet

Even this early, cultivation must start to kee down weeds. A hoe in time saves endless hours of wor later on. Hollyhocks, phlox and delphiniums should b sprayed with Bordeaux as soon as they appear abov the ground. Blackspot is deadly once it gets starte

From April 20 to 30



Plant gladiolus now

The first planting of gladiolus can be put in now. Make subsequent plantings every ten days until the Fourth of July to assure a steady flowering period.

Plants raised in frames and not accustomed yet to outdoors can be protected by paper cups or small glass boxes. In setting out cabbage plants, protect with poison bait against cutworms. Small forcing frames will protect and quicken the early growth of cucumbers.

Herb gardens should be planted now. Do not giv them too rich soil. After pyrethrums have bloomed the can be divided. Top-dress pockets of the rock garden If you find that some of your roses which at first ap peared alive have succumbed, order potted bushes t supplant them. Cut back creeping phlox after flowering

Clear frames of annuals, growing extras in th nursery for emergency plantings in the border.

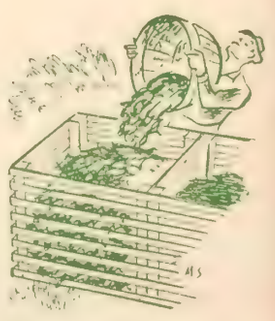
Three methods of converting garden refuse into useful leaf mold



Built-up compost pile. Place grass clippings and general garden trimmings in layers slanting to the top. Hollow top to hold water. Mix with commercial preparation



Compost pit. Dig a pit about two feet deep and into this throw all garden refuse. Sprinkle each new batch with powder and keep well soaked. Turn over with pitchfork



Double bin type. Make a bin of slats and put a partition through the middle. One pit for storage while using from the other side. Bin should be at least 6′ x 3′ x 4′

Heirloom Plate

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What we offer isn't casual. Hence we wait for an invitation from you. Then in a "private showing" with all our attention centered just on you . . . we help you choose silverware pattern and service exactly right for you. And there is no cost to you for this consultant service.



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A GROUP OF TRAINED COUNSELORS TO HELP YOU SOLVE ONE OF YOUR MOST IMPORTANT • FOR • LIFE PROBLEMS — THE SELECTION OF YOUR SILVERWARE

PIONEERS IN MODERN

Dorothy Liebes, T. H. Robsjohn-Gibbings and Samuel H. Marx—whose work is shown in this issue

PAINTER IN YARNS

OROTHY LIEBES, whose striking fab- rics adorn this month's cover, from San Francisco. Much of that adventurous air, its sparkle and acter, are reflected in her ebullient onality and robust, individual . Tall, blonde, typical of a city l for its high-spirited, handsome she is today America's acknowl- d leader in the field of hand-loom- abrics.

ter the usual art school education a major in art at the University alifornia and the California School ne Arts, Mrs. Liebes taught in the mont schools and for three years at mbia University. From there she to France for a year's study with ng textile designers, including er. On her return she started weav- n her own home, and what started mere hobby in 1931 quickly as- d the proportions of a thriving ness, decorators and architects im- ately recognizing the quality and nality of her textiles. Now, in a o high on a San Francisco hill, with ty girls to assist her, she paints her ue pictures in yarn, works out cs in relation to definite decora- problems and creates those richly ced materials so vastly different exture and appearance from the nary craft weaving.

Creating patterns

rs. Liebes will weave with any rial but prefers cotton, next silk, rayon, flax and wool. She employs actual design, preferring to cre- nteresting pattern by variation of e and contrasting textures. To this leather, glass, plastic, split bam- cellophane, rattan or metal threads will be combined with the basic rials for richer effect. In the mat- f texture, in addition to the rough, surfaces designed for modern in- rs, she finds a definite trend to- more simple, sleeker weaves in- ed for use with period furniture, rators wanting to use antiques taking this means of giving the a fresh, contemporary look.

lor is all important in these in- ng fabrics, and is Mrs. Liebes most rtant tool. At present she feels eed of clear, high-keyed tones and s we are ready for a braver use lor. This trend, due partly to war hology, is not confined to Cali- a but is present throughout the try. Her new collection bears this -Venetian and lacquer red, grass , Mexican pink, orange, corn yel- and such vibrant combinations as er, tangerine and beige; emerald , lavender, orange, black and ; chartreuse, turquoise, violet and ; and the brilliant tangerine and w fringed material on the cover.

om the very first, Mrs. Liebes has n textiles especially for the interior hich they are to be used. She works her materials to suit the color me, scale of room, grain of wood, erating with the decorator or arch-



DOROTHY LIEBES

itect to create fabrics in harmony with the background, furniture, etc. The work starts when the decorator submits plans, samples of the room colors, wood textures and descriptions of furniture. She then evolves several solutions for curtains and upholstery and dispatches them with a schedule of prices. She herself weaves the original sample from a cartoon and the studio weaves the quantity desired.

In addition to private work throughout the country, Mrs. Liebes has created textiles for the Yuerba Buena Club and the San Francisco Building, San Francisco World's Fair; Henry Street Settlement House, New York City; St. Francis cocktail lounge, St. Francis Hotel, San Francisco; the cocktail lounge and grill room, Mark Hopkins Hotel, San Francisco; Texas Memorial Museum, Houston, Texas.

San Francisco Fair

In the midst of all this work she took on the direction of the Decorative Arts Exhibit at the San Francisco World's Fair of 1939, visiting the art centers of Europe in search of representative arts and crafts. She also invited leading decorators and architects here and abroad to exhibit rooms, with the result that this section proved to be the most popular part of that Fair. In the New York World's Fair her fabrics were an outstanding contribution to the decoration of the Terrace Club.

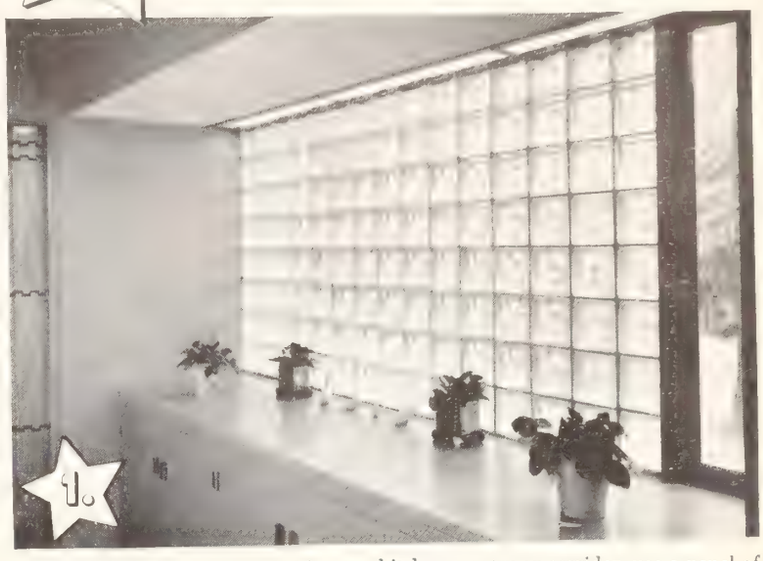
The latest development of this versatile designer is a series of fabrics for the newly organized Goodall Worsted Company, Decorative Fabrics Division. This is Mrs. Liebes' first adventure in creating via the machine and she is enthusiastic over the chance it offers of making her fabrics available to the masses. She sees no conflict in presenting both the hand-made and machine-made. She feels that there will always be a place for both types—one creates demands for the other.

In creating these twelve fabrics for Goodall, she was given free rein to work in her own way, with her own palette and design approach. "I experimented a month at the mill in Maine and really believe I have translated hand weaving to power looms with little or no compromise," says Mrs. Liebes. This line of Dorothy Liebes machine-made fabrics will be available to the public later this Spring.

The fabrics on the cover, so brilliantly photographed by Anton Bruehl,

(*Continued on page 91*)

HERE ARE FOUR EASY WAYS TO BRIGHTEN UP YOUR HOME

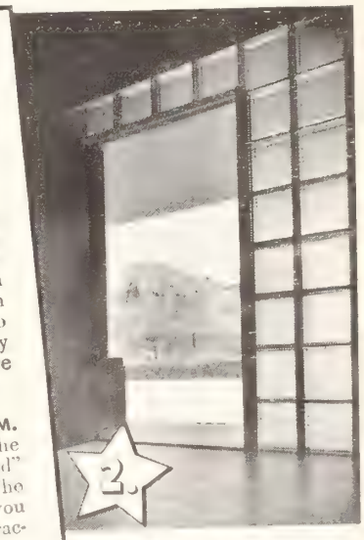


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ON THE HIL

The Winter home of Mrs. Peter Vischer at Jamaica's fashionable North Side resort



Nestled against the shoulder of one of the Redding Hills, to the east of the Bay, the long low lines of the house fit the site comfortably, with a terrace before it overflowing with colorful flowers



Stucco and lattice are combined in the tropical fashion. The architecture, however, is not derived from the local country style which unfortunately suffers from a surplus of gingerbread ornamentation



A deep screened living porch occupies the heart of the house—wide enough to accommodate plenty of company, deep enough to provide plenty of the cool shade which is so needed in the tropics



Between the main house and guest wing runs this trellis, designed by Mrs. Vischer, to be clothed with fruits and white passion flower vines and the dark blue of thunbergia, entwined in pleasant profusion

OVE MONTEGO BAY

Miss Grace Emery's home, commanding a view of the Bogue Islands and the distant Bay



Before Miss Emery's house stretches a broad paved terrace from which is seen the near-lying Bogue Island, the farther Bay and the hills that rim it and the town—a lovely and ever-changing prospect



White stucco walls with Spanish tile roof remind the owner that once Montego Bay was a favorite haunt of the Spaniards who owned the Island. The style is still pleasant against tropical foliage



Hard woods were used for interior trim, as in the dining room. Double French doors open onto the terrace. The table is set close by this window (patterned with wrought iron) to command the view

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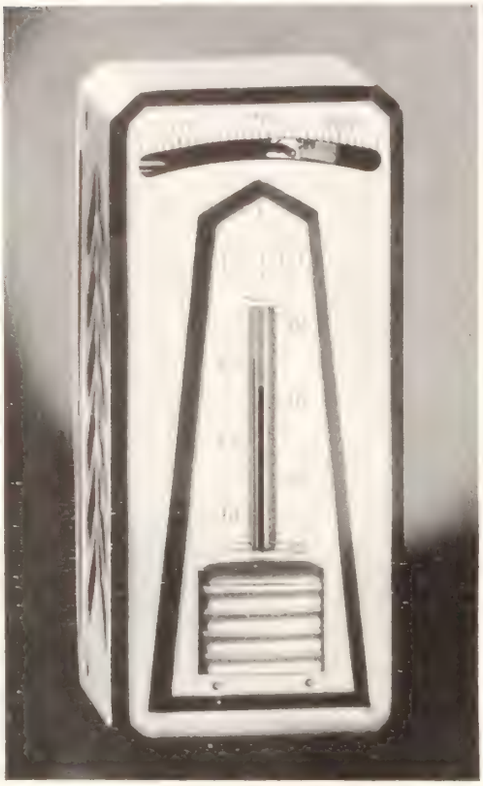
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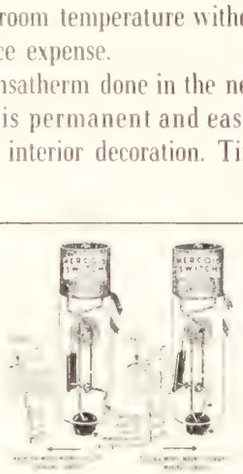


Sensatherm

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The cover of the Mercoid Sensatherm done in the new champagne Alumilite finish is permanent and easily cleaned, harmonizing with any interior decoration. Time will not destroy its lustre.

AN ALL IMPORTANT FEATURE



Beneath the cover is the Mercoid magnetic mercury switch, an exclusive feature found in no other room thermostat. The circuit is made and broken within a hermetically sealed glass tube —see illustration. The operation is not affected by dust, dirt or corrosion—common causes for heating discomfort and service calls.

The Mercoid Sensatherm is but one of many Mercoid Controls widely used in residential heating and cooling systems.

All Mercoid Controls are equipped with hermetically sealed mercury switches to assure better and longer performance. Insist upon Mercoid Controls that you may be assured of this added control efficiency.

Ask an engineering friend for his opinion of Mercoid Controls.

Write too for booklet "What You Should Know About Automatic Controls"

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THE NI

Research into good lighting has led to more efficient new styles in electric fixtures

It is now possible to plan the lighting of a room, or of the entire home, as part of the decorative treatment with definite principles as a guide.

The attractiveness of a room can be increased by introducing a pleasing composition of highlights, shades and luminous shadows in which the furnishings appear to advantage. Lighting fixtures as well as table lamps may contribute to the decoration.

The key to interior lighting problems has been provided by the science of seeing, which is the basis of the new lighting practice. The essentials of correct lighting are as follows: (1) provision of an adequate quantity of illumination; (2) prevention of glare; (3) prevention of excessive contrasts of illumination in the visual field.

If we prevent glare and excessive contrasts, we can have practically any amount of light we may desire, without discomfort or harmful effect and with a great improvement in seeing conditions. Much more light is needed for everyday seeing tasks, such as reading, writing, study and sewing, than is commonly used. Adequate general illumination in the room is needed, as well as adequate illumination for seeing.

One of the most important facts recently brought out is that the quality of the lighting, its freedom from glare, its softness, correct directional character and correct distribution, are more important than the quantity of light.

To prevent glare, the electric bulbs should be concealed, as in indirect lighting, or shielded from the eye by some diffusing material, such as translucent glass or plastic, or by louvers or some other means. This is necessary because the familiar incandescent filament lamps are light sources of highly concentrated brightness. However, the small bulbs used for decorative effect may be exposed, for they are not bright enough to cause serious glare.

To prevent excessive contrasts in the visual field, which is the area that is taken in by the eye at any one time it is necessary to provide enough general illumination so that there will not be too great a difference between the bright localized lighting from table lamps and floor lamps and the illumination in their surroundings. A simple rule is that the general illumination should be equal to at least one-tenth, and preferably one-fifth or more, of the localized lighting.

As the lighting required for reading, writing, study and ordinary sewing is from 20 to 50 foot-candles and as much as 100 foot-candles are required for some of the more severe seeing tasks, from 5 to 10 foot-candles of general illumination should be available in most living rooms and bedrooms, to prevent excessive contrasts.

Measure with a light meter

It is easy to measure the foot-candles in any location and to determine whether there is enough light for any ordinary seeing task by means of a handy little instrument that is fairly well-known—the light meter.

There are several ways of providing general illumination. Many table and floor lamps, particularly the scientifically-designed I. E. S. specification lamps, furnish upward light for indirect general illumination in their immediate surroundings, as well as downward light for reading or working. Then, too, there are the totally indirect floor lamps, which furnish general illumination in a limited area and are particularly good for lighting card tables and for other localized general lighting. But correctly designed, present-day ceiling fixtures are especially well adapted to the purpose of furnishing



The chandelier, adapted to electric light, gives good general illumination in this room for reading, writing, etc. The table lamps are designed to give more intense spots of light.

LANNED LIGHTING

dequate, glareless, well-distributed eneral illumination throughout the oom.

Ceiling fixtures furnish overhead ighting, and overhead lighting is Nature's way, for the sun shines from nder this kind of lighting. The mind abitually interprets the highlights, hades, and shadows that express the orms of three-dimensional objects and hat convey the impressions of texture nd relief as produced by light that omes from overhead, and we are conused by lighting that is predominantly rom some other direction or that lacks irectional character. Architecture, interior as well as exterior, and homeurnishings have been designed, from he earliest times down to the present ay, to be seen by overhead lighting.

The scientific recognition of the need or overhead general illumination has iven new importance to ceiling fixures, of which new and improved types ave been developed to meet lighting, rchitectural and decorative needs.

New ceiling fixtures

Particularly suitable for most houses nd apartments, are the fixtures that re mounted directly upon the ceiling urface or close to it, for so many eilings are low. These fixtures include owls of glass or plastic material set in netal mountings, which furnish difused direct lighting, also suspended owls of metal or dense glass or plastic naterial for semi-indirect or indirect ighting. The opaque metal bowls of indirect fixtures are often made softly uminous by a small amount of light hat is allowed to shine upon the outer urface, to prevent it from appearing oo dark against the lighted ceiling.

Such fixtures represent a new approach to lighting fixture design hrough designing for electric light and leparting from the traditional chanelier and wall-bracket types, designed or lighting by means of candles.

These essentially modern fixtures, vhen simple in design, can be used vith period furnishings, or such fixures can be given period character by he application of historic ornament or y the modification of the form in a vay that does not interfere with the unction of the fixture. So many period ooms contain a modern note that modrn fixtures, or those that show a modrn use of traditional design, are harnonious.

Where the traditional chandelier or vall-bracket types are preferred, they re usually adapted to electric light in he familiar manner, by means of elecric bulbs on artificial candles. In such ases the lamp bulbs need to be proprly shaded to prevent glare.

A pendant fixture can be used over he dining table, even in a home where he ceilings are low. Often a crystal handelier is chosen, but there are fixures of the suspended bowl type and ther designs that are also suitable.

Adhering more closely to decorative raditions, interior designers often introduce indirect lighting into chandeliers of 18th Century design by distributing small electric bulbs in inconspicuous reflectors among the crystal ornaments in such a manner as to light up the crystal attractively while furnishing upward light. Another method is to conceal small electric bulbs in the bobêches, which are the cups at the base of the candles. Sometimes a larger reflector containing electric bulbs is incorporated in the body of a chandelier of 18th Century inspiration to furnish indirect lighting. Wax candles that are never lighted or special wax candles that are tipped with miniature flame-shaped electric bulbs are used on such chandeliers for decorative effect.

One of the new developments is the "controlled lighting" which makes available three degrees of illumination from one fixture by merely turning a small switch on the wall. A two-filament electric bulb is used in the fixture. Either filament can be lighted separately or both together.

Many attractive effects can be obtained by concealing electric bulbs in trough reflectors or in other suitable equipment at the sides of windows, behind the draperies. Lighting equipment hidden behind a valance can be made to furnish upward light for indirect lighting and downward light on the glass-curtains. Light can be projected down the walls from a cornice or upward on such surfaces from bulbs concealed in the top of built-in bookshelves. Lighting inside china cabinets, book-cases and niches makes them highly effective features of the room.

The new fluorescent lamps are being used for such lighting, though ceiling and wall fixtures for these lamps are only beginning to be developed in suitable decorative designs. They make available light of white and daylight color and colored light at high efficiency and with much less heat.

Pictures, tapestries or sculptures can be illuminated by light projected from units concealed in the cornice on the opposite side of the room or in some other convenient location. Such lighting can be confined exactly to the object to be illuminated. When this type of specific lighting is employed, it is usually necessary to furnish general illumination from some other source to prevent too great contrast.

Ceiling outlets to which the fixtures may be connected are required in the wiring of the building, in order that there may be overhead lighting.

Adequate wiring needed

The wiring of the house should be adequate to deliver the required electric current to the desired lighting fixtures, lamps and appliances without overloading its capacity. Overloaded wiring causes lamps to burn less brightly than they should, wasting current that is paid for. Often wiring is inadequate to carry the additional load incidental to improved lighting. Good lighting is impossible without adequate wiring.

With the lighting principles outlined above for a guide, planning the lighting for the improvement of the appearance of the rooms of the home and for eye comfort and better sight becomes a simple and interesting matter. It is general lighting plus local lighting, properly co-ordinated.

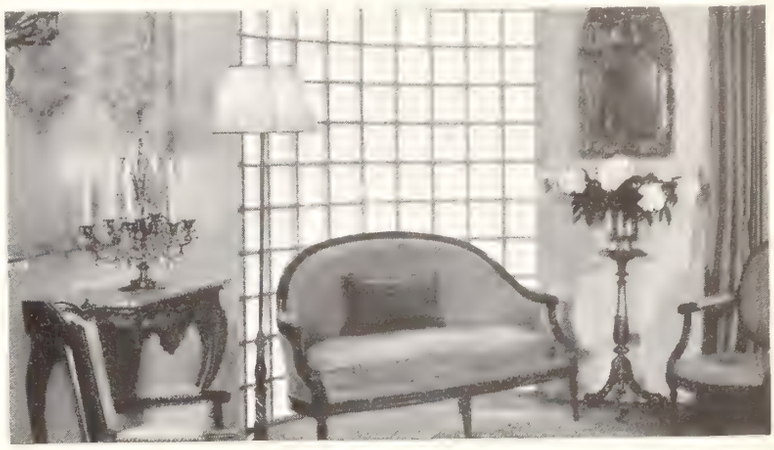
—Eugene Clute

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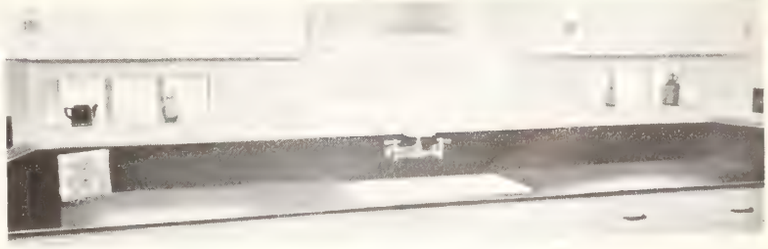
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It's *sad*.

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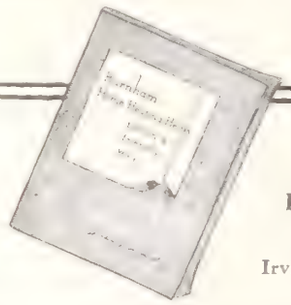
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DESIGN FOR LIVIN

This century-old house in Georgetown creates an atmosphere of hospitality and friendliness

THE home of Miss Blanch Halbert is tucked away among the old and historic houses of old Georgetown. A charming, white brick, blue-shuttered house, built on an L-shaped lot and around a hundred-year-old, little wooden cottage still standing on the front corner of the site. The house together with its well-considered planting creates an atmosphere of hospitality and friendliness. To obtain the 34-foot-long living and dining room along the south side of the lot, the building had to be set back on the site and built around the little cottage. All service areas are located on the front, or the north, leaving the south for the long living room and for the two master bedrooms, each of which is designed with four windows overlooking the terraces.

Livability and complete use of all spaces have been emphasized in planning. The living room has direct access to the flagged, brick-walled terrace, completely private, although located in the heart of the city.



The raised flower-bed adjacent to the living room window provides a decoration for both inside and out, beginning with tulips and arabis in Spring and chrysanthemums in late Fall.



The living room is flooded with warm sunshine in Winter. The 14-foot window opens on to the living terrace, whose long, high flower bed is always kept gay with color.

SIDE AND OUT



The house has been built around the old cottage at the right which is partially planted off by the gay yellow forsythia espaliered on a white sapling fence built against the cottage.



A corner of the living terrace. This is completely enclosed by a high brick wall and tall picket fences. The pyracantha is green and beautiful during the entire Winter season.

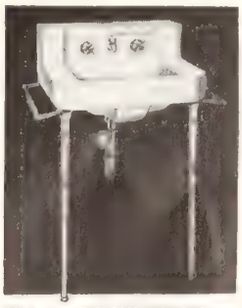


The dining terrace just outside the dining room door will seat ten persons. Two small glass tables are used so that the whole area will be suited for small or large groups.

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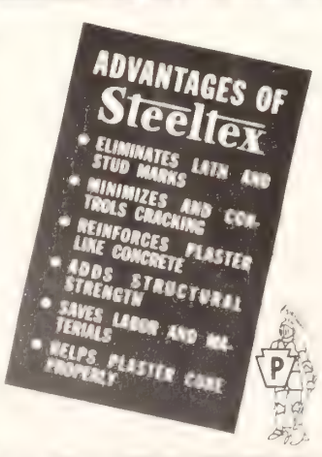
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WILD ROSES FO

Helen M. Fox writes on the wild ancestors of the garden rose and their place in the garden

THERE are over two hundred species of wild roses. They are widely distributed through the Northern Hemisphere and almost all of them are hardy.

A few of the species are grown in our parkways where there is space for their wide-spread branches and suckering canes. There is a collection of them at the Arnold Arboretum and some are planted at the New York Botanical Garden. Yet in only a few private gardens are collections of these lovely shrubs to be found. For although gardeners delight in the wild species of deutzias, philadelphus, of rhododendrons and dogwoods, yet when it comes to the lilacs and the roses, they seem to prefer the hybrids. Undoubtedly if it were generally known how handsome the species roses—the wild ancestors of the garden roses—are, they would be planted far more frequently than they are.



ROSA PENDULINA

To place a large collection, a considerable space is required, but in every shrubbery there is room for a few of the choicest plants. The *Rosa primulina* and *Rosa hugonis* open their yellow blossoms when the flowering lilacs, exochordas and deutzias are in bloom and are attractive with them. *Rosa multiflora*, coming the end of May, with its fountain-like habit of growth and cream-colored, phlox-like flower clusters, is charming with the red-flowered hybrid tea rose, Gruss an Teplitz.

At present it is a little difficult to find some of the rarer species in nurseries. A few of the wild roses are not grown except in gardens of specialists or botanical gardens and have to be raised from seed. The seed germinates the first Spring if planted when fresh, and shrubs tall enough to flower will be produced in three years. When the seed has been stored at room temperature it is likely to fall into a state of secondary dormancy and has to be stratified, that is, laid in wet sand for several months before germinating. Some rose seeds require the heat of a Summer, then the cold of a Winter and again the heat of a Summer before germinating.

The wild roses have been immortalized by Redouté, who painted the flowers growing in the gardens at Malmaison when it belonged to the Empress Josephine. Alfred Parsons made beautiful renderings, too, of the roses, to illustrate Miss Willmott's well-know monograph.

The bush roses are decorative all th year. In Winter the canes are oft brilliantly colored, particularly th shoots of the past season. Each deta in the canes, the thorns and the leav is clearly articulated. The blossom too, stand forth distinctly, for there h been no metamorphosis of stamens in petals to dim the clarity of their ou lines. The roses have five or som times ten petals. They are tinted delicately as shells, are often notche in the center and have a texture as so as the palm of a baby's hand. Betwee each of the petals is a long pointe sepal, frequently with margins lacir iated, snipped or cut. The sepals ar particularly conspicuous in the buc and in some species extend beyond th petals and are twisted. The artists wh painted the rose in old flower piece and prints lingered over the buds an rendered the details of the sepals wit loving care.

The margins of the leaves are toothed, sometimes in intricate patterns, an the foliage takes on a charming Au tumn coloring. In the foreign roses th colors are frequently yellow-ocher an coppery, while in the American specie they are more brilliant and are crimso and orange. The most outstandin charm of the wild roses is their de licious fragrance. Many of them smel of the pure rose, but some have a dash of fruit or spice in their perfume.

The fruits, called hips, are decora tive too. The earliest ripen in July an among these are the red brown, shin surfaced hips of *hugonis* and *primulina* On a few species, such as *Rosa multi flora*, the hips remain on the shrubs al Winter, orange against the snow. The



ROSA OMEIENSIS

hips come in a variety of shapes as if Nature had tried them out to discover which was the most practical as a container for the seeds. Some of these shapes, as would be expected because of the family relation, are formed like apples. In *Rosa virginiana* the hips are vase-shaped, and in *Rosa willmottiae* a little like broad-base bottles, while in *Rosa omeiensis* they are flat and broad on top and narrow to a point like the Mediterranean oil jars, made with pointed bases to be supported by being pushed into the earth.

The botanists tell us that thorns on roses are not true thorns, as they are

OUR GARDEN

on the honey locust, but are outgrowths of skin and bark and should be called prickles. One cannot help admiring the way Nature has again seemingly experimented with the prickles and this time tried out various shapes of offensive weapons. On some species the prickles are vicious because they are of different lengths, certain to catch, on others they curve like scimitars, and frequently they terminate in a hook.

Another fault in our heroine is that most wild roses do not have good shapes—they sucker too freely. But when given ample space they will make fountains of yellow, creamy, pink or red bloom, or will droop wands over rocks, colorful with flowers in May and later with fruits and foliage.

Every rose should be pruned with a knowledge of whether it produces flowers on wood grown the past year or during the current season. But in addition, it is a good plan to cut the three-year-old wood of the species down to the earth in Winter.

All roses prefer a rich clay soil and a sunny exposure. However they will thrive in a sandy soil, if it is fertilized, and in a slightly shaded situation.

The species respond to an application of a good Winter mulch and a dose of wood ashes in the Spring. Also it is necessary to spray the foliage, as some of the bushes are inclined to black-spot and mildew. Beyond these attentions they need no further care.



ROSA SPINOSSISIMA ALTAICA

Some of the species with pink flowers are truly pink without the admixture of orange so popular these days in hybrid roses. The end of May, *Rosa sweginowi*, a lovely bush, wafts forth the scent of rose blended with resin from its pink blossoms. The leaves are prettily toothed and their outlines accentuated with a reddish tinge. Late in the summer the hips ripen in clusters and are scarlet shaded orange and have their surfaces covered with spines.

Before 1914, a variety of *Rosa damascena* was grown in Bulgaria near Kezanlik for the attar distilled from its petals. It was said that in May, when the flowers were in bloom, the scent of the roses was so strong as to be smelt for miles and miles. Recently *Rosa damascena* and *Rosa gallica* were grown for their attar on the terraces at Grasse on the French Riviera. But at Kezanlik no longer do the peasants get up at sunrise to pick the blossoms before the dew has dried on them and carry them to the big retorts. Another crop has replaced the roses, for nowadays the majority of perfumes are made with synthetic ingredients to be inexpensive and available to the masses.

These two roses can be increased from hardwood cuttings made late in the Fall and left in the earth or sand out of doors all Winter. *Rosa gallica*, with stiff, semi-double red blooms and stocky branches, is not particularly attractive, but *Rosa damascena*, with semi-double, pale pink blossoms—often with a few petals imperfect, a faint



ROSA MULTIFLORA

brown shading on the leaves, and gracefully shaped branches—is a handsome bush. Strangely enough the flowers containing so high a percentage of volatile oil are only slightly fragrant on the bushes. When they are cooking, however, a fragrance pervades the house such as must have floated through the kitchen on Mount Olympus when Hebe was preparing ambrosia for the gods.

Rosa primulina has yellow blossoms. At one time it was confused with *Rosa ecae*. It is similar to *Rosa hugonis* but hardier, for *hugonis* is subject to an infection which causes some of the branches to die back, while *primulina* seems to be immune. The two look similar but differ in botanical details. To the lay observer, it is obvious the flowers of *Rosa primulina* are less fragrant and a lighter tint of yellow with the stamens a deeper shade of magenta than those of *hugonis*.

A species botanically close to the two foregoing is *Rosa xanthina*. The blossoms are double and have somewhat crumpled petals. In China and Korea the bushes are said to reach ten feet and must be a lovely sight covered with yellow bloom. Fortunately for the small size of most gardens, the shrub does not grow higher than six feet over here. The old branches are gray-brown and rough with prickles, but the young shoots are red with red prickles and glow brightly when the sun shines on them. The leaves are so divided and the leaflets so small they remind one of maidenhair ferns.

A fourth shrub with yellow flowers, Harison's Yellow, *Rosa harisoni*, is a hybrid between *Rosa foetida* and *Rosa spinossisima*. In early Spring the shrub is untidy and somewhat misshapen due to the killing of the tips in Winter. But in late May, when the semi-double, clear yellow flowers with orange stamens and pistils in their centers cover the branches, the bush is a sight to gladden the heart.

When the garden is redolent of almonds from the blooms of *Rosa multi-*

(*Continued on page 89*)



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Originators and Mfrs. of Master Patented Folding Grills.
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GREATEST OUTDOOR GRILL EVER INVENTED!

DAHLIAS THAT WIN

(Continued from page 45)

In planting tuberous roots, a hole large enough to accommodate the root, and four to six inches deep, depending upon the soil, is dug out beside each stake. The root is laid in a horizontal position with its eye or bud upward and two or three inches from the stake. Soil is firmed about the root, covering two inches deep at the start. As the stalk develops, soil is drawn up to the surface level. Deep planting gives deep rooting, one of the secrets of success.

Treating green plants

Green plants are treated in similar fashion, the plants set as close to the stakes as possible in holes six to eight inches deep in light soils, or somewhat shallower in heavier soils. The pot ball of earth is set firmly on the bottom of the hole and covered with an inch of soil, the hole being filled in gradually as the plant attains height. The ground is thoroughly watered following planting and the plant protected from sun and wind for a few days, or until it becomes established.

After dahlias are above ground, one strong shoot should be selected on each plant and only this one allowed to grow. To produce strong, sturdy, symmetrically branched plants, a certain amount of pruning in the early stages proves desirable. Again, in sections where July and early August heat induces the formation of hard, woody growth, pinching back is to be advised. Methods of pruning differ with individual growers, and sometimes with varieties, but that generally recommended is as follows:

When two or three pairs of leaves are formed, the top bud is pinched out. This throws the strength of the plant into forming two shoots at the joint below, which in turn are pinched back when they have made two or three pairs of leaves. Varieties which tend to branch excessively will need further disbranching during the season, limiting plants to not more than six main stems for the first flowers. The cactus type belongs to this class.

As development is made, plants are loosely tied to the stakes, the first tying taking place when the main stalks are a foot to fifteen inches in height. Young shoots must not be tied too tightly since they expand as they grow.

An important factor in producing exhibition blooms is to keep plants growing steadily throughout the season. Irrigating should be thorough at all times, the amount of water being increased as buds begin to set. The ground should be soaked to a depth of eight to twelve inches when moisture is needed. Early morning or late afternoon is the best time for watering. If the ground is then cultivated as soon as workable following irrigating or rain, moisture will be better conserved. For the first few weeks cultivation should be deep to promote deep rooting. As growth is made and feeding roots develop nearer the surface, cultivation becomes shallower to prevent damaging these tender roots. By the middle of August applying a mulch about the plants proves a wise plan, conserving moisture and keeping down weeds.

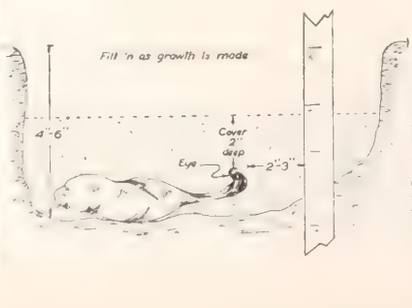
If ground is well prepared, extra stimulation will not be required until buds are set, usually about mid-August. At this time, sheep manure, nitrate of soda, a chemical fertilizer high in potash, tankage or liquid manure may be applied. In order to maintain an even rate of growth, excessive use of nitrogenous fertilizers should be avoided, particularly when plants are young. Such stimulant makes for lush growth that will not withstand midsummer heat and flowers that are poor in quality or will not last when cut.

To obtain exhibition flowers, bloom control is necessary. From the first to the middle of August buds can be allowed to set. With most large-flowered varieties, when the three buds which will be found at the end of each main stem are about the size of peas, the two side buds are pinched or rolled out, throwing the strength of the plant into forming one large, well-colored flower with a straight stem for cutting. The length of the stem can be governed by pinching out the side shoots which form as the flower develops, the lowest pair being allowed to grow for a later crop of flowers.

The second method

With varieties inclined to produce short flower stems, a slightly different method of bloom control is employed. Here one of the side buds is selected in place of the central bud, giving a better stem with the bloom up out of the foliage than if permitted to develop naturally. Again, if the central bud shows injury, one of the side buds should be chosen in its stead.

Double-flowered varieties are best cut for exhibition just when they reach maturity, that is, when the back petals show first signs of drying. At this time the bloom will complete development and will keep in perfect condition for several days. Singles can be cut before fully opened. Cutting should take place in the evening or in the early morning when the water content is greatest, the blooms plunged immediately into cold water, immersing as much of the stem as possible.



The dahlia tuber is first laid in a 4- to 6-inch wide hole, the sprouting eye up, and the stake driven in. Fill only half the hole, then, as the stems begin to appear, fill in the rest. Cut off all except the largest and strongest stem. Keep well watered.

SHE SCULPTURES CHAMPIONS

June Harrah finds her thoroughbred subjects on the race tracks and in dog shows



June Harrah and her sketchbook (right) are familiar scenery to habitués of dog shows and race tracks. From these on-the-spot drawings she creates the spirited and accurate bronze statuettes (below) which make her fame.

Her most constant aim is to model one recognized champion of each breed of dog. There are approximately 120 recognized breeds; she has 50 in her collection. These accurate statuettes may serve as standards against which other owners may check the lines of their own championship contenders.



German shepherd dog
Ch. Dewet v. d. Starrenburg



Doberman pinscher
Ch. Jockel v. Burgund



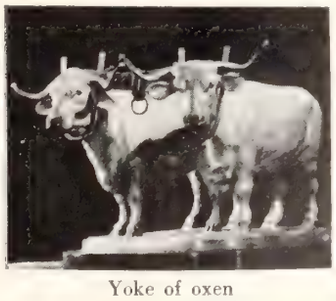
Boxer
Ch. Dorian v. Marienhof



French bulldog
Ch. Miss Modesty



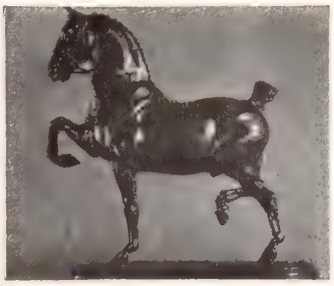
Race horse
Seabiscuit



Yoke of oxen
Bride and Buck



Belgian colt
Son of Voilon de Saintes



Hackney pony
Masterpiece

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HOUSE & GARDEN'S TRAVELOG

A directory of fine hotels and resorts

If you want further information about any of the hotels or resorts listed in these columns, write to House & Garden's Travelog, 420 Lexington Ave., N. Y. C.

A Mountain Easter

AFTER a week of skiing on the high slopes, the visitor to Yosemite, California, can drop down to the valley for one of the most beautiful and inspirational Easter Sunrise Services in the country. A tiny island on Mirror Lake is the pulpit, another island the choir loft, and straight-rising cliffs reach for the arch of blue sky. This service has long been famed as the latest Easter Sunrise Service on record, for it will be 9:21 a.m. on April 13, before the sun climbs over Half Dome Mountain.

April Volleys

IMPORTANT to skeet-shooters is the Fifth Annual Skeet Tournament scheduled for April 17, 18, and 19 at Sea Island, Georgia. The Gun Club will set a buffet table for spectators and contestants. . . . Greenbrier Courts at White Sulphur Springs, West Virginia, will be chalked from April 22 to 29 for the Fifth Annual United States Open Tennis Championship.

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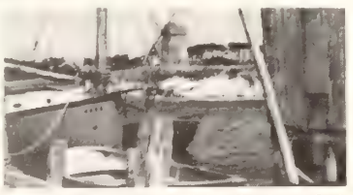
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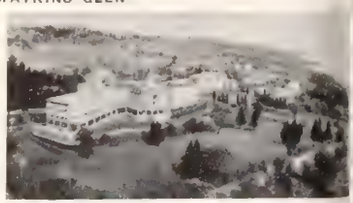
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420 Lexington Ave., N. Y. C.

FOR VACATIONS WITH VITAMINS

(Continued from page 53)

gossiping with one another. It's a pleasant and leisurely custom and everyone seems to enjoy it.

As you probably know, the spa at Saratoga is owned and operated by the State of New York, which sees that the visiting public gets a square deal, whether it bathes at the less expensive Lincoln Baths or at the more expensive Washington or Roosevelt Baths—whether it lodges at the Gideon Putnam Hotel (a little gem, by the way, of Colonial architecture) or at a modest *pension* in town.

If you are interested in mineral water research, Saratoga is the place to catch up with the latest knowledge, for the Simon Baruch people are constantly studying the subject. And why shouldn't they, with nineteen springs to play with (including the only naturally carbonated water east of the Rockies) and equipment and laboratory second to none in the country?



Steam baths at French Lick

Saratoga, of course, is gayest in August when the races are on and the two old-fashioned, Gay 'Ninety hotels are open. But at any time of the year it will repay a visit. Go for an extended stay or stop over on your way to the Adirondacks.

Arkansas Hot Springs. Here's an idea for that cross-country trip you may be planning for this Summer. For fifteen days during July, Hot Springs National Park is planning a gigantic four-hundredth anniversary celebration of the visit of Hernando De Soto—and it promises to be great fun. Pageants, parades, fiestas, Spanish and Indian dances will celebrate in dramatic fashion the discovery of the springs and their first use by white men. Keep it in mind if you are looking for a vacation spot this Summer.

(*Continued on page 80*)

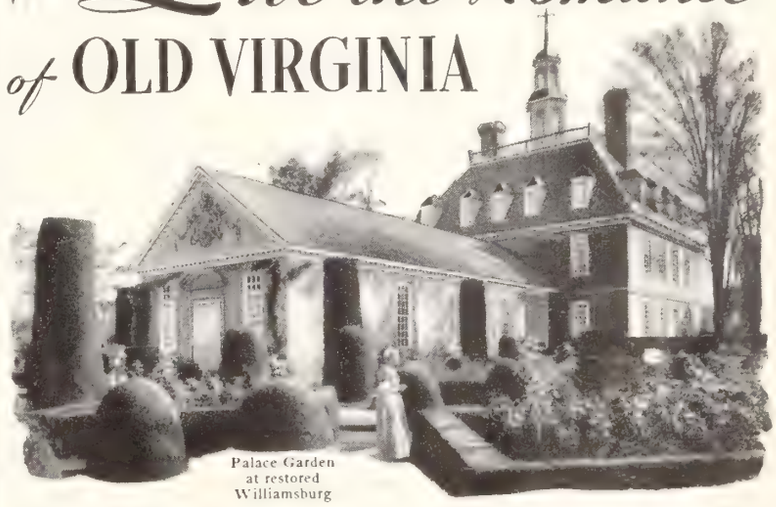


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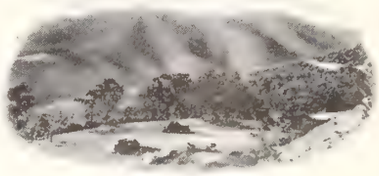


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FOR VACATIONS WITH VITAMINS

(Continued from page 79)

Keep it in mind anyway, for it's well worth a visit. It's the only spa owned by the Federal Government, which has invested millions in both spa and park for the benefit of health-and-pleasure-seekers.

You can get any kind of sport there, including racing at the Oaklawn track until March 29th, when the Arkansas Derby closes the meet.

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A great many star athletes go to H Springs, Arkansas, so there's alway chance of running into your favor ball-player or boxer—as well as see people from every state in the uni and a number of foreign countries. I a fascinating place.

It's up to you. With these as a rou indication of the different kinds American spas it should be easy to pi out the kind that appeals to you mo Write to HOUSE & GARDEN Travel or to the spas themselves for furth details.

A spa visit once a year is a splend investment in sheer pleasure and healt

CROCUSES OF THE EARLY SPRING

(Continued from page 43)

teus, and *C. etruscus*. The first is pale lavender, veined purple with orange stigmata, and the second is a delicate lavender crocus of dainty form and grace that hails from Italy.

"Yellows"

Among the shades of yellow in crocus species is the burning orange of *C. aureus*, the shining yellow of *C. korolkowi*, the cheerful yellow of Cloth of Gold; and in softer shades are *C. stellaris* and *C. chrysanthus* E. Augustus Bowles. The first is a lovely clear yellow, feathered brown on the reverse, and the second is a large goblet of softest yellow tone with orange stigmata.

The variety E. Augustus Bowles is one of the most beautiful members of the crocus family with its unusually large, butter-yellow blossoms of heavy texture. Unfortunately, it is more expensive than most species.

Cloth of Silver, *C. versicolor picturatus*, is another old garden variety that is reliably permanent and spreads satisfactorily. Blooming with the Dutch hybrids, it is later flowering than the other species. Cloth of Silver's vase-shaped blossoms are white, heavily veined purple on the outside of the segments, the base is purple and it has a bright orange stigmata. It blooms with the azure *Chionodoxa luciliae* and the creamy, short-stemmed waterlily tulip, *Tulipa kaufmanniana*.

The "Fat Boys"

The "fat boys", as Reginald Farrer disparagingly calls the Dutch crocus, flower from mid-March to the last of April for me, with the variety Golden Yellow precociously blossoming sometimes in late February.

The generously proportioned Dutch hybrids do look portly after the dainty grace of some of the specis, but by the time they begin to flower Spring is on the way: buds are swelling on the trees, early shrubs are beginning to flower, color is creeping over the landscape and we are done with the tiny charms of the early bloomers and ready f gay colors splashed in bright pr fusion throughout the garden.

Golden Yellow is the first to ope warm, butter-yellow cups of bloo that are shortly followed by a goo companion for its golden blossoms i the rich purple of the Dutch crocu Remembrance. The azure stars *Chionodoxa luciliae* and *C. sardensi* might well enter onto the picture. Als into such a group might come *Iri reticulata* with its graceful purple irise touched with gold and white on th haft. The blooms of this bulbous iri are deliciously fragrant. The first mem ber of the iris family to bloom, mil weather the last of February may brin the buds pushing up, though ordi narily the blooming period is the firs two weeks in March, in a Virgini garden.

Blue, white and lavender

White Lady is a Dutch crocus un usually large in size that has prove satisfactory planted with muscari Heav enly Blue under *Magnolia soulangeana* whose wide pink and lavender cups o spreading branches above the blu grape hyacinths and the large whit crocuses make a pleasant combination White Lady remains in flower for month.

The Dutch crocus may be plante about the skirts of forsythia, where such a variety as King of the Blues with its very large and fine silver purple blossoms, would stand out i sharp contrast against the golden mas of forsythia bloom.

Record bloom

In looking over my notebook I fin that one year crocus bloomed in m garden from January 4th to April 26th Fifteen weeks of bloom from the ver nal-flowering crocus allows time to be come acquainted with the individua charm of each variety of these exquisit little bulbs that give the gardener s much delight during late Winter an early Spring.

FEASTING IN HAWAII

(Continued from page 46)

sible through a fine sieve. In the intime cook 2 tablespoons of minute ioca in 3 cups of milk. Add the thick- d milk to the soup and season to e with salt and freshly ground black pper. Heat to boiling point, and then ir it gradually into a hot soup tureen taining ½ bar of butter and about cup of cream. Send to table and ve at once, with or without buttered utons.

Baked tuna fish and hard-boiled gs. Hard-boil 6 eggs. Plunge in cold er and remove shells. Make 2 cups thick cream sauce using ⅛ pound ½ bar of butter, 3 tablespoons of ir and 2 cups of milk. Grate ¼ pound Swiss cheese. Add three-quarters of o the cream sauce and stir until ted, then thin it with 1 bottle of k cream. Season to taste with salt l coarsely ground pepper.

Butter a round one-and-a-half-quart- d pyrex baking dish. Open a 13- ce can of white-meat tuna fish. in off the oil and flake into small ces, using a fork. Put a layer of the a fish on the bottom of the dish, er with some of the cream sauce, t add a layer of hard-boiled eggs tly sliced, more sauce, more fish, re eggs and last of all a final layer ream sauce. Sprinkle the remaining ese over the surface, dot lightly with ter, place in moderate oven and e until heated through and brown top. Serve at once.

Squabs en casserole. Clean 6 squabs l inside and out, singe, wash and well. Rub them inside with salt and hly ground pepper. Stuff with a ssing made by cooking slowly, in 5 lespoons of butter, 1 small onion pped very fine. Add 2 cups of fine sted bread crumbs, ½ teaspoon of vdered poultry seasoning, and 1 cup blanched almonds slivered crosswise, salt and pepper to taste.

Put the stuffed squabs into an iron otte, pour 1 cup of white wine over m, place a slice of bacon over each , cover tightly and place in hot pre- ted 450-500° F. oven and bake one r, basting occasionally and being eful to stir the sediment in bottom an so that it doesn't burn. Salt and per them when half done. At the of the hour, remove the birds to a earthenware or pyrex dish, dot with ter and place in oven while you pour all the fat in the cocotte. Add a dash white wine and some water to the otte, place over fire and stir until re- ed and syrupy, pour over the birds n they are well browned, and serve nce.

Rognoni alla veneziana. Remove fat and inner, thin veil-like skin n two veal kidneys. Next slice into ll pieces, being careful not to in- le any of the hard white substance the centers. Place on towel and eeze lightly to remove any excess e. Place on a plate. Now peel and up fine 2 large onions. You should e almost a cupful. Now sauté the ons in ½ bar of butter, slowly, until autiful golden brown, at which time another ⅛ pound of butter and en it is sizzling hot add the kidneys and cook them quickly for about a minute, stirring the whole well.

Then add ½ cup of Marsala wine, reduce the heat and simmer gently just long enough to cook the kidneys through, about five minutes, then season well with salt and lots of coarsely ground black pepper. Remove from fire, add 1 teaspoon of butter and stir until melted. Serve at once, with a glass of red wine, and mashed potatoes.

***Poi* muffins.** When I came back from Hawaii I brought back with me several cans of *poi*, also some *taro* flour, both of which are made from the same *taro* plant, Hawaii's staple food. The *poi*, at the time of writing this article, is procurable from the Hawaiian Society in New York City. The *taro* flour unfortunately is not available as far as I know, which is a pity, because *taro* biscuits and muffins are delicious. However, if you should feel the urge to try the recipe below for *poi* muffins I can highly recommend it. The muffins have a delicious flavor, and are delicious eaten with whipped or sweet butter and guava or any other jam or jelly.

Sift together 1⅓ cups of flour with ½ teaspoon of salt, 1 tablespoon of sugar, 4 teaspoons of baking powder. Beat 1 whole egg well, add to it ⅔ cup of canned ready-mixed *poi*, and ⅓ cup of milk. Add the flour mixture, stir well, then stir in 3 tablespoons of melted butter and a drop or two more milk if too stiff. Place in twelve well-buttered muffin tins and bake in 400° F. oven for 30-35 minutes. Serve at once.

Corn meal puffs. Put 5 tablespoons of water-ground white corn meal in a bowl with a scant ¾ teaspoon of salt. Pour into it ⅔ cup of boiling water and stir until smooth, then cool slightly. When warm but not hot, fold into it the stiffly beaten whites of 4 eggs. Drop by spoonfuls onto well-buttered baking sheet, making eight mounds. Place in slow 325-350° F. oven and bake one-half hour. If not brown enough, turn up the heat a bit five minutes before they should be done. Serve at once, to be eaten with plenty of sweet butter.

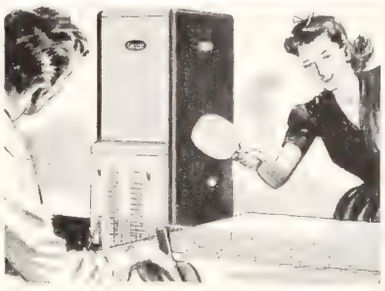
Bananas baked with guava jelly à la Waialae Golf Club, with coconut in cream à la June Platt. Peel six underripe bananas, place them side by side on a buttered pyrex baking dish, dot them with one cup of guava jelly and about ⅛ pound of sweet butter. Bake in moderate oven for twenty minutes, basting once or twice with the melted jelly. Serve at once accompanied by a bowl of coconut cream made by soaking 1 can of moist coconut, cut with scissors into shorter shreds, in 1½ cups of cream, in the refrigerator, for half an hour or so.

Celestial peaches, a Chinese recipe from Hawaii. Remove the skins from 6 large ripe peaches, or use 12 canned halves, preferably a tree-ripened brand. Place the peaches cut side up in a baking dish and fill the center of each with syrup drained from preserved ginger. Bake in a 350° F. oven until the peaches become slightly brown and a little dry. Remove from the oven and cool. When ready to serve the dessert, place six halves, cut side up, on the serving platter, fill the center of each with a scoop or ball of vanilla ice cream, top with the rest of the halves, cut side down, pour a little ginger syrup over each, sprinkle with chopped walnuts and serve at once.

(*Continued on page 82*)



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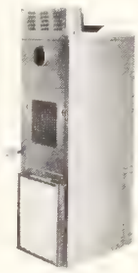


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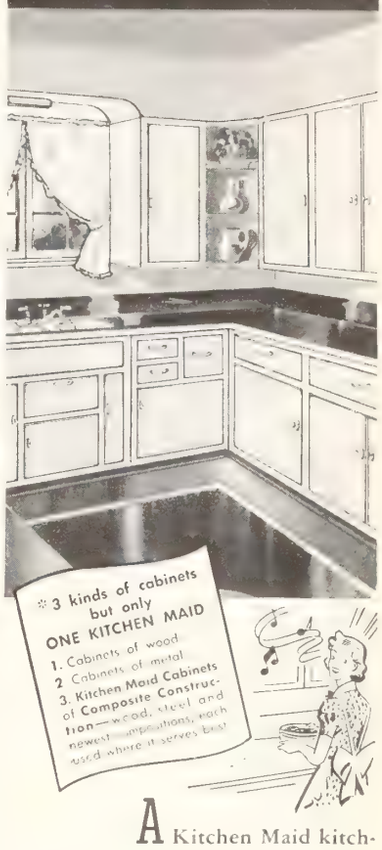
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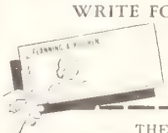
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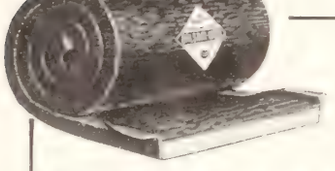
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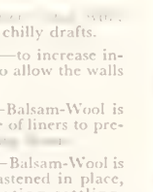
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PERSONALITY IN CENTERPIECES

(Continued from page 39)

tainer for a sixty-inch table. The arrangement will be in good proportion if it measures from flower holder to top one and one-half times the width of the container. This does not mean the entire arrangement must be this tall. The highest bud or leaf in the design of the arrangement should approximate this height. This is not a rule but merely a suggestion for the beginner whose eye is not yet trained to judge without a guide. The exception to this rule, of course, is the flat arrangement where a waterlily floats in water, or a geometric design is used for an old-fashioned nosegay type of centerpiece, or if an arrangement of fruit is used.

The best way to start the arrangement is to have a definite design in mind, just as you would if you were arranging flowers to be placed on the mantelpiece or the library table in other parts of the house. Create your line with the taller flowering material or foliage and use the larger forms in the heart of the arrangement. Use your heaviest flowers there—heaviest both in color and in size. Large forms at the top of an arrangement tend to make it top-heavy. When the arrangement is complete on one side, turn it around and carry on in the same way on the other. The ends of the arrangement generally take care of themselves. Sometimes it is interesting to use the same structural material but different flowers for either side of the arrangement. In the Autumn an arrangement of evergreen may act as an almost permanent table centerpiece. By simply changing the flowering material that acts as the focal point in the arrangement, variety and interest are always present. For example: in October a few chrysanthemums may be added, in December some red berries, in February a Christmas rose or two will change the picture, and in the early Spring crocus and jonquils.

When the table is necessarily elongated to accommodate a large gathering, the loveliest and most practical decoration is a pair of flower containers. In this way the pair of arrangements help to balance the long table.

It is not necessary always to stick to the accepted placement of the floral or fruit decoration for your table setting. An interesting treatment is the use of a very low arrangement of fruit on a glass reflector or wood plaque, with an arrangement of flowers on either side of it. An unusual idea that may solve the problem of seating an uneven number at the table is the use of an arrangement of flowers made in either a tall vase-type container or the low dish kind, placed at one end of the table, filling the vacancy. The fruit is used at the opposite end and is related to the flowers in color, presenting an unusual setting. A perfectly charming way to seat guests for a daytime meal, when a lovely view may be taken advantage of from the dining room windows, is to push the table up to the window and seat everyone on one side of the table. Have the table decorations very low.

EDITOR'S NOTE: The color photographs at the beginning of the article are by William Kaschel.

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FEASTING IN HAWAII

(Continued from page 81)

Royal Hawaiian fresh coco[illegible] cake. First make two layers of spo[illegible] cake in the following manner. Li[illegible] your oven and set it at 350° F. Pu[illegible] teaspoons of sweet butter in 1 cup milk. Butter well two round straig[illegible] edged nine-and-a-half-inch cake t[illegible] and dust them with flour. Sift toget[illegible] three times 2 cups of flour with 3 t[illegible] spoons of baking powder. Heat the mi[illegible] and butter to boiling point and rem[illegible] from fire. Break 4 whole eggs int[illegible] large bowl. Beat very well with rot[illegible] beater and then beat in gradually[illegible] cups of granulated sugar.

When very light, flavor with 1 t[illegible] spoon of lemon extract and 2 of vanil[illegible] then fold in lightly the sifted flo[illegible] Last of all add the hot milk gradual[illegible] It will seem very thin but that is as should be. When well mixed pour i[illegible] the two pans and bake until a beautif[illegible] golden brown, about thirty minut[illegible] Turn upside down on cake rack to co[illegible] Place a wet towel on the pans for[illegible] minute to help the cakes fall out of t[illegible] pan. You may have to tease them a l[illegible] to loosen them.

Next break open a medium-sized c[illegible] conut, remove the shell and peel off t[illegible] thin inner brown skin, then grate all it. When this is done, reserve 1 cup the grated meat and place the rest [illegible] the refrigerator until ready to use. P[illegible] the cup of coconut into an enamel p[illegible] and add to it 2 cups of milk. M[illegible] together in a bowl 4 level tablespoo[illegible] of cornstarch with ½ cup of gran[illegible] lated sugar. Now beat the yolks of eggs and beat into them the cornstar[illegible] and sugar.

In the meantime bring the milk an[illegible] coconut to a boil, remove from fire an[illegible] stir gradually into the egg mixtur[illegible] Place the whole back into the pan an[illegible] place on low flame and cook, stirrin[illegible] vigorously, until it comes to a boil an[illegible] has thickened. Remove from fire an[illegible] cool. When ready to finish the cak[illegible] split the two layers in half. Now moist[illegible] en ⅔ cup of sugar with ½ cup of wate[illegible] and boil until syrupy, about thre[illegible] minutes. Remove from fire and sti[illegible] into it three tablespoons of Curaça[illegible] liqueur. Stir into the coconut custar[illegible] a little vanilla and just enough crea[illegible] to make it the right consistency t[illegible] spread easily.

Now put one of the split layers[illegible] brown side down, on a large roun[illegible] platter. Sprinkle with one-third of th[illegible] syrup and spread with one-third of th[illegible] custard. Add another layer of cake[illegible] brown side down, and repeat the proc[illegible] ess twice, ending up with the top laye[illegible] of cake, brown side up.

You are now ready to ice the cake[illegible] Put 1 cup of egg whites in a bowl an[illegible] beat with rotary beater until stiff, the[illegible] beat in gradually 1 cup of granulate[illegible] sugar. Flavor with vanilla and continu[illegible] beating until very stiff, at which tim[illegible] spread the sides of the cake copiously[illegible] with part of the meringue. Pat or sprin[illegible] kle coconut lightly all around, then pil[illegible] the rest of the meringue on the top an[illegible] spread evenly. Sprinkle copiously wit[illegible] the rest of the grated coconut. A tre[illegible] mendous cake but extremely good i[illegible] Chef Kina and I do say so.



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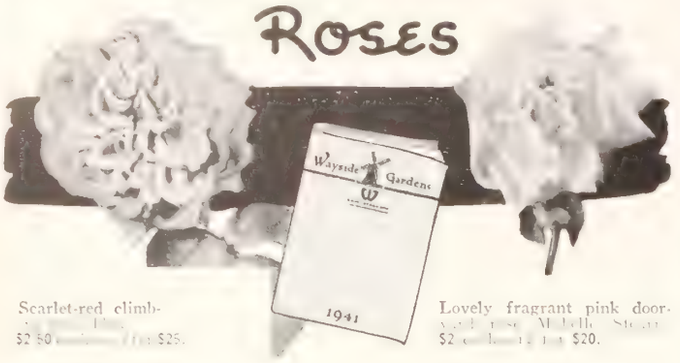


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A well-illustrated booklet describes how "Roll-up", "Swing-up" or "Slide-up" doo can economically replace an ordinary hard to-open garage door. The Stanley Works Dept. HG-4, New Britain, Connecticut.

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This brochure describes Bruce Streamlin Floors, and with ample illustrations ana lyzes their many beautifying, low-cost ad vantages. E. L. Bruce Co., Dept. HG-4, 1749 Thomas St., Memphis, Tennessee.

HOW TO USE GLASS

to wake up your home describes some o the popular methods to bring new beauty glamour and usefulness into the various rooms of your house. Included are many exquisite full color photographs. Pittsburgh Plate Glass Co., Grant Building, Pittsburgh, Pennsylvania.

WATER SOFTENING

is explained in Permutit's new booklet, Your Answer to Any Water Trouble explains the process of water-conditioning which turns hard water into soft. How to tell when water is hard, how to correct it, and the benefits obtained thereby, are all discussed. The Permutit Company, Dept. HG-4, 330 W. 42 St., New York.

WESTERN PINE CAMERA VIEWS

shows the versatility of Western Pines—their beauty of grain and texture—their uses in mouldings, carvings, stairs. It is a portfolio of fine photographs, of great interest to builder or remodeler. Western Pine Assn., Dept. HG-4, Yeon Bldg., Portland, Oregon.

FENCES WHICH BEAUTIFY

and also protect your property are described and illustrated in the new booklet. Chain link wire, ornamental iron, picket and rustic wood fences are shown in actual use. There is surely a combination that you will want. Anchor Post Fence, Dept. HG-4, 6554 Eastern Ave., Baltimore, Md.

IMPORTED FRENCH FENCE

This booklet tells about the serviceable, all-purpose, Woven Picket Fence. It shows advantages of two styles—close woven for privacy, or cleft, to give gardens more sunshine and air. Rusticraft Fence Co., Dept. HG-4, Malvern, Pennsylvania.

INSULUX GLASS BLOCK

discusses the advantages of architectural glass that is adding new light and life to modern homes. It goes thoroughly into construction details, and suggests effective applications of glass bricks in a present-day home. Owens-Illinois Glass Co., Dept. HG-4, Toledo, Ohio.

FENCES AND GATES

Here is a valuable twenty-three-page booklet which shows the many structural and decorative features of fences, gates and other miscellaneous metal specialties. The Stewart Iron Works Company, 818 Stewart Block, Cincinnati, Ohio.

FOR YOUR FENCE GARDEN

works out a landscapist's idea of using strong, rustproof steel lawn fencing as the basis for a vertical wall garden. The booklet is packed with pictures and plans. The Pittsburgh Steel Co., Dept. HG-4, 1631 Grant Bldg., Pittsburgh, Pennsylvania.

NOVELTY VEGETABLES

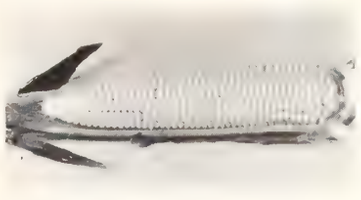
With some of the medal winners



Sure Crop wax beans develop narrower and longer pods and produce abundant crops of them. Make several plantings to assure supply



mong the virtues of the new can-loupe, Hales Best No. 36, is its solid esh and thin skin



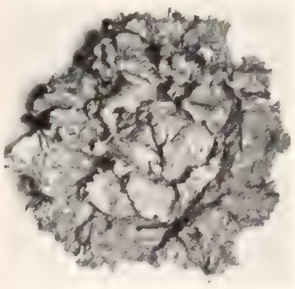
A new sweet corn, Henderson's Golden Succession, gives a longer ear. Plant successive crops of this type



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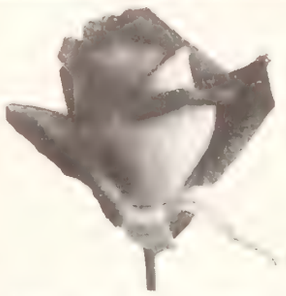
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Information on planting, general garden care a[illegible] where to buy new or hard-to-find garden plants [illegible] available through HOUSE & GARDEN'S READER SE[illegible] VICE BUREAU, 420 LEXINGTON AVE., NEW YORK CIT[illegible]

PLANTING A ROCK WALL

The fascination of building and planting a rock wall, described by Dorothy M-P. Cloud **(See page 62)**

)NE of the most fascinating phases of gardening is the making of a ock garden, and of the various types hich are constructed the kind that is ost widely enjoyed is the rock wall.

In selecting the location for such a evelopment the question of exposure ; not an important factor, as there are lants that will thrive in different sit- ations. Where there is a precipitate rop in the contour of the ground, a ockery of this type will not only be of reat value from the aesthetic stand- oint, but it will also serve a definitely seful purpose as a retaining wall.

Of the two kinds of rock wall from hich to make a choice, the dry wall so superior to the wet wall for plant fe that there is little argument left in avor of the latter. The dry wall is made ith soil between the stones, whereas ie wet wall has cement or mortar in- ead of soil. If one must struggle to plant a wet wall with flowers of many colors it may be accomplished by leaving soil pockets for the purpose; however, it is uphill work to make plants thrive under such conditions, and better results may be obtained by depending upon trailing varieties planted immediately behind the top of the wall to clothe the stones with beauty.

The actual construction of the wall may be readily carried out. The depth of the foundation differs according to the height the structure is to be; it should rest upon firm, solid ground. For a wall that is to stand four feet high the foundation is made three feet deep, its base is two and a half feet or more in width, and the foundation requires a batter (a sloping back) of about two inches to a foot. Various mixtures are used for foundations. A simple one consists of one part cement,

(Continued on page 90)

GARDENING FOR THE EPICURE

(Continued from page 54)

very white at the eating stage, ough blue-black later—it also is ather a small ear, but is the sweetest f all sweet corn. Both these old-timers ierefore continue to be found in the arden of the connoisseur.

Again, has any tomato ever equalled n flavor one eaten off the bush, with ie warmth of the Summer sun diffus- ig the delicate aroma of its subtle sters and ethers? Obviously you must row your own tomatoes. Even if you o not take the trouble of staking and af-pinching to get the best results, ut let them sprawl, they will bear lentifully provided you give them nough room, which most amateur gar- eners don't, and enough plant food, of hich they sometimes get too much in he form of nitrogen. They really should be staked, of course, and choicer fruits will repay the extra care.

Varieties are innumerable, and some are better adapted to one district than another, but today's leaders may be listed as: Scarlet Dawn, Stokesdale, Marglobe and Rutgers. For the yellow relief in a sliced tomato salad, grow Mingold or, failing that, the older Golden Queen; and if you are one of those who find pink tomatoes worth growing, use Livingston's Globe. The small-fruited sorts, red and yellow, shaped like cherries, pears or plums are worth growing for the entertainment of the visitor to your garden, who will inevitably admire and eat them. They are also quaintly and colorfully decorative at table, either in a salad or a centerpiece.



Three Great Bristol Chrysanthemums

- Milky Way—a new type of hybrid creamy white, semi-double blooms with broad overlapping petals. Flowers in late September, excellent frost-resisting qualities.
- Eugene A. Wander Inc. brilliant, golden-yellow beauty; extraordinary flowering capacity; full flower by September 20.
- Mrs. Pierre S. DuPont III a magnificent soft peach-colored chrysanthemum with rosy salmon and fawn shades, full flower in early October.

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Dept. HG, Bristol, Connecticut

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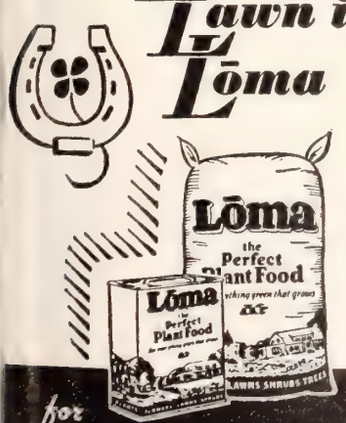
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RHODODENDRONS
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One-year Hybrid ready to pack

ROSEUM elegans. Clear, sparkling rose-pink; may have slight trace of mauve.

CARACTACUS. Bright crimson-carmine. Compact growing plant. Midseason.

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lists many other Rhododendrons and describes more than 800 hardy trees, shrubs, and vines. An extremely valuable book, but we mail it free on request to House & Garden readers. Write today mentioning H. & G.

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"Black Leaf 40"

LOOK FOR THE LEAF ON THE PACKAGE

TIMELY NOTES FOR GARDENERS

In an electric frame

By mid-February the electric hotbed more than justified its existence. In December, pans of crocuses and species tulips were unearthed from the darkness and brought to light and heat in the hot frame. The temperature was set at 50°, but, even on the cold days, after the sun had played on the glass the thermometer rose to 80° and a bit of ventilation was required. Four pans of crocuses and five of tulips were brought to flower and carried down to the house to brighten the plant window.

In their place we set out 35 seedling lettuce, and various seed flats and seed pans. Among the latter were two flats of perennials that had been freezing in an open frame kept filled with snow. A month of this—with the temperature sometimes as low as 3°—and the action of the snow water gave those seeds an extra boost that they soon showed when brought into this gentle heat of the electric frame.

Yes, we insulated the frame with two thicknesses of building insulation quilt tucked between the concrete wall of the frame itself and a protective wood box built around it. Mats covered the glass on extremely cold nights. When the pans and flats showed signs of drying out we watered them with lukewarm water brought up from the house.

Curious bulbs

After we made up the usual order for Summer bulbs—the glads, tuberoses, tuberous begonias, cape hyacinths, ismenes, tigridias, together with some anemones and ranunculus to plant immediately in the cold frame, then we began listing curious bulbs.

It is all very entertaining to read about plants but there's only one way to know them—grow them. So then, against that day when we can spare some room in the greenhouse next Fall, we hope to investigate: the Australian sword lily, *Anigozanthos florida*, which has woolly red flowers; the blue-flowered aristea; the cypellas, which hail from South America and bear yellow or blue flowers on their plaited iris-like foliage; the South African dieramas, which grow from corms like glads and bear drooping white and lavender flowers; the eucomis, hailing from South Africa and bearing greenish white flowers above brown-spotted foliage. Our curiosity was piqued, too, by the ginger lily, hedychium, with ornamental leaves and fragrant flowers, and the Mexican sprekelia, or Jacobean lily, which is grown as an amaryllis (and often sold as *A. formosissima*) to produce its bright red flowers. Then, if there is space, we'll tuck in a couple of pots of the pink calla lily—*Calla rehmanni*.

In the same catalog, for this Summer's growth in pots, we encountered a yellow spider lily, *Hemerocallis festalis*. And, speaking of growing Summer-blooming bulbs in pots and tubs, have you ever tried regal lilies that way? They make a superb terrace and porch decoration. We tucked some Jersey Gem violas around their feet.

The new delphiniums

There's no resisting the modern delphiniums. From the West Coast come superb strains raised from hai pollinated seed and from the East well comes a race in various tints signed to grow no more than five fe high and to give perfect stalks bloom. These latter also come in nam varieties.

We only hope that those who rai these new strains will give them a fa break. First, don't plant them whe other delphiniums have grown, esp cially if any of those former tenants the land succumbed to crown rot. Se ond, give them plenty of room. Crow ing the delphiniums into a borde where air circulation is cut off masses of phlox or drifts of uprisi heleniums, is scarcely conducive to pe fection of growth or general goo health. Often in such crowded circu stances disease may get well install before we notice it. By that time it usually too late to do very much. Crow annuals if you like, but give perennia in the border, delphiniums especiall plenty of elbow room.

Seed sowing

From the first of April on, seed-sow ing becomes almost frantic. Consid the hardy annuals that can go into th soil outdoors. These include alyssur *Anchusa capensis*, argemone, caley dula, calliopsis, candytuft, *Centaure cyanus*, *Centaurea imperialis*, annu chrysanthemum, clarkia, cynoglossun dianthus, eschscholtzia, euphorbia, fou o'clocks, godetia, gypsophila, helia thus; larkspur, lavatera, linaria, linun lupinus, mignonette, morning glor nasturtium, nigella, phacelia, annua poppies, portulaca, scabiosa and swee peas.

By the middle of the month, eithe outdoors or in the protection of a glas capped frame go the half-hardy an nuals. They are represented by age atum, amaranthus, anagallis, arctotis brachycome, cleome, cockscomb, cos mos, dahlia, dimorphotheca, gaillardia helichrysum, kochia, marigold, neme sia, petunia, phlox, portulaca, salpi glossis, thunbergia, tithonia, torenia ursinia, venidium, vinca and zinnia.

These frames, by the way, should b well aired on warmish days.

Notes on sweet peas

Even if it causes you a journey int the woods to find it, get brush for you sweet peas and garden peas. Lacking that, use strings on wooden supports Chicken wire and other metal supports get so hot that the young tender vines are often injured.

Sweet peas like their roots cool and damp. Keep them well watered and mulch with lawn clippings or peat moss. About the time hot weather comes and this mulch is applied, keep an eye open for those two pests—red spider and mildew. Go at the red spider by putting a strong force of water on the under side of the leaves; also the specific for mildew—dusting sulphur—will knock them out. From May 15th on it should be used every ten days.

Finally, remember that sweet peas have to be picked if you wish—and who doesn't?—a long season of flowering.

Did you ever try this? Make a tripod of three bamboo canes lashed together and placed in the back line of the border. Set sweet pea plants at the base and train up to make a flowering cone.

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WILD ROSES FOR YOUR GARDEN

(Continued from page 75)

era, the best-looking of the *rugosa* roses, Blanc Double de Coubert, a sport of *Rosa rugosa* var. *alba*, is in bloom. The double white flowers contrast with the lustrous green of the foliage. In the Autumn the leaves turn yellow, charming with the orange hips.

The flowers on the type *rugosa* are the color of American Beauty Roses, red with a bluish tone, formerly popular, but no longer pleasing to our taste. Twenty hybrids and varieties of *rugosa* are listed in the catalogue of the rose specialist. They come in white and yellow, all tones of red and pink. The *rugosa* flowers all Summer and is the hardiest of all Chinese wild roses. It can withstand salt spray and consequently is ideal for gardens along the sea. The Autumn coloring is particularly good when the shrubs have a western exposure.

White-flowered roses

Among the wild roses with white flowers, two are outstanding, *Rosa omeiensis* and *Rosa spinossisima* var. *altaica*. The branches of *Rosa omeiensis* are somewhat horizontal and the flowers are unique among roses because they generally have four instead of five petals and four sepals. The blossoms have short pedicels and consequently appear to lie flat on the branches among the tiny fern-like leaves. When the flowers turn into hips, they too hold the same position.

All during July and August the young branches are a brilliant red, with large, fire-red woody spines. Between the large spines are thin prickles, red too. In the sunlight the spines appear to be translucent. They are flat and curved like the horse-shoe arch of Mohammedan architecture, with the point at the center forming the tip of the prickle. Late in the Fall the branches become dark red, the spines are ocher and the prickles too have darkened. The ocher seems to be a transition between the scarlet of youth and the silveriness of the third year, when the branches are a pewter-color.

A native of Siberia, *Rosa spinossisina* var. *altaica*, as would be expected, is vigorous. The red-brown branches curve outward from the ground and are clothed with fine needle-like prickles of unequal lengths. The leaves are sparsely toothed and have little red prickles along the central rib. The single, ivory-colored flowers with pale yellow stamens are over two inches across and are exquisite. They are carried on long, smooth pedicels which grow from the tips of short little branches, and these branches are all along the canes. The nodding hips following the creamy flowers are a surprise, for they are so dark they look black. Actually they are a dark maroon, with purple dots on them. They are shaped something like tomatoes only that they narrow into dark stalks. In September, when the foliage turns brown-green it blends with the darkly-colored hips.

From a distance the foliage of *Rosa rubrifolia* appears to be all crimson; when the leaves are examined close up, however, it can be seen they are green and shot through with red. *Rosa rubrifolia* thrives in sun or partial shade. In rainy seasons it would seem that Nature, in creating the color of the flowers, had failed for once to provide an impeccable combination. They seem too deep a pink and the hips too yellow a red to harmonize with the hues of the leaves and the crimson of the branches. But in dry seasons the flowers are paler and combine well with the foliage.

The large leaves of *Rosa* X "*morica*", a hybrid of *Rosa canina*, possibly with *Rosa spinossisima*, are decidedly blue-green, and in the Autumn the blue comes out strongly in the canes, which turn purple. The blossoms of *Rosa* X "*morica*" have ten rose-colored petals; hips are shaped like pomegranates.

Still another hue, a silvery blue-green, appears in the oval leaves of *Rosa beggeriana*, a bush with clusters of white flowers an inch or slightly more across, followed by almost round red fruits which ripen to dark purple.

The pendulous fruits of *Rosa pendulina* are its handsomest feature. They are cylindrically shaped, colored orange, and measure one inch, although the sepals adhering make them look longer. The flowers are an off shade of red, but when they have faded and the petals fallen the shrub is attractive because the branches arch gracefully and are clothed with well-shaped elliptical leaves, wider at tip than base.

Good soil-binders

Many of the native roses have lovely flowers, brilliant fruits and colorful Autumn foliage. But most of them are so rampant and sucker so freely they soon cover the ground with a thicket of canes. In semi-wild situations they are attractive and bring color and fragrance. They are excellent plants for soil binders.

A native rose with rose-scented blossoms is *Rosa carolina*. The glossy brown canes three feet high are marked with oval patches where the straight prickles grow. The leaflets, five to seven, are small, smooth and with finely serrate margins. The single, pale pink flowers are born in terminal clusters of three and measure a little over an inch across. When the hips ripen they resemble miniature apples and even have little white dots speckled over their surfaces, but they are more orange than scarlet.

Rosa blanda (mild) and *Rosa virginiana*, both indigenous, are similar to *carolina* and are attractive. The white blossoms of *Rosa virginiana* var. *alba* are carried on red branches and the hips are vase shaped. In Winter the canes, without thorns, turn a brilliant magenta over carmine, a brighter hue even than the red twigs of bloodtwig, *Cornus sanguinea*, so frequently grown for its Winter coloring.

The last species to bloom, coming in late June or early July, is the native prairie rose, *Rosa setigera*. The plant is sprawly with supine branches, but handsome when allowed to trail over the gray rocks. The leaflets are in threes, toothed, and have reddish stalks. The pale pink blossoms are scentless and born in sparse clusters. They measure one and a half to two inches across, and have entire petals.

When the wild roses are selected with care, they flower from May into July, and bring color, and interesting shapes into the garden all through the year.

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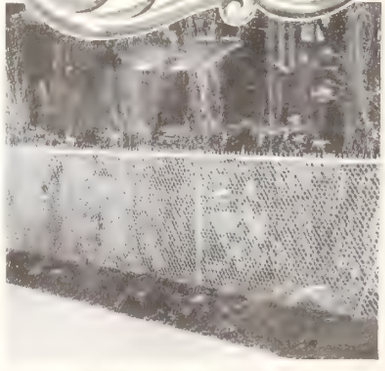
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PLANTING A ROCK WALL

(Continued from page 87)

three parts sand, and five parts broken stone or slag. A good cement mortar mixture for general use for a wet wall is made of one part cement and two parts sand.

The width of the base of a wall that is to be over three feet high should be equal to the thickness of the wall plus from one third to one half the height of the wall. The wall itself must also be made with a batter to strengthen the structure and to make it more retentive of soil. The amount of batter required depends upon the strain the wall is to bear. Frequently a batter of one inch to the foot will be satisfactory for the front part of the wall, and the back part may require two or three inches to the foot, or vice versa.

Placing stones

In placing the stones, the front part should point slightly upwards and the back part slightly downwards further to insure against loss of soil by washing out; this is also applicable to a rockery on a slope. In all forms of rock gardening, stones of irregular sizes are preferable, and they should be so placed as to allow the strata to run in a horizontal direction. When the first course of stone is laid for the wall, all the crevices should be tightly packed in with soil, and spaces left at irregular intervals between the stones at the joints to provide homes for the plants.

A layer of earth should be spread over the stones and well firmed. Although the plants can be tucked into place upon the completion of the structure, the ideal time to do this task is during the building of the wall, as the roots can then be spread out in their natural position before the next course of stone is set into place. The same procedure continues until the wall is finished and ready for the final touch of the coping. Care must be taken to break the joints as each course is laid, by placing stones to extend across the joints of the preceding course.

The plant kingdom offers a host of lovely varieties from which to make a selection for the rockery. In fact their blooms provide color throughout the growing season. Upon the approach of the warmer days these stone dwellers are fairly bursting to acclaim Spring.

Arabis alpina, Alyssum saxatile compactum, Iris cyanea and *I. lutea* are among the first to appear, as well as *Phlox subulata* which contributes several varieties to the planting. Of these G. F. Wilson, Apple Blossom, and Vivid are some of the best choices to make.

These are quickly followed by *Myosotis palustris* and *Veronica rupestris* Pale Blue. The pink shades of *Saponaria ocymoides, Dianthus caesius,* and *Armeria maritima* combine attractively with these plants, and the variety of colors provided by *Aubrietia hybrida* add further interest. In this group *Phlox divaricata* also gives much charm, and the white flowers of *Cerastium tomentosum* set off other plants.

Variety of colors

In rapid succession follow helianthemum hybrids, *Dianthus deltoides, Heuchera sanguinea,* and the soft lilac of *Nepeta mussini.* The campanulas may also be represented at this time by *C. rotundifolia, C. garganica,* and *C. muralis. Iris cristata* and *I. tectorum* supply a contrast in their habit of growth. Again a touch of white may be used to advantage by planting *Iberis sempervirens, Arenaria montana,* and *Gypsophila repens.*

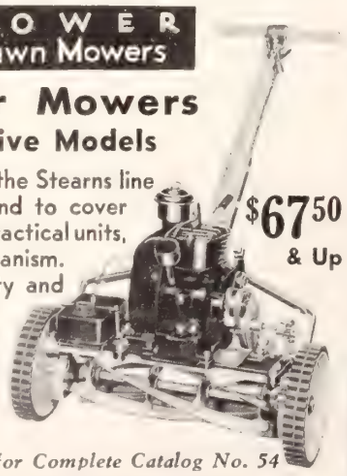
When the Summer is well under way *Campanula carpatica* and *C. pusilla* come into bloom, and the small white bells of *Funkia minima* also make their appearance. A later comer is *Plumbago larpentae,* and toward the end of the season the dwarf asters may be enjoyed.

For the wet wall clematis provides a number of colorful strains. *C. montana rubens, C. ramona, C. henryi,* and *C. jackmani* are special favorites. Another excellent choice for this purpose is rose vines; some of these that are well adapted for such use are Thelma, Bonfire, Electra, and Francois Guillot. If the wall is quite low in height a few of the trailing rock plants will give an adequate amount of color when planted immediately back of the wall, as for example *Saponaria ocymoides, Gypsophila repens, Cerastium tomentosum,* and *Phlox subulata.*

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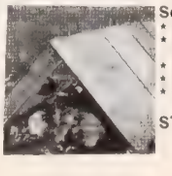
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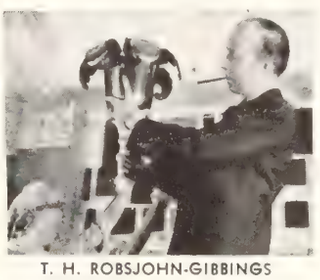
(Continued from page 67)

are hand-woven materials designed and executed by Dorothy Liebes. All are richly textured, the colors high-keyed, fresh and Spring-like.

The swag is Venetian red raw silk woven through with four-inch loops in offset block design. Below this, another swag of white, petunia pink and black nubby cotton and rayon. Left to right: pink sateen weave with big red rose in spun silk; chartreuse cotton, two-way loop design; Kelly green wool with black chevron edge; vertical fringe cotton in tangerine and yellow. The heart-shaped chair, in muslin, is Lord & Taylor's.

Classic modernist

Mr. Robsjohn-Gibbings, whose decoration for Mr. and Mrs. B. T. Gale is shown on page 32, is a native of London, and studied architecture in Paris and Rome. Before establishing his own firm, he was associated in London with Rufus, Ltd., of Bond Street and in New York with the late Charles Duveen.



T. H. ROBSJOHN-GIBBINGS

It is Mr. Robsjohn-Gibbings' theory of interior design that it is in the great aristocratic tradition to build a new house and furnish it with furniture made specially to order for the house, and that when American houses are created in this manner, it is inevitable that finally an American style of architecture and furniture will evolve.

He has worked in New York, Philadelphia, Palm Beach, Houston, Dallas, Los Angeles, San Francisco and as far west as Hawaii.

Architect-connoisseur



SAMUEL A. MARX

Samuel A. Marx, whose house is shown on page 34, was born in Natchez, Mississippi, in 1885. In 1900 he attended the Phillips Exeter Academy at Exeter, New Hampshire. In 1903 he entered the Department of Architecture of the Massachusetts Institute of Technology from which he received a Bachelor of Arts Degree in 1907. His patron while there was the great teacher, Desire Despradelle. He attended the Ateliers Chifflot and Duquesne at the Ecole Beaux Arts during the years 1907, 1908 and 1909, the Summers of which he traveled extensively in Spain, Italy, France, England, etc.

After a short stay in Boston, he came to Chicago and was a draftsman for six months with the firm of Shepley, Rutan and Coolidge. Working nights, he succeeded in winning a national competition for the Delgado Museum of Art in New Orleans. With this building as a start, he has practised architecture ever since under his own name.

The character of his practice has been largely residential; also, buildings of a special character. The greater part of his practice has centered in the Middle West, but has extended from coast to coast and from St. Paul to New Orleans. One of the more interesting projects designed by his office recently is the May-Wilshire Department Store, Los Angeles, California.

Mr. Marx's two associates, Noel L. Flint and Charles W. Schonne, have both been associated with him for over fifteen years.

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The Garden Mart appears on page 86 of this section

MISSOURI FAMILY ALBUM

(Continued from page 49)

tached and beyond were the slave quarters, for Jim Robnett had sixteen slaves to work his seventy-acre farm.

It is a strange plan, neither formal Southern nor practical New England, and yet strongly influenced by both. Today it seems curious that only two closets were planned in the entire house, the one by the fireplace, and a low one in the Little Hall under the stairs, but of course all the upstairs bedrooms had great wardrobes.

One hot July day in the Summer of 1861 grandmother, who was Maggie, next older than Eddie (since little Willie had died of scarlet fever), was playing with her dolls down below the End Door where they had built a playhouse, a framework of boards all covered over with leaves. Several of the children were there. Suddenly there was a rattle, a spattering among the leaves. They looked up and one of the boys said, "Bullets!" They all ran madly for the house. Jim Robnett bundled the children into a big surrey and drove them out west of town to visit in the country for the rest of that day. On their return in the evening they found bullet holes in all the freshly laundered sheets and blankets that were hanging on the clothesline back of the house.

These shots were from the battle of Overton Run, the only local effort of the Civil War, a battle in which, as one old man has reported it, one man was killed and seventy-nine scared to death! When it was learned that a detachment of Union troops was to march on Fulton from Jefferson City, the state capital twenty-five miles away, a group of Southern sympathizers decided to ambush them. They lay in wait out by the Overton place where the road from Jefferson City ran through a heavy woods. The men were hidden on both sides of the road and ordered to hold their fire until the troops were in line with them. Instead, at the first sight of the enemy, one man lost his head, ran into the middle of the road, and fired at the oncoming column of men. He was immediately killed. Of course this discovered the ambuscade and the soldiers took cover. After a skirmish the Rebels dispersed and the Union troops marched on into town.

During the Civil War Union soldiers were encamped across the road from the house in the Fair Grounds (pronounced rapidly as one word) which now had come to supplant the little cabin and the saw mill. One morning hot-headed Uncle Jim, one of James Robnett's sons, was riding out from town. At the corner of the Fair Grounds a guard of soldiers stopped him saying, "All right, you young rebel, let's hear

(Continued on page 93)



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MISSOURI FAMILY ALBUM

(Continued from page 92)

you give three cheers for Abe Lincoln!" And they did not let him pass until he had done so. Once past, however, and having turned the corner, he stood up in his stirrups, waved his hat, and shouted, "Hurrah for Jeff Davis!" Bullets whistled all around him as he whipped up his horse. He galloped up the road, past the house and out of sight, and returned in a roundabout way several hours later to face the upbraidings of his family.

About Jesse James

That Summer, one morning very early, before it was quite light, there was a knocking at the back door. Jim Robnett got up to see who it was, and a strange young man told him that he had been traveling all night and would like to rest there for the day. He was taken up the back way and given the little bedroom at the top of the stairs.

About noon the Union captain came up with some soldiers who surrounded the house while he went in to take dinner. He had come to tell Jim Robnett that he was taking his slaves and teams and wagons to haul provisions up from St. Aubert Landing down on the Missouri River. Upstairs the stranger awoke and looked out. Seeing the soldiers he was alarmed and decided to escape through the back window over the kitchen roof. Aunt Mollie rushed up the back stairs just in time to grab him by the collar and yank him back.

"They have not come for you," she cried in a heavy whisper. "They don't know you are here. If you go out there you'll get shot, and then they will kill father and burn the house!" So she pleaded and commanded and made Jesse James go back to bed, and they hid him until the soldiers had gone. He told Aunt Mollie who he was, and that he and another man had stolen some ammunition. After dark he got on his horse and rode away to join Price's army in the South. Sarah Ann Robnett had been born a James, of Jesse's clan, and he may well have known that he was stopping with cousins.

Keeping "open house" really meant what it said in those days. Not only was a large family housed here, and passing travelers, but students also came here to live while attending Westminster College, which stood on the big hill across the creek. One day in the late sixties Uncle Tom Nesbit drove up to the big stone stile, hitched his horse, and brought in a thin, auburn-haired young man whom he introduced as Howard Payne, adding that he had come up here from St. Louis to go to school. The Robnetts took him in, and he was given a small room upstairs, later known as the Gun Room.

Aunt Mollie then was pale-faced and erect, with crackling brown eyes and cascades of dark curls. She was as vivacious as she was prim, and Howard fell in love with her. "No, Howard," she replied to his proposal, "I am too old for you." (She was then probably twenty-five!) "But I'll raise sister Maggie to be your wife." And so she did, and Howard went away for a few years and returned to find Maggie fully grown, soft-eyed and tender.

Howard and Maggie

While Howard was away Jim Robnett died, leaving the house to his seven children. Howard bought out the other heirs and gave Maggie her own home for a wedding present. They were married in 1874 and went to St. Louis on a wedding trip. Here photographs were taken—tintypes—and an artist made large portraits from them in pastels. Here also they bought their new furniture with which to set up housekeeping, two heavy, black-walnut, Victorian "suites". There were a round-topped extension table and a high-backed sideboard rich with carving, for the dining room, and for the bedroom a marble-topped commode and dresser and a bed with a tall flat headboard surmounted by still more fruit and scrolls. These pieces were shipped by steamboat to St. Aubert Landing, whence they were hauled sixteen miles in wagons, to be installed in the house to take the place of the six-legged, dropleaf table and the big maple low-poster.

The other children had all married and moved away, and Aunt Mollie alone remained to share the house with the newlyweds. As soon as Maggie's babies were born to her downstairs in the big

(Continued on page 94)



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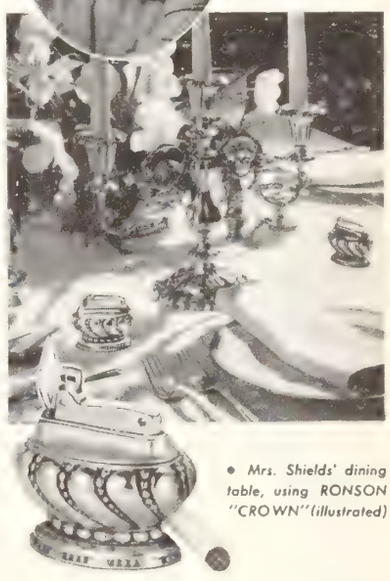
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MISSOURI FAMILY ALBUM

(Continued from page 93)

black-walnut bed they were carried upstairs to Aunt Mollie, who rocked their cradles and brought them up sharply, as she had Maggie before and all the others, in the way she thought they should go. A prim and fierce old maid, she was still the life and backbone of her family.

In the 80's Howard Payne, who was my grandfather, built the porch on the south front of the house. It is of carpentered lacework in the style of the times, but along Classic lines that harmonize with the simplicity of the house itself. Four columns support a one-story porch, and a fretwork railing encloses the upper deck. The door above was referred to as the "portico door".

Weather in the wilderness is always a performance to watch, and one Summer afternoon while Grandfather was watching the approach of a thunder storm from the shelter of his new porch, a cyclone rolled down from the West over Bob Hopkins' hill. It passed by in front of the house barely two hundred yards away. Roaring across the Fair Grounds it struck the cliff back of Westminster College, glanced off, moved up the creek and over the hill to the northeast, where it left a row of demolished negro cabins in its wake. One old negro Mammy, seeing it coming, grabbed her children and crouched behind a big chest of drawers. The roof and sides of her cabin and all else within were spirited away, leaving her prostrate but unscathed, her little ones clutched tightly, behind the chest of drawers.

This scare inspired Grandfather to build the cyclone cellar just off the kitchen porch. For some curious reason two rooms of an original basement under the west end of the house were filled with the excavation for the new, detached cellar, the front of which was faced with large, smooth stones inscribed with name and date. My father has since built the little white cellar-house over the entrance.

Indoors, changes have been made from time to time which have not altered the original character of the house. It was not until Grandmother's only daughter Nellie was given a piano that it occurred to any one to cut a door between the North Room and the parlor to make the latter more accessib Incidentally, there was no other way get the piano into the parlor, the d from the Long Hall being too narr More recently a section of wall h been removed between the North Ro and the old dining room on the sou This allows for the spaciousness of vista indoors as well as out. Dining r is opposite the fireplace in the livi room, and the South Room has be made into a music room.

Just as cities often grow in a dir tion opposite to that which was plann for them, so in this house life h moved away from the End Door, n so remote, to the opposite side whe every one gathers now in the Lit Room or on the cool porch beyond. T walls of the Little Room are cover with Dad's collection of Currier a Ives. The long train of slave quarte opening off the Little Room have d appeared and a modern kitchen and wistaria-covered porch remain.

Throughout, the house is furnish with old family pieces or with antiqu discovered in the locality. Mother a ways liked antiques and from her e trance into the family in the early nin teen hundreds she began to retrie lovely old things that had been re gated to the attic and reinstate them the house. When this source was e hausted she began to collect in earne and she has found much pleasure an excitement tracking down old furnitu and glass throughout the countrysid Dad was easily interested in collecti and proved himself invaluable becau of his vast speaking acquaintance whi includes everyone in Callaway Count Some of their best pieces they have r finished themselves, first removing t old varnish and then restoring th warm glow of the old wood with para fin oil.

The old ladderback chair by the fir place in the living room belonged t Uncle Tom Nesbit. China dogs, whi pets and a wonderful spotted Dalma tian stand here and there about th house. Lusterware and old glass glo from the corner-cupboard. Of especia interest is Dad's fine collection of In dian axes and arrowheads and anothe of old guns. "That's a fine old fetloc you have over the door," a lady visito remarked recently.

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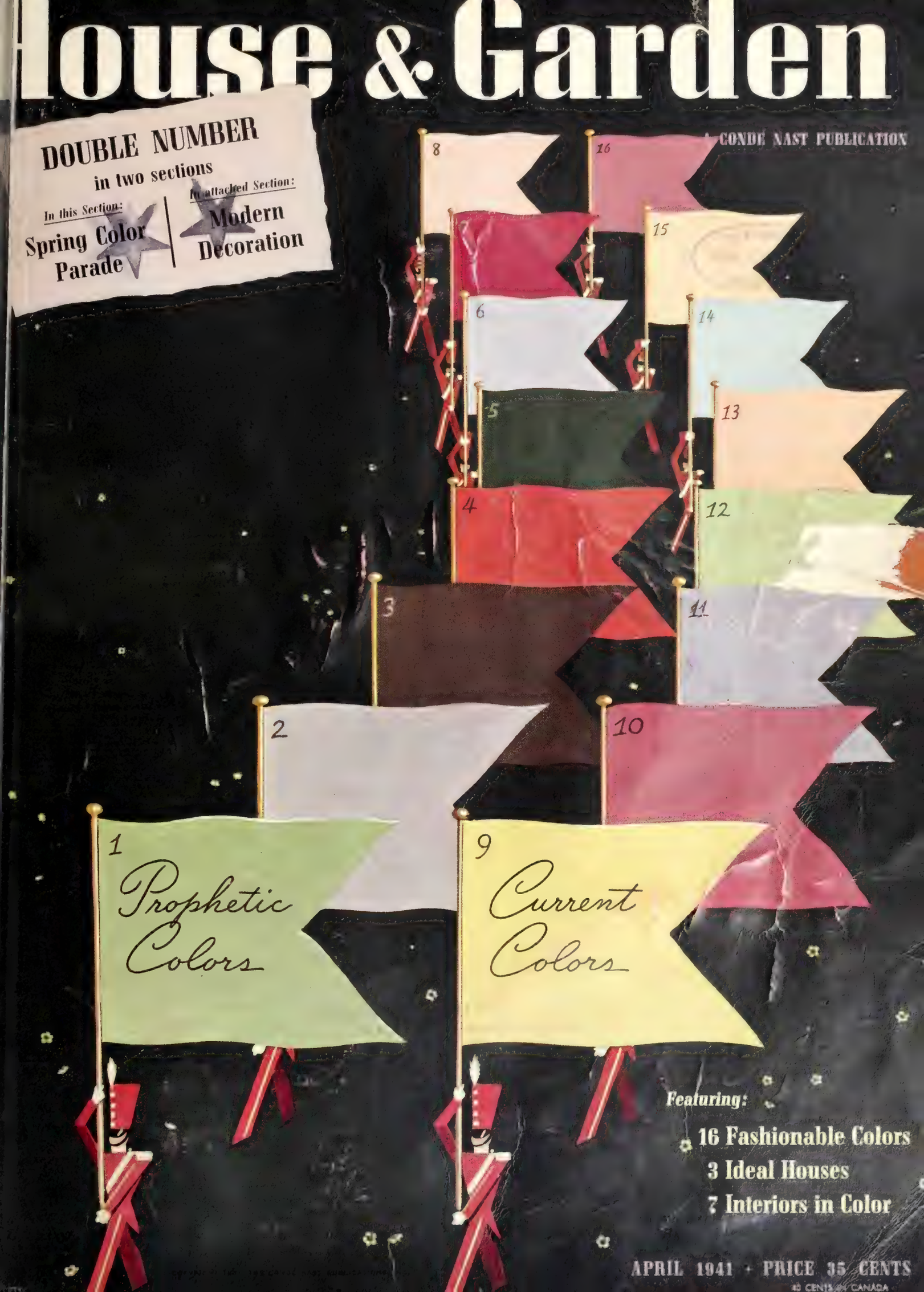
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HOUSE & GARDEN is published monthly by The Condé Nast Publications, Inc., Boston Post Road, Greenwich, Connecticut. Entered as second class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription $3.00 a year in U. S. A. Vol. No. 79, No.

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No. 571 Regency Sofa with bullion fringe base.

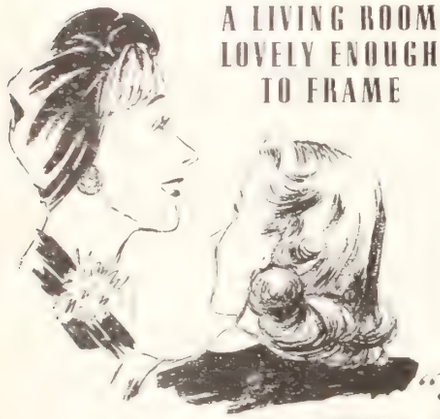
No. 3737½ Regency Barrel chair. Solid Mahogany. Down cushion.

No. 3750 Regency Lounge chair. Delicately hand carved mahogany base. Caster base.

THE Pullman DECORATOR'S Regency Group

for

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"Picture your Living Room with **THIS** *Furniture . . ."*

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Georgian Rose, a distinguished addition to the famous sterling patterns by Reed & Barton, blends the beauty of nature with a rich ancestral dignity. Some of the other appealing designs are shown here, and your jeweler has still more examples of Reed & Barton's unsurpassed craftsmanship.

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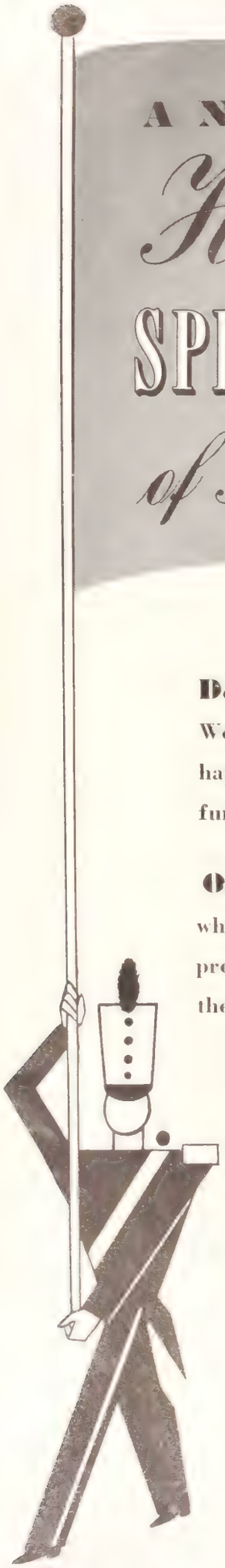
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☐ *I would like folders on patterns written in below.*
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HG-4-41



AN INVITATION TO

House & Garden's SPRING COLOR PARADE

of Ideal Homefurnishings

Do you want to buy homefurnishings as easily and as confidently as you do your clothes? Wouldn't you like to feel that each item selected for your home was in faultless taste? Perhaps you've searched for some decorating authority to guide you. Now you need look no further. HOUSE & GARDEN does the whole job for you right in this issue.

Our editors have selected the furniture, fabrics, floorcoverings, accessories and backgrounds which make decorating news for Spring 1941. They've chosen the 16 colors, 8 current and 8 prophetic, which are top-flight fashion right now—and for the coming months. You'll find them combined expertly, on the following pages, in 19 smart rooms designed specially for you.

And it's easy to get these important new styles and colors. Each of the 121 stores listed below carries a representative selection of these Ideal Homefurnishings. Visit the store mentioned for your city, or write to the one nearest you.

These stores are Official Headquarters for the Spring Color Parade of Ideal Homefurnishings

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WILKES-BARRE
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For your guidance, HOUSE & GARDEN, which accepts only quality products in its pages, has given to its qualified advertisers the privilege of identifying their products with HOUSE & GARDEN'S Merchandise of Merit Seal shown at the left. You will find this seal or tag on quality merchandise in the home-furnishings departments of leading retail stores throughout the country.

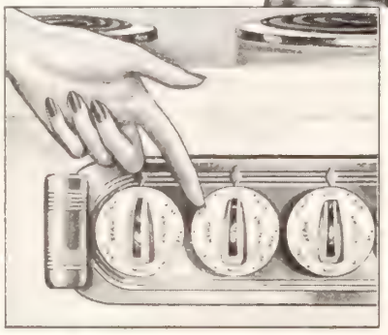
Mr. Mills, the milkman, was *so* morose...

1. Poor Mr. Mills! He was unhappy because his wife was unhappy. And she was unhappy because her range was so old, so inefficient, so undependable. So, I brought him into the kitchen and showed him my lovely new UNIVERSAL Electric Range.

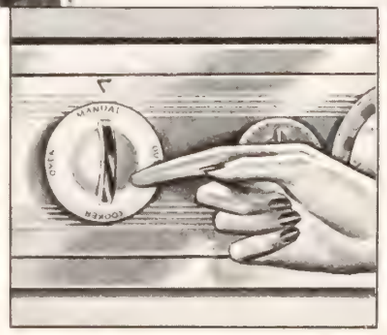




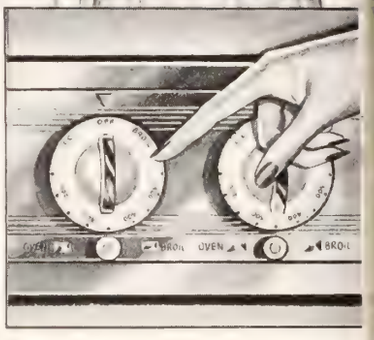
2. First, I explained the simplicity of this new UNIVERSAL "Precision Cooking" . . . showed him the UNIVERSAL Superheat Units, those speedy, flattened coils that give greater surface contact. They're marvelously fast, and being fast, they're economical. *That* interested Mr. Mills!



3. Then the Mult-I-Heat Controls with Signalite Indicators that give you 101 different surface heats from "simmer" to "high", and tell you when the current is on. I told him how this flexibility would enable Mrs. Mills to get more exact results and that this, too, cuts current costs.



4. Next, the Select-A-Trol that lets you use the UNIVERSAL Timer Control with the oven, the convenience outlet or the economy cooker. Mr. Mills caught on right away; saw how it could be used to time roasts or baking, or even a complete meal in the economy cooker!



5. He was intrigued by the Magic Eye Oven Control, that new illuminated dial that shows you when the oven is on. It switches *automatically* from preheat to baking, and assures an even temperature in the UNIVERSAL Bake-Fast Oven. Mrs. Mills would sure like that, he said.



Tested and Approved 228 Good Housekeeping Institute GOOD HOUSEKEEPING MAGAZINE



6. "My, my! What won't they think of next!" murmured Mr. Mills when I explained the Serv-A-Drawer, that convenient, thermostatically controlled compartment that keeps foods at the correct serving temperatures long after they are cooked.



7. Imagine my surprise when, a month later, I found a delicious angel cake left with the milk. A note from Mrs. Mills said it had been baked in her new UNIVERSAL Electric Range, and thanked me for helping her get it!

And this is the range that made Mr. Mills happy because Mrs. Mills is happy. It's the new UNIVERSAL — the country's outstanding electric range! Ask your dealer to demonstrate it. Prices range from $99.50 to $259.50.

★ ★ ★

And be sure to see the companion to the range— UNIVERSAL'S new Electric Water Heater—dependable, modern, fully automatic!



THE TRADE MARK KNOWN IN EVERY HOME

UNIVERSAL



LANDERS, FRARY & CLARK ✡ New Britain, Conn.

—and the Glorious News travels on!

IE "UNITIZED-PROCESS" ENDS WALLPAPER GUESSWORK



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IN THIS SECTION

The first division of HOUSE & GARDEN'S Spring Color Parade of Ideal Homefurnishings is sixteen HOUSE & GARDEN colors. The Current platoon is colors in the fashion lineup this Spring—Santa Fé Sage, Portland Rose, Litchfield Blue, Salem Green, Augusta Peach, Tucson Turquoise, Sea Island Sand and Mojave Mauve. You'll note them in the smartest wallpapers, fabrics, floorcoverings and accessories this season.

Pointing toward the future is the Prophetic platoon—colors now appearing here and there in decoration and due for a sparkling crescendo this Fall. They include Louisville Green, Plymouth Gray, Bennington Brown, Monterey Tile, Natchez Green, Baltimore Blue, Charleston Crimson and Portsmouth Pink. Keep your eyes open for these rising hues.

Three Ideal Houses

On pages 12 to 25 we show you the sixteen HOUSE & GARDEN colors in action. We threaded them through three Ideal Houses, which we decorated in the three leading decorative periods for 1941—Colonial, Federal and Modern. For the furnishings we combed the market for the newest and best designs in furniture, fabrics, floorcoverings and accessories.

Ideal Homefurnishings

The rest of this section we devote to our Spring selections of Ideal Homefurnishings. Here you will find first an authoritative article on how to buy bedding. Then four pages picturing new table settings sprightly and colorful for Spring. Two pages of luxury for the bath, and three on new accessories—lamps, clocks, tables, complete the book.

●

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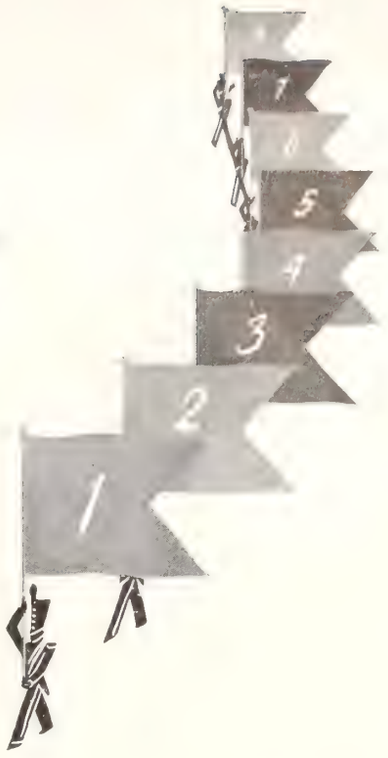


Federal living room

A simple formality marks this living room in our Federal Ideal House (see page 18), planned around Augusta Peach, with accents of brown, Monterey Tile, green and sand. Upholstered pieces, Pullman Couch's Federal group; mahogany tables, Ferguson Bros. Brown Nairn Sealex linoleum on floor, V' Soske rug. Architectural details, Katzenbach & Warren paper

Spring Color Parade

Presenting House & Garden's sixteen leading colors



ON THE cover of this section of HOUSE & GARDEN, our Spring Color Parade marches like an army with banners.

And on the pages that follow we have applied these new Spring colors to our three Ideal Houses—to our Federal Ideal House, the living room of which is shown on the page opposite, our Modern Ideal House (page 20) and to our Colonial Ideal House (page 15). The color scheme of each room has for a basic color one of the shades in the HOUSE & GARDEN Color Parade.

Every Spring, for several years now, we have peered into the spectrum and plucked forth our choices of the colors which we feel will dominate both the current decorative scene and those which loom on the horizon for Fall. At first, it was with trepidation and prayer that we launched our selections. But the success of our efforts, growing each year, and the enthusiasm with which they have been received, have encouraged us to greater confidence and deeper study of the situation.

In this issue we present two sets of HOUSE & GARDEN colors—one Current and one Prophetic. Like their name, the Current colors are those shades which you are likely to see this season in the smartest fabrics, wallpapers, floor-coverings and decorative color schemes. They are the shades which will please the eye of the fashion-wise this Spring.

Looking ahead, the Prophetic colors we have selected are those which are already appearing as accents and trial balloons in the work of the more original decorators; or they are colors which simply seem to us to be in the cards for next season.

It is fun and it is exciting, picking winners like this, and even more so to watch their course afterwards. But there is no magic about it and Lady Luck has nothing to do with it. The choices are based on a logical reasoning process and on a careful assembling of facts and observation of trends. Only once in a while does a hunch enter in. And then the hunch is never played unless the facts back it up.

In colors, to paraphrase Hamlet, there is nothing either good or bad but thinking makes it so. There is, however, a psychological factor, hard to define, which somehow makes a color pleasing this year and dull and hackneyed in another. But this seldom just happens. There is a logic, a flowing development towards the shades we accept in any one season. Colors have their style ancestors and will beget descendants. For instance, a color like the one we have called Mojave Mauve represents a deepening and tending towards the brown of last year's paler mauve. This tending towards brown is also logical in the face of the increasing popularity of brown noted in decoration this Spring.

On this page, at the right, we have analyzed our eight Prophetic colors, giving some guide to the logic of their choice. On the following page we do the same for our group of eight Current Colors.

For dramatic effect, as well as for their descriptive qualities, we have given each of our HOUSE & GARDEN colors a name expressive of the American scene. Louisville Green, for instance, is obviously the green of the Kentucky blue grass, or thereabouts; while Salem Green looks back to the soft gray-greens which turn up so often in the houses of the clipper ship owners. Our colors sometimes have historical and sometimes geographical names, but all are appropriately American and each ties up with a typical phase of American life.

Prophetic colors point toward the future

PROPHETIC COLOR PARADE. For these colors, look into the future. They already lurk on the horizon, and if you look you will see them here and there in some smart interior that arrests the attention. They are definitely colors to watch as they are tied up with the new trends afoot in decoration.

1. LOUISVILLE GREEN. A foliage color, brilliant, incisive. Is riding in on crest of tropical and California styles.

2. PLYMOUTH GRAY. Tremendously important in both modern and traditional decoration; keynote of the pale trend.

3. BENNINGTON BROWN. Real brown without a trace of red is back in smart circulation—with gray, peach, yellow greens.

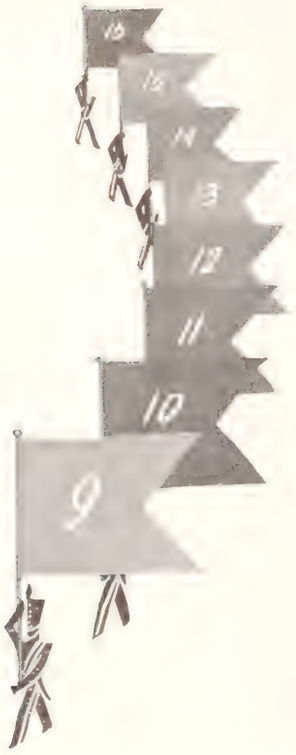
4. MONTEREY TILE. Another color born of tropic and California trends; belongs to the coral family, is difficult to use.

5. NATCHEZ GREEN. Smartest dark background color; also good with beige, gray, yellow greens, palest pinks, all periods.

6. BALTIMORE BLUE. Faintest of blues, almost a gray, lineal descendant of last year's ice blue and in the "pale" trend.

7. CHARLESTON CRIMSON. Newest reds abandon fire engine orangy hues, have a bluish cast; accents for traditional rooms.

8. PORTSMOUTH PINK. Paler than shell, flushed with bluish tinge, this subtle shade is the year's high in chichi.



Current colors are now on the scene

CURRENT COLOR PARADE. These are the eight smart shades which we pick as soundest style for Spring. They have already made their bows and are well on their way. They will appear in the chintzes and other fabrics for Spring, in the wallpapers and floor-coverings, and will freshen homes this Summer.

9. SANTA FÉ SAGE. Greenish yellow, taking place of chartreuse, and akin to the bronzy golds we have been seeing.

10. PORTLAND ROSE. Less "dusty" than recently, and with a bluish rather than orange cast, and medium dark.

11. LITCHFIELD BLUE. The popular medium blue leans to lavender, and pervades both modern and traditional décor.

12. SALEM GREEN. The favorite green this Spring is still soft and gentle, slightly yellow and medium gray.

13. AUGUSTA PEACH. Stronger and pinker than the peaches of other years, it has edged up on dusty pink in popularity.

14. TUCSON TURQUOISE. Lighter and less green than its predecessors; has been running near front in popular favor.

15. SEA ISLAND SAND. A climbing favorite for background color in both traditional and modern. Comes in rising brown orbit.

16. MOJAVE MAUVE. Last year's mauve gone towards brown rather than purple. Fairly dark, often replaces mulberry.

In compiling these groups of Current and Prophetic colors, we looked both backwards and forward. We reviewed the popular shades of last year and traced their careers in decoration during the past seasons. We made an exhaustive survey of the new shades making their appearance in the fabrics, wallpapers, floor coverings of the early market showings. We noted changes and developments in background shades, in accent colors. We reacted favorably to those shades and combinations which seemed fresh and pleasing; noted the ones that didn't. And the fruit of this research was the Current group.

The Prophetic group is a little different. We marshalled our material in the same manner as above, but we considered other factors. We considered the work of those bold souls who "try things out" in decoration, of the top flight decorators, the smart shops. We scanned the artistic horizons—the Modern Museum's Indian Art show, for instance—the colors popular in fashions and millinery. We talked to authorities, we interviewed the experts. We boiled it all down, testing our findings against our own predictions and surveying the whole field.

For this we gained the eight colors described on the preceding page. These eight are already with us as accents here and there in the decorative scheme of things. But we believe that by Fall their influence will be more widely felt. They fall roughly into two categories, the very dark and the ultra pale. Whereas the Current colors are all in the medium range, although stronger and less grayed than those in the popular ranks last year, the colors we predict for Fall tend towards the extremes. Subtle faded shades, almost without color, especially in textured materials, will appear frequently on the one hand. On the other there will be a growing use of dark, intense shades.

These two groups of colors we made the basis of the color schemes in our three HOUSE & GARDEN Ideal Houses, shown on the following pages. The houses, done in the three periods which dominate the style picture this year—Federal, American Colonial and Modern—illustrate how the various hues may be applied to both traditional and modern interiors.

Each room has for its basic color one of the HOUSE & GARDEN shades. Sometimes this color prevails over large surfaces; sometimes it prevails, although used sparingly, by reason of its dramatic position or intensity.

There are no hard and fast rules for the building of a color scheme. There is no commandment about the placing of the key color. It may be the floor, the walls, the furniture, or the accents. Strictly speaking there may be more than one key color, or none at all. But usually the key color is the one which, wherever placed, strikes the consciousness of the person coming into the room, and sets the atmosphere of the whole interior.

Color schemes for our 3 Ideal House

IN THE rooms which follow we have planned schemes ranging from virtual monotone, as in the case of the Federal library on page 18 where Salem Green is only relieved by touches of Sea Island Sand, to the multi-color effect of the Modern solarium (page 24) with its basic Tucson Turquoise set off by mulberry, sand, chartreuse and rose. We have planned schemes around two colors and white, as in the modern nursery (page 24); with one dominant; around three or even four colors, the subsidiary colors acting as orchestration for the basic HOUSE & GARDEN color.

By and large the lighter softer colors have been used for background shades and spread over large areas, while the intense or dark colors have been used as accents or in smaller areas. In the Modern house living room on page 20 Plymouth Gray suffused the entire room, relieved only by small areas of yellow green and coral. In the Modern dining room adjoining it the same gray pervades, emphasized the more by gray greens and yellow. In contrast to this handling is the Federal dining room whose key color is Bennington Brown. This color appears sparingly but strongly in carpet, striped brown and gold draperies and chair seats, and is echoed in the tan medallion wallpaper, making itself felt even in the face of the strong golds and yellow greens of the rest of the room.



Our Colonial Ideal House

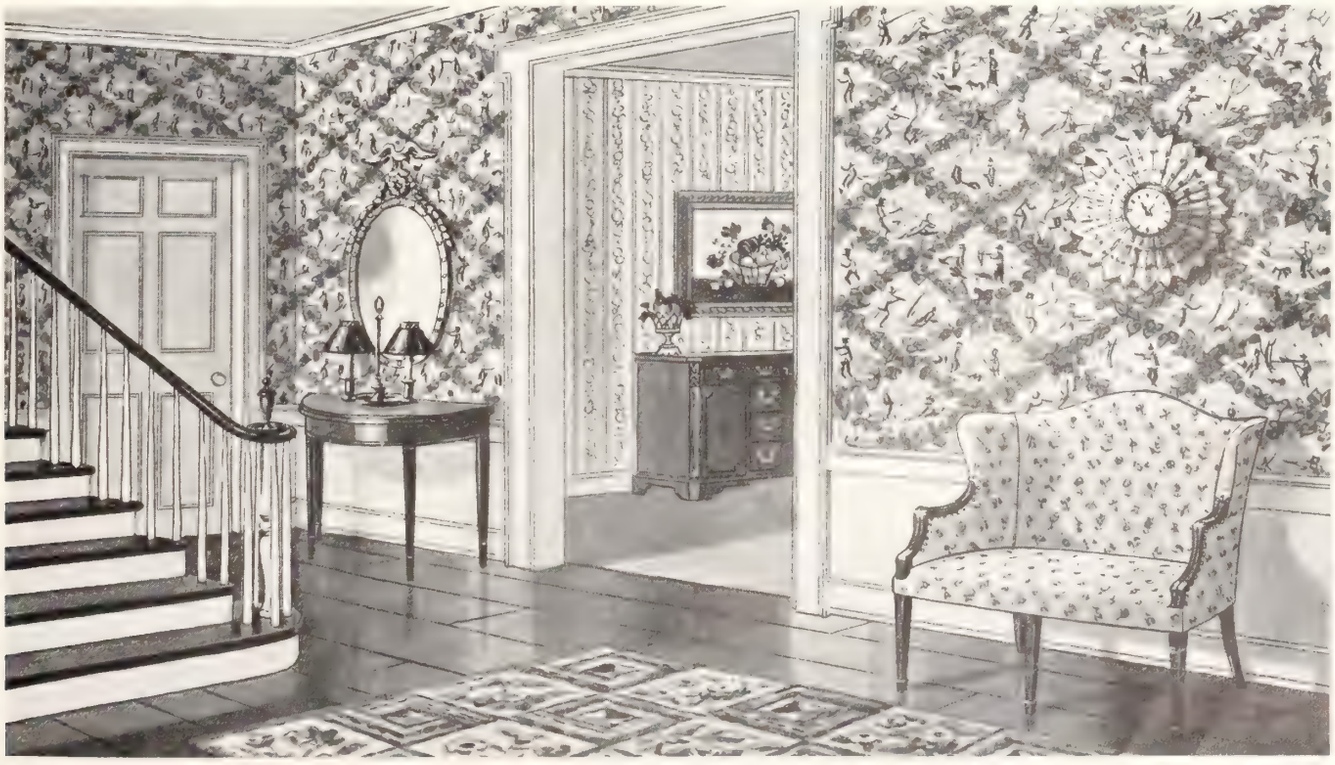


Restful but gay

Cream walls and a beige carpet, blocked out in squares like an old needlepoint pattern, key the living room and form a pleasant background for the dominant theme of soft Mojave Mauve. Fabrics echo both tones: Johnson & Faulkner's document print cretonne for the draperies and wing chair; Orinoka's damasks, striped for the window seat, plain for the couch. Furniture, Statton mahogany. Mantel, Edwin Jackson. Rug, Alexander Smith

KEY COLOR NO. 16

MOJAVE MAUVE



Wide and spacious

Sea Island Sand gives warmth and hospitality to the entrance hall of our Colonial house and acts as a counterfoil for the bold patterns and colors we wanted: Strahan's gay hunting paper in dull reds and greens above the painted sand dado; Stroheim & Romann's floral tapestry on the little Mueller love seat; and an old hooked-pattern rug by Olson. Mahogany console, Michigan Artcraft; mirror, Nurre; Tole lamps, here and above, H. Kashins

KEY COLOR NO. 15

SEA ISLAND SAND

Gay fabrics, colors—





Patriot's medley

For a taste of Colonial hospitality, we decided upon a mahogany dining room keyed to Charleston Crimson, a favorite tone of the day, with accents of dark blue and white. Asam's fruit-striped wallpaper establishes the tri-color; draperies are Cyrus Clark's blue chintz traced with white eagles; chair seats are crimson chenille, from Johnson & Faulkner. Furniture, Grand Rapids Chair Co. Blue broadloom, Alexander Smith. Side lights, Lightolier

KEY COLOR NO. 7 — CHARLESTON CRIMSON



Room for guests

The scheme of our guest room stems from the deep Natchez Green of the carpet, Bigelow-Sanford's Lokweave, background for draperies and spread of Desley's sateen trimmed in rose vine print, sister to print on chair. Roses bloom on a Nancy McClelland paper; Thorp's rose velvet on the stool. Table houses a Farnsworth radio below a Seth Thomas "Mansfield" clock. Furniture, Tomlinson. Gilt metal cornices, H. L. Judd

KEY COLOR NO. 5 — NATCHEZ GREEN

n our Colonial Ideal House



eminine retreat

The room set aside for the young daughter is a small one, and to capitalize upon this apparent drawback, we chose our patterns for an effect of cosy charm. Walls wear Birge's Baltimore Blue and beige floral paper, the Simmons couch a soft blue Goodall mohair of linen-like weave. Slipper chair, Custom & Modern, in Waverly's white blossom-decked Glo-sheen. Other furniture, Sikes maple. Cabin Crafts needlepoint rugs, Celanese curtains

KEY COLOR NO. 6 — BALTIMORE BLUE



or twin males

To please sturdy masculine tastes, we chose for the boys' room in our Colonial house a basic color scheme of Monterey Tile. This appears in the stripes of the Sanitas walls; from Standard Coated Products; in the copper and beige Skandia Klearflax rug; and in the Paroma spreads and draperies of cotton plaid in rust, beige and brown. All furniture, Baumritter maple. Lamps, Chase Brass & Copper. Plastic wall clock from Warren Telechron

KEY COLOR NO. 4 — MONTEREY TILE

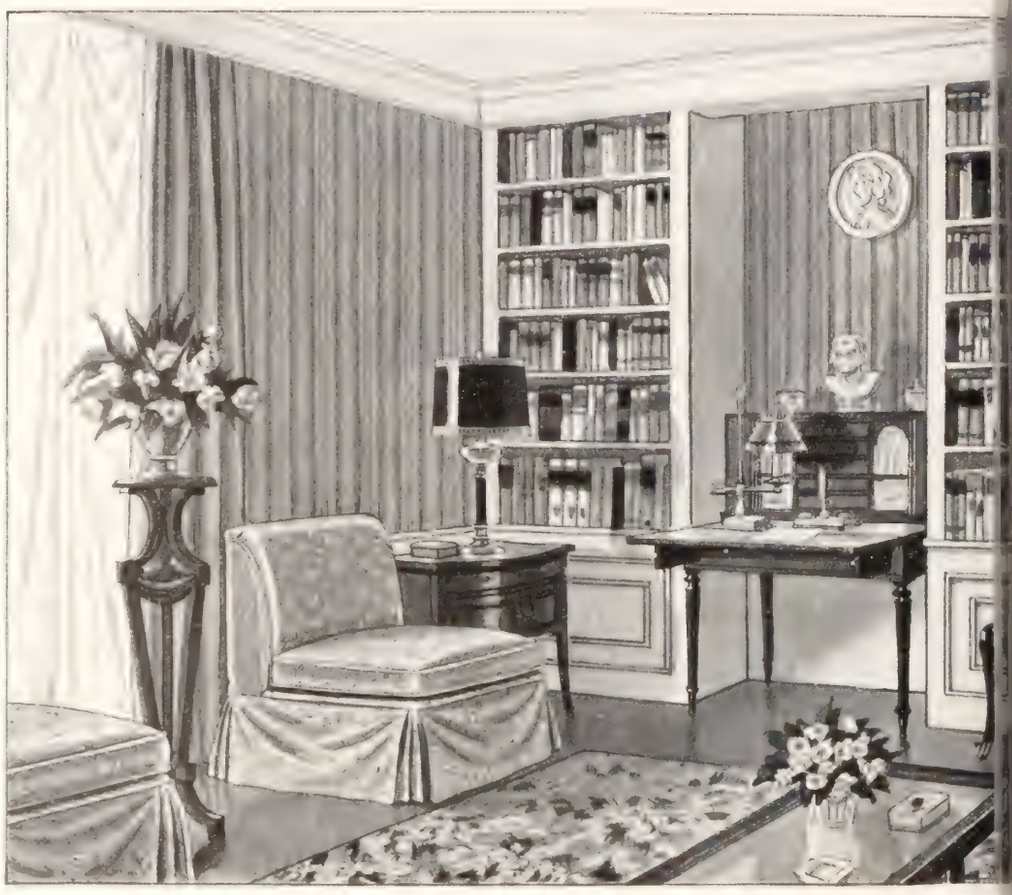
Our Federal interiors



KEY COLOR NO. 12

SALEM GREEN

Quiet library



RIGHT: The library in our Federal Ideal House we keyed to Salem Green to give it an air of quiet formality. All colors are soft and restful—the gray-green of the Armstrong linoleum floor; the green and beige striped wallpaper from Strahan; the Salem Green cotton damask upholstery with Federal motifs, from Orinoka Mills.

The pair of armless chairs which flank the window are part of a sectional group from Jamestown Royal; the two ends form love seat. Mahogany desk and tables are Imperial Furniture; pedestal, an antique from Wood & Hogan. At windows, white Celanese ninon, with Celanese taffeta draw curtains. Rug, gray-green Axminster, rose and rust floral; Bigelow-Sanford. Lamp, Mutual Sunset



KEY COLOR NO. 1

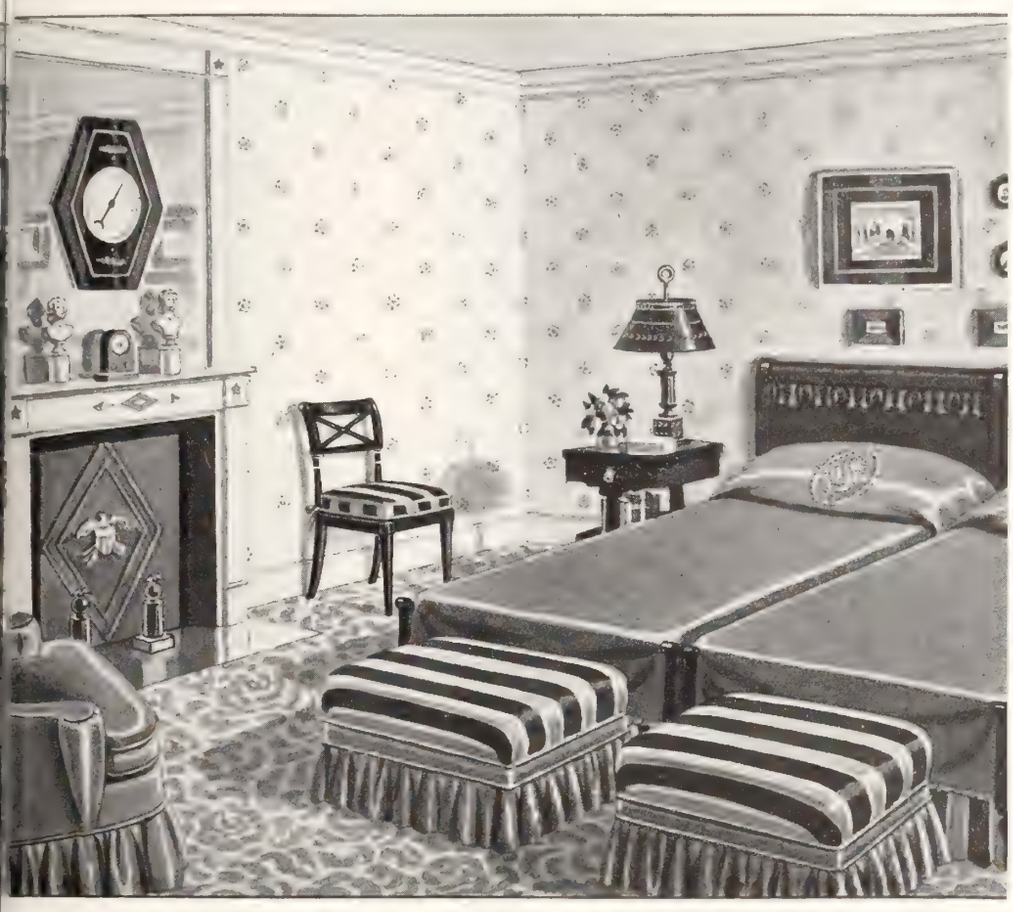
LOUISVILLE GREEN

For a young girl

LEFT: Also in green, although in a different mood, the daughter's bed-sitting-room is planned around HOUSE & GARDEN's Louisville Green. This color is a vivid accent on the tub chairs beside the card table against the gray-beige wall and Hardwick & Magee's Shaggyweave broadloom.

We covered one wall with Imperial's lime green paper with festoons of gray and white lace and accents of green and violet. The violet is repeated in the velvet chair seats and daybed cover. Bed is by Simmons; chairs, from Shearman, upholstered in Johnson & Faulkner's Federal damask; mahogany pieces, Union-National. Sheer curtains, Dupont "Organdure"; valance, gray velvet, fringe, Consolidated Trimmings

ombine comfort and elegance



KEY COLOR NO. 10

PORTLAND ROSE

Classic motifs

LEFT: Classic motifs adapted from the Regency distinguish the master bedroom whose key color is HOUSE & GARDEN's Portland Rose. This rich shade appears as accent in the brown, beige and rose striped dust skirt of the beds and the tops of the benches. In lighter shades of rose, embossed carpet from Firth, the satin of the bedspreads and slipper chair.

Trapunto quilting on the bedspreads repeats carving on headboards of the beds. These and other mahogany pieces are Beacon Hill's Allison group; slipper chair and ottomans, Michigan Seating. Fabrics, Stroheim & Romann; trim on spreads, Consolidated Trimming; white and gold medallion wallpaper, Bassett & Vollum; tôle lamp, Herman Kashins

KEY COLOR NO. 6

BALTIMORE BLUE

Formal and compact

RIGHT: The guest bedroom, whose key color is Baltimore Blue, although not a large room retains the formal effect of the rest of the house. A mirrored niche in which the chest of drawers stands gives the room an augmented spaciousness, and the dressing table between the beds solves the problem of a centered window and twin beds.

Walls are blue and white Wall-Tex, from Columbus Coated Fabrics; the carpet is Grosfeld House's blue-gray washed broadloom; mahogany furniture, from Sturges-Aulsbrook-Jones. Bedspreads are gray-blue taffeta, draperies of chartreuse moiré, both Cohn-Hall-Marx; gray and chartreuse velvet on bench, Cheney; glass curtains, Quaker's "shell" rayon lace. Lamps, Chase Brass



In our Modern Ideal House-



KEY COLOR NO. 2 — PLYMOUTH GRAY

Cool and sunny

Left: A picture window and southern exposure suggested cool Plymouth Gray as the basic color for the living room in our Modern Ideal House. The textured carpet is beige and gray Mohawk's Shuttlepoint; curved wall is in a silver and gray Unitized Wallpaper, indirectly lighted from above. Side walls, Wiggins' gray woven "Fabrik-o-na"; desk lamp, Mutual Sunset; other lamps, Froelich Leathercraft; Kensington accessories.

All furniture, Dunbar's New World amber mahogany. Yellow-green draperies, Howard & Schaffer's fringe weave; glass curtains, champagne Celanese ninon; nubby coral stripe on sofa, Johnson & Faulkner; gray-green texture on chairs, Hildreth & Dunlop.



KEY COLOR NO. 2 — PLYMOUTH GRAY

Repeating gray

Left: The same basic color, Plymouth Gray, keys the color scheme of the modern dining room opening off the living room above. The gray and beige textured carpet continues into the dining room and two walls are covered in the same Unitized silver and gray leaf wallpaper as that in the curved corner of the living room.

The draperies pick up again soft yellow green for accent—lighter than that in the living room—in a hand-woven bouclé by Hildreth & Dunlop; chair seats, yellow and gray stripe, Cheney.

The furniture is Drexel's new champagne hand-matched oak veneer on oak wood parts. White Venetian blinds are by Rolscreen. The crystal vase and bowl filled with green ivy, both Libbey Glass.



color, light woods

KEY COLOR NO. 8

PORTSMOUTH PINK

Posied modern

Right: The master bedroom, whose basic color is the faint flush of Portsmouth Pink, still manages to present a vigorous effect. The walls are lively with blue, yellow, and red posies over palest pink in Jones & Erwin's modern paper.

A rough-textured rose and white rayon stripe, from F. A. Foster, is used for bedspreads; and the navy inlaid Nairn linoleum floor is covered with a blue fringed textured cotton rug; Amsterdam Textile's "Tex-Tred".

Twin beds with one headboard are part of Widdicomb's Manila primavera group; tub chair, Michigan Seating; end table, Ficks Reed. At windows, sheer peach Queen Valley rayon curtains; Rolscreen Venetian blinds.



KEY COLOR NO. 9

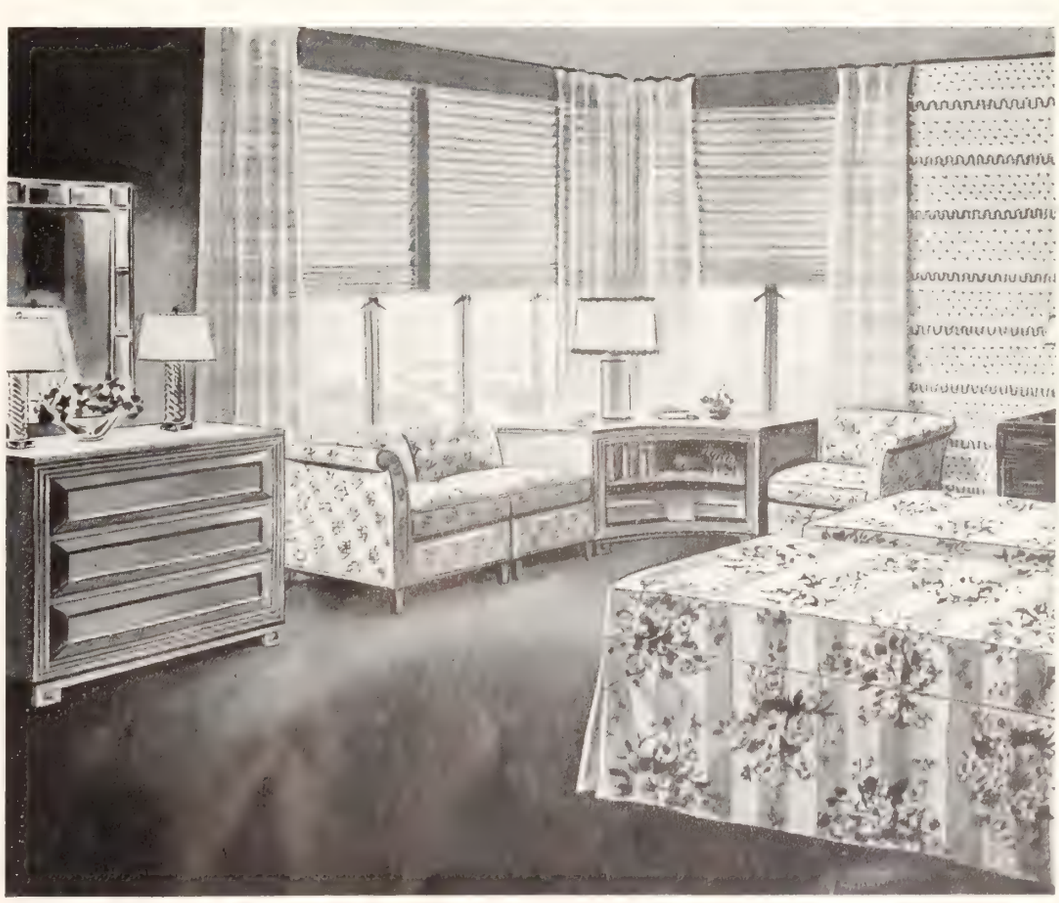
SANTA FE SAGE

Guests only

Right: The guest bedroom, on the opposite side of our Modern House from the room above, is built around Santa Fé Sage. This color appears in the Riverdale sateen floral of the bedspreads; in Cochrane's Duratwist carpet.

Sectional window seats are covered in Johnson & Faulkner's pale chartreuse chenille, and three walls are painted pale pink, ground color of Nancy McClelland's document paper used horizontally on one wall for modern effect.

Dresser and corner table are in Century's new sycamore bedroom group; upholstered pieces, Michigan Seating. Beds are Simmons with slipcovered head. Sheer curtains from Queen Valley; Rolscreen Venetian blinds.



Decorating highlights

Here is the story for Spring as told in the new furniture, fabrics, and accessories

IN THE preceding ten pages, we have attempted to give you a quick thumbnail sketch of the broad decorating picture for Spring. We have forecast the new colors and we have showed you how they apply in actual room schemes in our three Ideal Houses: Colonial American, Federal American and Modern American.

Here, we should like to get down to specifics and explain a little more fully the relation between our colors and room schemes and the decorating scene as a whole.

To begin with there is one dominant trend which serves as a sort of common ancestor to a whole family tree of fashions—and this is the patriotic motif which runs through everything. It influenced the furniture trends for Spring—the Colonial, the Federal, and the Modern which you met first in our February and March issues and again here in the rooms of our Ideal Houses. It was a strong factor in the selection of our sixteen forecast colors—you will note that we have dipped back into American homes of another day to keynote most of our colors. And it dominates the thought of the myriad designers who create the floorcoverings and fabrics, the lamps and accessories that you will see in the decorating field this Spring.

Trends in furniture. There is a wealth of delightful Colonial design, sturdy in line, gay in color, wearing modern prints and textures with an air. But this style is not a repetition of the massive Southern mahogany or "Autumn leaf" maple you have seen before.

Colonial for 1941 is a fresh new American style that reflects the taste and influences of early settlers in widely divergent parts of the country. The English Queen Anne- and Georgian-inspired designs of both New England and the South are done in maple now as well as mahogany—gay little knitting stands and sewing tables, quaint ladderback chairs, Hepplewhite or Sheraton type sofas, bed and dining groups.

Maple borrows other fresh contours as well—in the dower chest, trestle tables, and Welsh cupboards like the one on page 34. But the big news here is paint—soft blues, old reds, dull greens, applied to whole pieces or to the natural wood in bright flowers, and fruits, or lucky Dutch "hex" symbols (see page 35). It has abandoned the old, ugly "red" finish in favor of the light soft color of the natural wood, or of a deeper toffee-tone, shown on page 34. There are a number of designs in mahogany that recall old Southern plantations and these fit more formal Colonial rooms, as on pages 15-16.

The American Federal style, closely akin to Regency which created such a furore last year, is slated for great popularity. And the new Federal designs fall naturally into two groups: one is completely authentic and follows the fine originals from which they stem down to the last minute details. These are handsome pieces in shiny dark mahogany or rosewood, black and gold, or green and gold. The other group are adaptations inspired but not copied from fine late 18th and early 19th Century homes of the Young Republic—from New Orleans and Charleston to New York. They use paint and leather with a free hand, modern fabrics in their newest and freshest designs, new materials such as plastics and the new photographic finish Di-noc. Gay highlights here include tables with "chickenwire" glass tops tinted with color, consoles with plastic lyre bases, and high cocktail tables with low curved benches to sit on as you sip. Mahogany is used for most of these pieces, but frequently with a combination of light and dark finishes for the same room.

AMERICAN Modern, as we predicted in February, is well to the fore of the picture and is available in two categories—most important of these is the clean-swept, rather simplified, informal Modern that depends for its effect on sleek line and texture. Many pieces here are interchangeable, and all of them are comfortable and practical.

Natural finishes are frequently employed in this group with vivid contrasts of leather or lacquer; and the choice of woods runs the gamut from maple and mahogany to walnut, pine, and chestnut, applewood, pear and cherry—any or all of these used side by side in the some room.

The more formal or Baroque Modern runs to shiny dark colors. This formal Modern makes wise use of deliberate ornamentation, uses lots of mirror, lots of marbleized and lacquer surfaces. Where informal Modern frequently employs natural

KEY COLOR NO. 11 — LITCHFIELD BLUE

For the master

RIGHT: Charming in its ruffles and roses, this master bedroom in our Colonial Ideal House builds its color scheme from Litchfield Blue, ground color of the carpet, Grosfeld House's washed luster broadloom.

The peach of the walls and of the comfortable of Waverly's Glo-sheen on the bed repeat colors in its pattern. Bates' woven "Wildflower" bedspread does the same. The furniture is simple mahogany, authentic in design, from Kindel; small chairs in the window bay are from Custom & Modern; in Orinoka's cotton stripe.

Ruffled organdie curtains from Bartmann & Bixer are topped by blue valances of Shulman-Abrash's "Corbel", spun rayon. Lamps, Paul Hanson.

KEY COLOR NO. 3 — BENNINGTON BROWN

Gracious dignity

RIGHT: This dining room in our Federal Ideal House picks up the Bennington Brown notes used for accent in the living room (shown on page 12).

Here the room has the same quiet formality, modified by modern simplifications as the living room and other rooms of the house (see pages 18-19). We chose Kittinger's mahogany dining group, its distinct Regency influence beautifully adaptable to the Federal settings. The carpet is Mohawk's medallion pattern in chartreuse, Bennington Brown, taupe and beige; walls are in Strahan's shadow medallion paper.

Brilliant gold and brown striped silk is used for the draperies and chair seats, Cheney Bros. Over the serving table, an elaborate eagle-topped gilt mirror with sconces; F. J. Newcomb.

(Continued on page 25)



In our Colonial master bedroom Litchfield Blue predominates



Bennington Brown sets the color scheme in the Federal dining room



Charleston Crimson makes a gay modern nursery



Tucson Turquoise in the upstairs solarium of our Modern house

Decorating highlights on Spring homefurnishings (continued from page 22)

KEY COLOR NO. 7

CHARLESTON CRIMSON

Very young modern

LEFT: Gaiety and light keynotes the nursery in our Modern Ideal House, whose basic color is HOUSE & GARDEN'S Charleston Crimson. This color, in tough homespun bedspread and draperies, from Louisville Textiles, is repeated in the blue, green and white striped window seat cushions and Imperial's washable plaid wallpaper.

The floor, Delaware's deep blue Kolorflor inlaid linoleum, is covered with a tough plaid cellophane and fiber rug from Deltox. Furniture is Lullabye's new modern nursery group in blond maple and fruitwood. The nursery opens onto sundeck shown below. Window seats are built in. Lamp from Chase Brass and Copper; Rolscreen Venetian blinds.

KEY COLOR NO. 14

TUCSON TURQUOISE

Sunshine indoors

LEFT: This upstairs solarium in the Modern House, keyed to Tucson Turquoise, overlooks the sun terrace and divides the master bedroom suite from the children's side of the house.

In this upstairs lounge we placed a comfortable loveseat and barrel chair, from Michigan Seating, in Cohn-Hall-Marx's bold striped spun rayon fabric. Their floral we used for heavy draperies which may be drawn completely across. A pair of bleached mahogany chests, cedar lined, from Cavalier, act as storage for blankets, etc., and the plain wall is painted mulberry to soften glare.

Floors are inlaid with the Paraffine Companies' tan cork flooring, and covered with Deltox's Delroyal sisal rug in turquoise. Beside the loveseat, Magnavox's low bleached mahogany radio.

finishes, formal Modern turns to shiny dark colors or bleached tones. Where informal Modern frequently uses no hardware at all, making the pulls part of the basic design, formal Modern uses big flashy hardware—brass and pewter as carefully tooled as a fine piece of jewelry, Lucite, leather. Where informal Modern uses gay prints and stripes and textures, formal Modern turns to sleek satins and silks, metallic weaves, formal textures and prints.

New materials. The importance of leather is an established fact and you will see it everywhere—in high bright colors, in soft pastels and in its natural tones. In fact the Upholstery Leather Group will make available all of the HOUSE & GARDEN colors in leather for every purpose. There are leather panels in chests, on headboards and footboards of beds, leather pulls used in place of hardware, many all-leather pieces, particularly in the field of little tables. There are mirror frames, lamp accessories and whole doors covered in this material. Another high spot is the use of reptile and animal skins for complete furniture covering—leopard, ostrich leather, alligator, lizard and such. These are done in deep masculine colors or in their natural tones—and in the proper setting are very gay. Glass of all types and descriptions returns to the foreground. There are table tops with a cool frosty look; "chickenwire" glass with gold or silver floated through; "office door glass" treated in the same way. There is some glass furniture, glass and mirrored insets in chests, tables and chair backs. News too are the plastics, plexiglas, Lucite, catalin for hardware and accents, Vinylite for upholstery, and the like. And don't overlook the new photographic Di-noc used to simulate everything from reptile skins to the natural grains of rare woods.

Footnotes for Spring. There's good news afoot this Spring. Flower tones in natural blossom patterns! Textures that vary from glamorous deep shaggy weaves to classically carved designs; from loop-and-cut pile combinations to the body Brussels construction beloved of our parents.

Color is the first big story. Sunshine seems to have slanted through our windows and brought lightness and life to new floorcoverings. All solid color broadlooms have turned to more vital tones. Even the darkest shades, which are seen less and less often, have turned from drab to glowing tones, while chalky pastels have been lifted to clearer hues. Often tiny dots of gay color spangle otherwise plain backgrounds.

In patterned rugs and carpets, tone on tone effects have been replaced by interesting color combinations. Country gardens and formal flower arrangements have contributed marvelous combinations to new designs. Roses are everywhere this year from miniature buds to luscious full-blown size. But the newest floorcoverings combine them with violets, pansies, lilacs, apple blossoms or azaleas. Even large calla lilies have an important place in new styles.

Most of the new designs fall naturally into the three important decorating styles for 1941. There are lots of charming hook and needlepoint designs for Colonial. You'll find them in authentic colorings and more excitingly in modern tones that parallel HOUSE & GARDEN colors. And as a special treat this year, you'll find rugs and carpets inspired by Pennsylvania Dutch motifs; stripes, multi-point stars, tulips.

Then there's a whole delightful series of Federal florals against clean uncluttered backgrounds of Plymouth Gray or Sea Island Sand with soft-toned flowers sharply accented in our prophetic colors.

AND for American Modern, you can name your favorite. Deep cushiony broadloom, plain or carved to fit the contours and design of your furnishings. Long loop textures that look hand-woven and come in decorator colors. Reasonably priced self-patterned designs that give a sculptured effect. And finally, new floorcoverings actually woven in several heights of pile to give the appearance of a broché damask.

For you who love the elegance of formal rugs over linoleum covered floors, more good news. Up-to-the-minute shades in linoleum harmonize perfectly with new floorcoverings. And because there are so many interesting coordinated colors in both plain and marbleized linoleum, you'll want to try the smart effects that can be achieved with inlaid designs planned specially for your own rooms.

Backgrounds. Wallpapers, never more important, follow several leads: to stripes, bold fruit or florals, soft moirés, narrow candy-stripes; to quaint document patterns from a century ago; to simulate classic architectural detail.

Lamps and accessories. New accessories follow the general trends of Colonial, Federal and Modern. But, as a "tired" room is most quickly and inexpensively rejuvenated through *(Continued on page 61)*





Bedrooms east and west combine charm and comfort

In New York City Macy's designs the bedroom above. Three walls are painted light blue, the fourth papered in blue with deep red polka-dots; over all runs a cherub border. The full draperies are yellow taffeta; rug is green, and the slipper chair is covered in green slipper satin.

And in Beverly Hills Tom Douglas designed the charming bedroom at left for Mr. and Mrs. Ralph Bellamy. The French walnut bed, seven feet square and shaped like an enormous chaise longue, is upholstered and covered in old blue linen with a quilted, hand-painted design in gray and white. All the furniture is antique French Provincial. Wallpaper is white, yellow, gray stripes; rug is gray needlepoint; draperies yellow taffeta. Dale Frederich, architect.

How to buy Bedding



What are the quality points which mark fine mattresses or pillows?

WHEN you buy a mattress or a pillow, you needn't buy a pig in a poke. "But how can I tell?" you say. "Its ticking is bright and well-styled—but how do I know that before two years are gone it won't be a sagging and lumpy failure?"

You *can* tell—if you know what to look for. Here are a few of the points to consider when you buy a new mattress.

It's a well-known fact that you spend one-third of your life asleep. And sleep can't knit up the ravelled sleeve of your care unless you are comfortable. So comfort is your first mattress consideration. The mattress should be soft enough for relaxation, yet firm enough to hold your body without allowing it to sink in excessively. The mattress should give uniform, buoyant support at every point, and this support in any sleeping position.

It should have resiliency. A mattress that gives readily when pressure is applied and springs back into its original shape again has proper resiliency.

But aside from these general considerations, comfort in a mattress is dependent on your weight and on your individual preference. Heavy people sink into a mattress, sometimes breaking down the action of inner springs. There are mattresses with strongly reinforced centers for heavy people who have difficulty with mattresses sagging in the center.

COMFORT is also a matter of habit—if you are used to a hard mattress, no softer construction will give you restful sleep—and vice versa. Therefore mattresses are made in all degrees of firmness.

Don't forget the bedspring, for complete comfort begins here. When the mattress is filled with cotton felt or curled hair, the bedspring should supply two-thirds of the total resiliency; but with an innerspring mattress, it should supply one-third. Box springs have greatly increased in demand during recent years. The construction may be either of wire-tied springs or hand-tied springs. Both are good; but in each type be sure that the springs are securely anchored to each other to allow no separation.

Appearance of mattress and springs are second considerations. Here well-tailored details are of great importance, and most of today's quality models have them to perfection. Watch for sag-resistant edges, to stand up under the inevitable wear and tear of setting on the edge of the bed. And these edges should end in smart square corners to improve the finished appearance of the bed when made up.

The mattress should have a smooth surface, either tufted or tuftless; both types are good. French-taped seams add neatness and an inner rolled edge provides strength and will not collect dust or lint.

Six-ounce ticking will give many years of satisfactory service. A hair mattress, however, should be covered in an eight-ounce hair-proof covering. A ticking of woven stripe of damask type is stronger than a printed one. Ticking to match the color scheme of your bedroom is always good taste, as well as some of the new gray or beige shades.

The newest improved tickings are moisture and bacteria repellent. This process, variously called Sanitized, Steritized, Serta-tized, Health-ized, etc., keeps a mattress hygienically clean throughout its life, and is an important consideration in the matter of health. These tickings are bacteriostatic—that is, actively antiseptic because they inhibit the growth, propagation and activity of bacteria and micro-organisms. They contain nothing of a toxic, allergic or skin-irritative nature. But whatever covering you choose should be reasonably impervious to dust; and the mattress should be well ventilated.

THE most popular type of mattress today is the innerspring. Here buying a reputable brand is your best guarantee of quality. Ask the salesman to explain each type to you, and to show you the cut-out samples. And do "try on" your mattress—as you would a coat or shoes, because only then will you be able to choose, among the various degrees of resiliency or firmness, the one best suited to your comfort.

The basis of an innerspring mattress, obviously, is its springs. These metal coils are either held upright and together by helical springs or metal clips; or each individual spring is encased in a muslin pocket. Both types of construction are fine; the former may be recommended for those who like a medium to firm surface; the latter for those who prefer greater resiliency.

Over these springs will, of course, be some type of upholstery, under the ticking. This may be either cotton felt or hair, constructed in layers, tufted or smooth or quilted, and securely anchored, sometimes by metal clips, to the basic springs.

The second type of mattress is the all-hair mattress, made either of horse (tail) hair or cattle (tail) hair, or blends of these grades with horse (mane) hair. The hair mattress is less resilient than other types and is recommended for heavy people or for those who prefer a quite firm surface. They have lasting springiness if they are remade and additional hair added every five to seven years.

The third and newest type of mattress is the latex. Latex is the milky sap of rubber trees, which is whipped into froth, with air being injected into it under pressure, and then baked into form. It is light, flexible, porous, odorless, smooth on top and *(Continued on page 73)*



Roses and scrolls at a Spring formal dinner

A riot of pale Spring flowers spills in profusion over this formal table. On the damask cloth roses and scrolls are patterned on an apricot pink ground—it is the "Medley" cloth from McCutcheon. "Dolly Madison" roses, too, center the Castleton China service plates, with deep shell pink border and gold trim; Marshall Field, Chicago. Flatware with delicate decoration is Nobility Plate—"Reverie" pattern. Engraved glasses are Heisey's "Enchantress"; Strawbridge & Clothier, Philadelphia. Old Sheffield candlesticks and cake basket for the centerpiece, Alfred Orlik

For gay entertaining

Sparkling accessories to combine with modern or traditional schemes



Grace notes: Wedgwood coffee service, white, pastel flowers; Martin's, Washington, D. C. In Royal Doulton, cream, blue plates; dessert plates; Bailey, Banks & Biddle, Phila. Fingerbowl; Carbone, Boston. Doilies: organdy, Leron; lace, Grande Maison de Blanc. Marghab organdy, Jensen. Dessert set: Jas. Robinson.



For informal get-together: American pottery in bean brown and turquoise, from Carbone, Boston. Yellow waterlily and pad relish dish or Hawaiian pottery; Marshall Field, Chicago. Finnish pottery plates in "Crown Band" pattern, gray with deep turquoise, yellow and brown trim; from Carole Stupell, Ltd. Deep green, fish-shaped serving dish of Fulper pottery; Ovington's. Old Jersey glass pitcher, in typical deep green, and modern hand-blown tumblers of the same rich color. Both, Saks-Fifth Ave.



Tea-time accessories: Orrefors crystal decanter and glasses, Orrefors Galleries. Minton tea set in "Ardmore" pattern—white with bouquet, turquoise trim; Shuttles Bros. & Lewis, Dallas, Texas. Spode cakeplate, ivory and gold; Plummer's. Organdy tea cloth, napkins appliquéd with maiden-hair ferns. From Bournefield's.



From service plates to coffee service: In lustrous Kensington ware —service plates with deer and cock engraved motifs; coffee service with cherry handles, and crystal and Kensington ware apples and candlesticks; from B. Altman. The white plates with borders decorated with green vines are Royal Doulton's "Castleford" pattern after an old Leeds design; Ovington's. Hand-loomed natural-color linen mat sets have a pleasant plaid effect with ivy green borders and fringe finish. From Saks-Fifth Avenue.

Three tables for Spring

Today's china, glass and silver reflects the trend to Americana



Modern Americana silver—Gorham's sterling, "Fairfax" pattern, flatware and coffee set. Covered dish and bowl also Gorham sterling. China is Syracuse Old Ivory in "Duchess" pattern with ivory center and maroon border, gold trim; napkins, white organdy embroidered in gold both from Carole Stupell. Ronson table lighter in silver plate; Also Carole Stupell. Sterling cigarette holder, Alice Marks. All on a modern hunt table of pickled oak and rattan; Carole Stupell. Bamboo screen. Gunn & Latchford. Mohawk's Shuttlepoint rug



DANIELSON

Recalling the Audubon are English ware service plates—off-white with raised floral border and decoration of pigeons. Audubon's Birds of America—in sets of eight—each with a different bird; Ovington's. Sterling flatware, Towle's "Craftsman"; stemware, Duncan & Miller's "Chelsea". Woodward Lothrop, Washington, D. C. Marghab's place mats, natural linen, yellow embroidery. Georg Jensen. Brass hurricane candlestick, Chelton, Inc. Fulper pottery birds; Altman



DANIELSON

A triple alliance of Federal colors finds a sparkling modern translation in this formal dinner table. A linen cloth by Mosse spreads a cool field of gray and white, while brilliant scarlet and white carnations are drawn up in close formation down the center, flanked by tall sterling candlesticks. Lamberton Ivory China service plates (from Georg Jensen) are circled by maroon bands and gold laurel; all sterling by Frank W. Smith, Inc.; flatware is the dignified "Fiddle Shell" pattern. "Regency" crystal with slender lyre stems by Cambridge Glass; at Alfred Orlik

Gray, white and scarlet, a dashing Federal trio

Bathing booty, 1941

Hot tub or icy shower, here's a list of luxurious loot for the tub



1. LUXURIES IN LUCITE



2. LUXURIES UNDERFOOT



3. PRACTICAL LUXURIES

FIVE minutes more of time, two minutes of forethought—and your bath can be the day's most refreshing experience.

The two minutes are for glancing through the thirty-eight practical suggestions on these two pages; the five are reserved for later—and will be spent, we hope, in discarding all those limp-from-the-laundry towels, tattered shower curtains and faded mats you have been meaning to do something about.

To replace them, consider: the riotous towel family on the opposite page, in bright strong pastels, soft limes and blues, or clear white with brilliant monograms; the new shower curtains in bold stripes (opposite) or translucent jewel tones and the gay little scatter rugs and hampers at left. For other suggestions read the descriptions below and then turn to page 42.

← Lovely to look at

1. Luxuries in Lucite: tub make-up tray, Sloane. Obelisk of shelves to stock with essentials: Orloff's eagle soap, cologne, Marshall Field, Chicago; rack, bench, basket; all Saks-Fifth 2. Luxuries underfoot (left to right): Cabin Crafts tufted rug, beige, buttercup and white; turquoise mat, with white; Detecto Scale; all, Macy. Wine Deltox rug with blossom tufts, Sloane. 3. Practical luxuries: Altman's Krene shower curtains; three gala hampers—Hammacher-Schlemmer's is posy-sprigged, Wanamaker's is a Pearl-Wick, Sloane's wears Federal eagles.

Delightful to use →

OPPOSITE PAGE: IN THE FIRST ROW: (left to right) For your bath crystals and dusting powder, Chelton's two-story Minton jar; and to scrub your back to beauty, Lord & Taylor's sturdy brushes with clear plastic backs like sugar candy. Helena Rubinstein has the huge swansdown puffs; Hammacher-Schlemmer the plastic pails of "dabs" for guests' noses; the gay soap roses

SECOND ROW: Towels thick and thirsty to dry you in a whisk, both smooth and rugged. (Left to right) Martex's rose-bordered chenille; silvery texture, both Altman. Mosse's "Kent", chartreuse and green monogram. Lord & Taylor has Callaway Mill's turquoise "Royal Fern"; Maison de Linge the peach towel with curlicue-monogram. From Altman comes the sturdy beige "Doric" by Martex; from Leron, the white chenille towel inscribed with blue bowknots. Macy has the soft blue "Tuxedo" by Marshall Field Manufacturing Division, McCreery the green and white "Dundee" by Georgia-Kincaid

THIRD ROW: Grooming requisites—Arden's spicy "Blue Grass" bath salts; Orlik's porcelain powder jar; and Jeurelle's fragrant "Old Rose" bath essence. Ceramic dresser set, Rena Rosenthal; decorative bottle, Saks-Fifth Avenue. The dusting powder is Rubinstein's "Apple Blossom" scent; the ceramic soap dish, Tommi Parzinger's design. Orlik's powder jar. Monogrammed soap to fit your scheme from Harmony House.

ELEGANT ADDENDA: (Top) Sloane's Lucite stool. McCutcheon's striped shower curtains in Kleinert's velvety "Fleece-nap."



Tops for bath or shower, these rugged towels, gay accessories



Country Colonial

Country Colonial

Maple and paint create a new American Primitive style



WINDSOR CHAIR MINUS COMB



HITCHCOCK TYPE, PAINTED MAPLE



SMALL UPHOLSTERED WING

rican primitive

On the opposite page: a country Colonial living room that combines maple and paint in 1941's newest trend. It borrows designs from a whole new field of early settlers—see the Welsh cupboard with painted back, the shadow-box overmantel, the New Orleans coffee table. It spruces up familiar patterns with glowing color—see the flowers on that little side chair. Amusing accent is the coffee table with removable plant-stand top, copied from an old carpenter's bench. All furniture, Whitney's "American Colonial" group, in new darker "Federal" finish. Strahan's striped wallpaper with border of floral swags; Klearflax rug. Desley's "Rosebud" draperies, "Ranleigh" quilted upholstery, both permanent finish sateen

FOR the casual, intimate type of room Colonial maple has long been a familiar tradition. And its old cobbler's benches converted to coffee tables, its high-combed Windsor chairs, its drop-lid desks and curlicued mirrors have gleamed invitingly in country houses throughout the land.

But the Colonial maple you will see this Spring of 1941 is something else again. It glows with new finishes—darker, deeper—like the pieces we chose for that country living room on the opposite page. It twinkles with bright painted decorations—flowers and fruits, and "hex" symbols for good luck—like those on the dower chest (second from top, at right) and painted telephone table (below). And it embraces a varied coterie of primitive folk art designs—stemming from such fresh sources as the Pennsylvania Dutch and Shaker colonies, New York and even the South.

In actual fact, it is a fresh, gay, American Primitive style in its own right—as heterogeneous in its origins as America itself. Ladderback chairs, quaint tea and sewing tables, Hepplewhite and Sheraton sofas (see opposite)—recalling the sturdy cottage designs of 17th and 18th Century England—are all done in maple now. Dower chests and trestle tables, sideboards patterned from the old dough trays, Selzer chairs, and Welsh cupboards reflect the influence of the New York and Pennsylvania Dutch.

Some pieces are fresh adaptations of familiar designs—the bow-back Windsor chair minus its familiar comb, the maple Hitchcock chair gaily painted with fruit, the scaled-down upholstered wing chair. Others introduce new sources of inspiration—the little desk (top, right) sophisticated adaptation of the earlier Bible-box-on-a-frame, the broad dower chest for linen-hoarding, the delicate little wash-stand converted to use as a desk; the "he-and-she" dresser, and the paneled radio cabinet below it.

Color runs through everything in an exciting new range of subtle hues—soft slaty blues, warm faded reds, flat deep greens, sooty black, white. Small pieces are often entirely covered with paint, as is the case with the carpenter's bench-plant stand-coffee table opposite. More often, it is applied over the maple finishes in the bright "hex symbols" which were supposed to ward off evil and bring happiness—you can see their counterparts on many old Pennsylvania barns still in use today.

And fabrics to complement these pieces reflect the same soft hues. Quaint traceried florals, prints, tiny checks and stripes, plain textures and old-fashioned bouquet patterns as opposite.

Any or all of these will go with aplomb into your American Primitive room. All furniture here and opposite is Whitney maple.



DESK LIKE EARLY CHEST-ON-FRAME



DOWER CHEST WITH "HEX" DESIGNS



DESK, ONCE A WASH-STAND



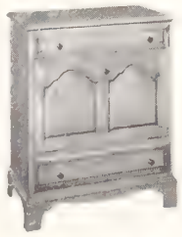
"HE-AND-SHE" DRESSER



"HEX" SYMBOLS ON THIS PAINTED CHEST



SPIRAL KNITTING STAND



PANELED CABINET FOR A RADIO

Spring's be





Fizz food with new bulbs in Sparklet Syphon. Scrambled eggs, waffles are wonderful. Makes "soda" too. $5.95; L&C



New icing boiler o
minum has bowl-shape
for easy beating, stirring
cooking. Mirro, $1.59 at

Allegheny metal utensils for heavy duty, long-time satisfaction. Skillets, pots and pans are Tri-ply construction with carbon steel bottoms to spread heat evenly. Priced from $8.95 for chicken fryer to $2 for hamburg turner. Polarware sold by Lewis & Conger (L&C)



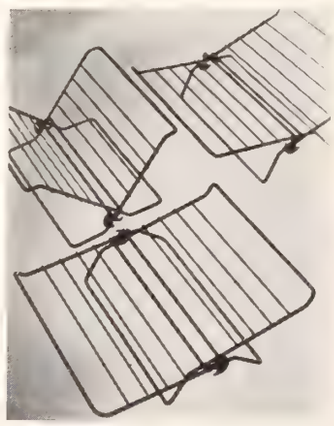
French casseroles and stew pans (right) now being made in this country. Light beige, dull-finished outside with the traditional brown glazed interior. Stronger, less brittle than the imports. Many sizes, priced from $3.50 for big casserole to $1.50 for the small pan. L&C

Tinware deluxe for fine cooking. English-type pudding steamer and brown bread-mold at left, popover and ladyfinger pans, croquette and timbale molds, de russe and tart pans and a wonderful fruit corer. Prices range from 12c to $1.90. Kreamerware; Macy



Steam or dry iron with h
plate which spreads moisture
ly. Easy finger-control switch
dry or steam. Silex. $14.95;





3-position rack for modern roasting and broiling. Easy to adjust, chromium plated. Magic Master Roasting Rack, $1

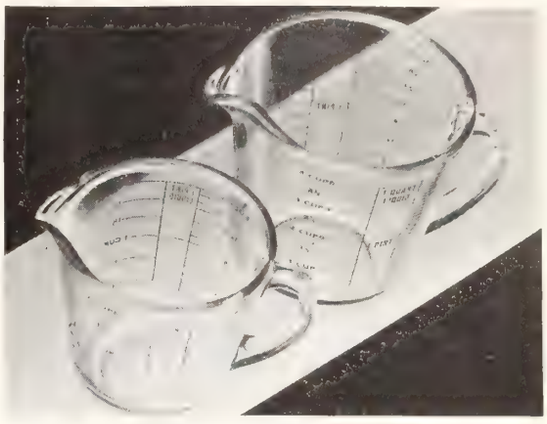


Hollow-ground cut
with new plastic handles,
well balanced. Prices 85
$2.75. By Universal, at B. Alt

ıys to stock the kitchen cupboard



Sift into measuring cup with this new Foley sifter. It holds two cups, works with one hand, sifts directly into cup and levels the measurement. 50c; Hammacher-Schlemmer



Pint and quart measures of Pyrex in convenient cup shapes. Cups and ounces marked in red. Insides rounded for easy beating with a mixer. Good pouring lips. 50c & 75c at Macy



Food covers of soft white Cordura fabric. Grand bag for washing greens, 50c; boxed zipper bag $1; bowl covers 50c. Frigerettes



Automatic coffee-maker, vacuum type, makes a fine brew, keeps it warm all by itself. General Electric, $12.95; Macy



Electric egg cooker does boiled eggs just as you want them every time. Also poaches, coddles. Set by Hankscraft, $4.95 at Macy



Electric percolator gracefully designed with blond maple handle. Holds eight cups. By Manning-Bowman, $9.75; Bloomingdale



Silent toaster pops up perfect toast or keeps it warm till needed. Makes crisp Melba. Proctor; $12.95 at Hammacher-Schlemmer



Aluminum oven set designed so pans can set on top of each other in a small oven. Stain-resistant dull finish gives even heat. Aluminum Cooking Utensil Co. $4.95; at Stern



New black bottom on the Flex-Seal pressure sauce-pan starts food cooking about 50% faster. Tests prove high vitamin content of food cooked this way. $11.95; from Hammacher-Schlemmer



Plastic super juicer is easy to use, very efficient. Fits in wall bracket, holds quantities, easy to empty. Dazey, $2.49 at B. Altman

New lamps and clock

Colorful Colonial accessories for today's rooms



Colorful tôle—dull red with a gold wreath design—makes this Kashins lamp, $17.50 at Sloane. The old tôle tray glows with dull red and gold fruit; $25 at America House. The brass cigarette box and tray with embossed wooden-Indian design, $6; Chelton. Phyfe mahogany flip-top console comes from Sloane



Gold-leaf scallops enrich bookends with a Baroque feeling, $25; matching candy box, $15; cigarette lighter, $12.50; all from Alfred Orlik. Oxblood porcelain lamp by Lightolier has gold flower design and gold base; $15; Ovington. Piecrust table in mahogany is $95; Sloane



Document chintz in soft reds, copied exactly, makes the shade of this Mutual Sunset I.E.S. lamp with ruby bowl and brass shaft; $11 at Altman. Rooster with pink clover, $15; Bergdorf. Bronze ashtray, 3 for $7.50; America House. Schierenhide leather picture frame, $2 at Lord & Taylor. Mahogany console, Sloane



It folds in half, this outsize mahogany tea table, liquor and heat proof, $55; Georg Jensen. Mahogany plant stand, $10; One-to-Ten Shop. Clover tea-for-two set, $13.75; Bergdorf. On an English silver tray at $30; Alice Marks. Old red, deep blue and green Bristol glass bottles are priced at $95 for 3; to be found at Alfred Orlik



A full-rigged clipper ship decorates the "Cranbrook" banjo clock—a mahogany Seth Thomas for $17.50; Altman. Blue and white Delft pitcher, $10; matching ashtray, $5.50; Alfred Orlik



Bright brass and mahogany contrast with sparkle in Chelsea's "Terry" mantel clock, a dignified reproduction at $135; Abercrombie & Fitch. Flanking it, china clover cat, $15 at Bonwit Teller, and pewter beaker, for $9 at America House. The stripped pine mantel, in a simple Colonial design, comes from Wm. H. Jackson

or your Summer home

Federal touches to dignify more formal settings



Of classic urn shape is this Artistic lamp, silver finished with a dull blue satin shade; $13 at Wanamaker. Silver footed bowl is $10 at Alice Marks. Silver-finish ivy-leaf ashtray, $4 at Altman. The oval mahogany Pembroke table with delicate satinwood inlay is priced at $140. All the tables on this page are from Sloane



Greek Revival in silver finish, this Mutual Sunset lamp is a perfect reproduction of a Corinthian column, with shantung shade; $15; Altman. Silvered bust of Dante, $15; Howard Bell. Gadroon cigarette box, $11; ashtray, $3; Alice Marks; dropleaf, $47.50



Café au lait and white combine in this china Oxford lamp with white silk-swagged shade; $7 at Bloomingdale. White and gold ram's head cornucopia for flowers, with gray marble base, $4.95; McCutcheon. China cigarette box with painted design, $5; ashtray, $2; Gerard. The oval Pembroke table costs $140



Montgolfier's balloon was the inspiration for this very unusual wall clock, of metal painted in swags of dull blue, tan and beige. Pendulum—or "basket"—is a gold eagle; the balloonists hold American flags. $115; Accessory Timepieces



Classic black and gold make a striking Federal group. The black and gold Mutual Sunset lamp has a gold and white parchment shade; $11; Altman. Lenox bookends, $30 pair; matching cigarette box, $8; both Georg Jensen. Classic marbleized-mat picture, $13.50; Altman. The Sheraton sofa table, $200



Stars and eagles are patriotic gold motifs on this cream china Tebor lamp, for $15; Macy. Equally national are the bookends—gilded wooden eagles on gold-starred white bases. They are $7.50 a pair, at McCutcheon. Mahogany dropleaf, $47.50

Brilliant accessories for Modern rooms



Undersea pastels color these plaster tropical fish with graceful swirling tails; $12 (no two alike); the starfish paper-weight, $2; Rena Rosenthal. English crystal lamp with blue-silk-fringed shade, $35; Gerard. Heavy crystal ashtray in "silvered" finish, $16; Orrefors Galleries. Pewter-top table, $39; all tables shown on this page, Sloane



Canadian birch, harewood ingrained, makes a simple modern Heifetz lamp with a handmade homespun shade; $12.50 at Wanamaker. Humorous terra cotta horn and accordion players, by an American sculptor, $6.50 each at America House. Nest of pigmented mahogany tables decorated with silver stars, $82 for three at W. & J. Sloane



In clover shape are both base and shade of this beautiful Orrefors crystal lamp, with gray raw silk shade and glass ball fringe; $86 at Orrefors Galleries. Orrefors crystal, too, is the "silvered" flower bowl, for $15. The Danish clay figure of child and ram is $30 at Georg Jensen. Mahogany table with an inlaid pewter top is priced at $39



Lacquer red is the cheerful shade of this gold-tooled leather desk set from Georg Jensen. The price of $15 includes pad, calendar, Standish double inkwell with glass pen-tray, rocking blotter and maplewood letter opener. Matching scissors set, $5; moiré-lined memo pad, $10; picture frame, $12.50. Bamboo-shape lamp of light modern wood, fitted with green and parchment-colored shade, $14.50; Tulsa Lee Barker. Chase "Cordovan" brass bowl for ivy, 50c at Dennison's



Swirled and carved wood in a light pigmented finish is this graceful lamp; the shade is cream with a cork edging. $23 from Sloane. The bronze group is hand-modeled by Laurits Christian Eichner and given a bright gold finish. The oval flower bowl is $19; the cigarette box with matching fluted sides is $18; and a set of three ashtrays is $7.50; all America House. Three tables, $82. (Other accessory pictures on page 61.)

VIRGINIA GARDEN WEEK

A festival which symbolizes American enthusiasm for fragrant gardens and ante-bellum homes

COLONIAL America comes to life throughout Virginia, April 28th through May 3rd. Here you may visit stately homes designed by early colonists and set in fragrant gardens of old-fashioned flowers, shrubs and giant box trees. Garden Week is sponsored by the Garden Club of Virginia, whose former purpose has been the restoration of publicly owned shrines of Virginia. This year proceeds of the Garden Tour will be sent to the people of England, the ancestors of the original builders and designers of the estates.



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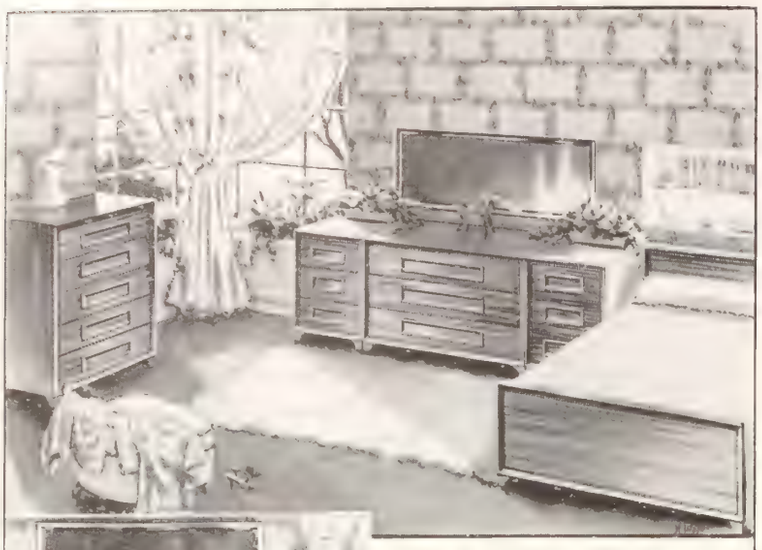
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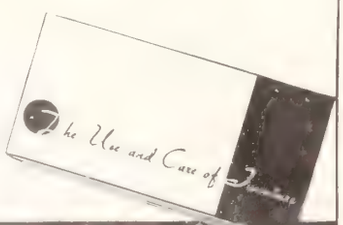
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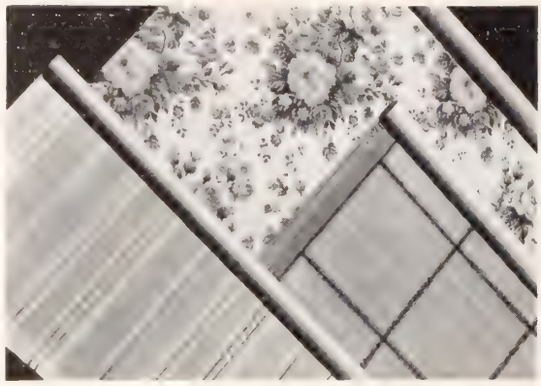
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KLING FACTORIES

BATHING BOOTY, 1941

Pleasant addenda for the bath, ranging from bright fingertip towels to cheery walls



Splashproof backgrounds, three merry patterns (left to right): striped Wall-tex, pale, dusty pinks and silver; soft blue plaid Wall-tex with narrow black accents; both, Columbus Coated Fabrics. And (above) flower-sprigged Sanitas—a crisp white background strewn with brilliant flowers, from the Standard Coated Products Company



Guest equipment: Mary Chess bath set with mitt, soap, 4 bath oils, and fragrant cologne—and a chorus of pretty towels (left to right): Anita Gardner's two in buttercup handkerchief linen; Maison de Linge's two in white broidered with wild rose, and daisy; Leron's white one with blue bowknot; A. Gardner's huck. Kerk ballet soap



Fun to own: Kleinert's rubber tub pillow for luxurious lolling, and again their quilted skidproof mat; a rubberized hold-all vanity tray and rose bath pillow; all, Lewis & Conger. For intensive scrubbing, we included Lord and Taylor's soap-filled floating mitt; Macy's rough loofah mitts; flexible body brush; Arden geranium soap



A blonde's great charm is her bright hair. She should always play it up. This room is a setting, a frame, that makes her hair lovelier and her skin luminous . . . powdery pastels based on a deep-toned Burgundy Floor-Plan Rug by Alexander Smith.

Entire contents copyrighted 1951, Alexander Smith & Sons Carpet Co., Yonkers, N. Y.

SETTING FOR *Sunshiny Hair*

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ERE you see a blonde "wearing" a room. Yes, actually wearing it, as she would a oming dress or the right hat. And she knows oes things for her, because she "tried it on" ore she bought it.

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HOW TO "TRY ON" ROOMS WITH THE COLORAMA SELECTOR



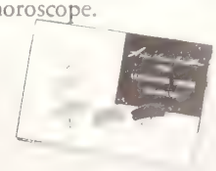
This Colorama Selector, at most department and furniture stores, enables you to create an endless variety of flattering color settings for yourself. Whatever your coloring, this is the way to choose rugs and carpets. The stores have a wide selection of plain colors and figured carpets *for your own type* in both Alexander Smith Floor-Plan Rugs and Custom-Cut Carpets—sizes to *fit* your rooms—prices starting well below $50.

In room above, Floor-Plan Rug No. 177, one of many patterns for blondes in our Colorama Group.

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BOOK REVIEWS

Comments, pro and con, on the season's collection of new books for house and garden lovers

General interest

A HOUSE FOR THE WEEKENDS, by Virginia Kirkus. Illustrated. 252 pages. *Little, Brown & Company, Boston, Mass.* $2.50

The author of this very practical and yet intriguing book has not confined herself to personal experiences in country living, though these form the basis —the springboard, as it were—for her text.

She tells of her own considerable adventures in leasing, buying and furnishing weekend homes, and of living in them too. To this, however, she adds the wisdom gleaned from studies of other places, possessed by members of the vast army of weekend commuters. The possible problems of every reader are pretty thoroughly covered by the simple expedient of listing at the close of each chapter the items which should be considered by the prospective weekender. In the chapter on selecting a country home there are suggestive notes to be used by those who are about to buy. By checking one's various necessities—accessibility to transportation and utilities; type of acreage; and other details of the site such as trees, and view; desired type and condition of house, etc., etc.—it is easy for the hopeful purchaser to say "No" to a real estate man whose offerings come too far below par.

Economical suggestions on plumbing, heating and water supply installations will be welcomed by those who feel the part-time country home is too hopelessly expensive for "the likes of them". Even such matters as furnishing possibilities and the needed number of towels and sheets for each member of the family are covered.

The chapter on weekend housekeeping has a number of valuable tips on streamlining meals, though some readers will not agree with the author that "canned chicken chow mein with all the fixin's is a dish for the gods". Somehow or other stews containing meat or poultry come out of a can tasting like nothing that any epicure wants to eat. Canned hot tamales are another controversial item mentioned for the emergency shelf.

But, just as many of today's city dwellers have never eaten sun-ripened fruit and vegetables, probably others do not know real Oriental, Mexican and other foreign cooking at its best. To make up for her strange taste in canned goods, Virginia Kirkus is most meticulous in her lists of staples and specialties for the pantry shelves. These will be especially helpful to stag weekenders and business or professional women whose housekeeping experience is limited. In the opinion of this reviewer, canned orange juice should be a desperate emergency ration rather than a staple, but perhaps it is suggested as a sure cure for persistent uninvited guests.

There is a practical chapter on gardening and another on "Guests, Pets and Pests"—and of course the volume closes with a weekender's calendar. Readers will be pleased to note that the author is a devoted student of Hou GARDEN. This devotion must have for *A House for the Weekends* s an unusual grasp of the problems ing those who are desirous of livi the country for a part of the year. an interesting book and a helpful telling "how" without being on superior or didactic.

YOUR HOUSE IN THE COUNTRY Henry and Eugenia Mins. Illustr *Simon & Schuster, N. Y. C.*

In these days, there is a book—score of them—to tell us how t almost everything. A few years ag venturous souls purchased groun deserted farm houses in rural dist and struggled through the problem creating country homes. Today, m of these adventurers are telling o how it ought to be done. *Your H in the Country* is designed to an most of the questions and solve a of the problems which face those wish to build or remodel far from noise and dirt.

There are hints on "the art of h hunting", how to select a good site what may be expected from a r community. Though there is a gen discussion of both building and re eling, with advantages and disad tages of each plan listed and co ered, the emphasis is laid on rem ing. Simple but adequate little drawings or plans by the authors i trate many points such as the in duction of bathrooms where none w before, and the widening of narrow fashioned windows to conform with present century's yen for sunlight. ter systems, heating systems—even extinguishers—are not forgotten.

Under the chapter on grounds buildings there are suggestions ab garages, guest houses, barns, w shops and tool sheds; walks, fen swimming pools and game courts. grounds, the garden and the orchard included.

The problems of closing a cou house for the Winter and of openin again in Spring have their places the reader is even told how to rent place efficiently, without losing mos his possessions in the process.

The chapter on country living i good touch, for too many city dwell move to the country in hot weather o to continue the usual round of bri and dancing in new surroundings. other chapter on "Country Amu ments" supplements this.

Hints on country meals will come handy, as will also the section on tertaining, especially for those who apartment dwellers in Winter and w therefore fail to realize the differe in technique under country conditio

"Relations with the Country Peop could be of help no doubt, but I w der whether any book can teach how to meet his fellow man on terms mutual respect. It is to be regretted t city dwellers have reached that st of "civilization" where they must

(*Continued on page 47*)



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BOOK REVIEWS

(Continued from page 44)

ated in so many words in the art etting along with their neighbors, the notes are good!

HINESE HOUSES & GARDENS, by Henn & S. C. Lee. Published by *Fong s, Ltd., Honolulu, Hawaii.* $5.00

or students, architects, modern e builders and people interested in Chinese arts, *Chinese Houses & dens* by Henry Inn and S. C. Lee ides intelligent insight to real Chi- homes.

r. Inn, a connoisseur of Chinese traveled widely through China visited many homes to gather his living record (242 illustrations) of Chinese backgrounds.

One-half of the book is devoted to conscientious contributions by his colleagues at the University of Hawaii, each an expert in his field, on Chinese symbolism expressed in building and gardening. Part II contains a wealth of fine drawings of architectural details.

This book promises a sense of fine appreciation of the living beauty expressed through a subtly symbolic and decorative art which is a vital part of the cultural inherence of the Chinese people.

GARDENING IN POTS

A custom inherited from Italy and Spain and useful here—A good potting mixture

IS ONLY natural that Italy and pain, which received their gardenheritage from the Near East, ıld practise pot gardening so skillv. From them the custom descends ardens in other parts of the world, cially those in mild climates. vever, even in the North it can be ied on easily.

he ubiquitous geranium and the rangea in its green tub are obvious tions. *Sedum spectabile* Brilliant, n planted three to a tub, makes a ant pink display in Autumn. Lilies, can be grown this way for terrace porch decoration. Indeed, the numof bulbs and plants, both annual perennial, that lend themselves to culture are legion. Massed potted its at the ends of terraces or rising shelves within the Summer porch considered fashionable today.

mass of gloxinias in assorted colthe fragrant white funnels of Peruvian lilies and the wayward growth of nicotiana to throw its flower fragrance on the evening air would make an exceptional picture. Tuberous begonias in pots are not to be despised, either. Another fragrant night bloomer which is most suitable for a terrace tub is hemerocallis Calypso.

For this purpose a succession of flowers must be mapped out, so that bloom is provided from June until the killing frost of October. Have a collection of interesting and unusual pots in which these terrace decorations can be grown.

Whatever the pot, it should be sound, clean and be provided with ample drainage material. The average run of plants chosen for pot culture are satisfied with a mixture of 1 part sharp sand, 2 parts loam, 1 part leaf mold or humus; ½ part dried cow manure and 1 five-inch flower pot of bone meal to each bushelful of the mixture.



California and Florida have adopted the Italian style of pot gardening, which seems to follow the rule of never letting a flat surface exist without its own bright cluster of variegated potted flowers



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RE-VAMPING A SIMPI

Elizabeth Lounsbery tells how she remodeled an ancient custom-house, now her Summer home

EVERY city dweller sooner or later feels the urge to escape from it all and hie himself back to the country for a glimpse of leafy green and a deep breath of real fresh air.

We wanted to be near the water, too, if it was humanly possible. So imagine how lucky I felt when we found the "Eyebrow", the ancient custom-house at Noroton, Connecticut, which now serves as our Summer home. Perched on the side of Good Wives River, a dreamy inlet which winds towards the Sound, it beguiled us from the first day we saw it.

Before our arrival, the house had passed through many stages of occupancy, and when we took it for our home it still showed the ravages of neglect and dubious decoration, although plumbing and electricity had been added. The first thing we did was to consult an architect; we wanted an expert to check on heating and water supply, and to save us the folly of penny-wise mistakes.

Winter storms, if allowed to beat upon unpainted boards and shingles, soon rot them away. They would, therefore, have to be protected with a coat of paint from time to time. Likewise the inside of the house would be closed for many months. This meant that walls were sure to be stained and discolored from dampness; and coats of paint for floors and woodwork would be required periodically, too.

Not only the upkeep had to be co sidered but also the expense of furni ing a second house. This we solv browsing through friends' attics—a second-hand shops. A Victorian b reau, for example, relieved of its sm shelves and carvings, became a be room dresser. Chairs were painted match and covered in giddy flower chintz. Reproductions of old col prints, in simple molding frames, found to be an inexpensive trick; a a bargain remnant of flowered chin framed, spruces up another room.

As this tiny house does not asp to halls, one comes immediately in the dining room. Owing to the cover entrance porch, this room is somewh shady, so a sunny yellow seemed logical choice of color. The origi siding walls were carried out in th tones, the knotty plank floor de brown.

The furniture here was painted brilliant green, except for the mah any cupboard; hollyhock chintz w used for curtains and for the scre which shields the kitchen door.

Upon the walls of the dining ro are hung sporting prints. And a c stant source of amusement is our sl model in relief—made with great pri by an old ship's carpenter, with b flags flying against the wind atop t masthead, in the wrong direction!

The guest room, next door, wear gay rosebud paper that cost less th



"THE EYEBROW", OUR SUMMER HOUSE AT NOROTON



GRANDMOTHER'S FOUR-POSTER IN MY BLUE BEDROOM

NEW ENGLAND HOUSE



ORIGINAL BEAMED DOOR IN THE LIVING ROOM



MY VICTORIAN BUREAU REMODELED AS A CHEST

20c a roll. Soft rose-colored sunfast material and dotted Swiss curtains comprise the window treatment, and a rose-patterned chintz, of long service and frequent tubbings, is used for the settee and cushions. This seemed just the place for great grandmother's bureau and gilt-framed mirror, with an old-time mahogany rocker to supplement the mahogany daybed. On the warm gray floor are rag rugs.

The kitchen beyond repeats the dining room's yellow scheme, with a flag-blue floor for accent. This contains coal range for cooking as well as heating the house during the cooler weather, and an oil stove which is its summer alternative. An easily operated oil heater for hot water we find another indispensable adjunct.

The pantry, off the kitchen, is really a passageway leading to the stairs, but serves as a general storeroom, and holds the icebox too—as the house is without a cellar. Only an open foundation is below. This is lined with rocks over which the tide flows at regular intervals, in the manner of a boathouse. And sometimes the water rises so close to the level of the porch that one feels one is in a boat rather than a house.

In furnishing the living room, I used soft yellow again in an inexpensive plain wallpaper, as the wooden walls were too cracked for paint. This makes a very desirable background for color prints and for the old mahogany furniture, which I was lucky enough to inherit. The other pieces, such as the kitchen table, which serves as a desk, and a large armchair, are painted yellow. Tobacco brown slipcovers piped in yellow, and creamy ruffled organdy curtains at the windows, give a sunny effect. A simple woven rug is brown.

My bedroom opens off the living room on the water side. Old mahogany furniture includes a four-poster bed, a dressing table, a bureau and comfortable chairs, together with hooked rugs from Cape Cod. I am immoderately fond of blue; it was my first choice for the inexpensive wallpaper, and the gay curtains and chintz.

Flower studies are the only pictures, unless one counts the pleasant views through my three windows—landlocked water vistas and a glimpse of our neighbor's garden.

Upstairs are two comfortable bedrooms done in cool shades of green, a bathroom, and a spacious open attic. Here the flotsam and jetsam of the house is stored. Only those accustomed to the city apartment closet can fully appreciate the luxury of a roomy attic.

As to the exterior, there is really nothing to distinguish it architecturally from the schoolboy's drawing of a house, and yet it has a certain prim charm: fresh white paint and dark green shutters, flowering window boxes, and—on the roadside—a privet hedge behind the crisp white picket fence.



Color and Charm

in the Early American manner

The American heritage of home decoration is made up of contributions from many lands. Colonists of various races and customs brought to this country the pieces of furniture they cherished most, and as they made their homes here, the influence of their native lands persisted in their new-built furnishings as well.

Although centuries have passed, the charm of America's early backgrounds has been maintained by generation after generation of home makers. Early American styles are the perennial favorites because they express the American spirit — gay and colorful, yet practical and sturdy.

All the charm of these styles is available for homes of today in genuine Whitney Maple. Your Whitney dealer will be glad to show you exact reproductions and adaptations of museum pieces built and finished according to the standards of early craftsmen.

ILLUSTRATED

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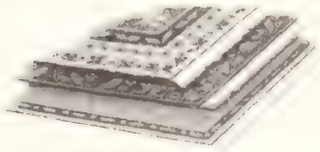
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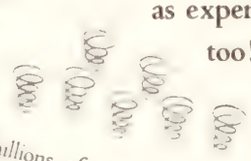
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OUT OF TH

A fascinating hobby—collecting glassball buoys—becomes a successful decorating art

THE strange things that come out of the sea are a perpetual fascination to people living in any locale. Those who live inland can and do dream of the ocean, the great rolling swells, and the occasional cargo that the waves bring in . . . flotsam from other shores, jetsam from unknown ships, or evidences of undersea life.

For one in search of a hobby, for a collector, or for the incurable romantic, there is perhaps no pursuit so engrossing as that of looking for those lovely translucent glassballs which occasionally float over to the western shores of this country from the Orient and are left by the tide half-buried in the careless scallops of yellow foam and small debris on shallow beaches.

If you were to look at a map of the state of Washington, on the Pacific Ocean side are such names as Copalis, Moclips, Taholah, Cohassett, Sequim, La Push. And, further south, more comprehensible names: Grays Harbor and Willapa Bay. In any of these places you might find some of these glassballs, but you would probably have to make round motions with your hands and ask for "those glass Japanese fishnet floats, you know, that are found on the beach."

That "found on the beach" is a slight fallacy, as concerns non-beachcombers. For, out of some dozens of balls which I have collected, only one did I actually pick up from the beach, and that looked



GLASSBALLS—JUNEAU, ALASKA

so much like a light globe that we passed it by. But the sun behind it on the brilliance of the wet sand made it look extraordinarily round, so we went back. It was an almost white ball, about the size of an orange, and surely more mysterious-looking than most of those which I had acquired already. It was even more important to me than the huge amethyst one which I later found in the teeth of doubting opposition which assured me, almost unanimously, that there was no use looking as they "hadn't ever seen any purple balls, or pink ones either."

Probably you wonder what the balls are for. Originally, of course, they were buoys on fishnets. But when you find them, you might call them simply bibelots and put them in the category with purely decorative objects. However, they are actually useful, as you shall see by following my story.

HUBBELL



GLASSBALLS, GREEN GRAPES, SPIDERY CHRYSANTHEMUMS



JAPANESE ARRANGEMENT—WITH ASTERS AND LADY SLIPPERS

CIFIC OCEAN



GLASSBALLS AND GARDENIAS



WITH DRIFTWOOD AND SEA-MOSS

ou can use these glass bubbles for ver arrangements, primarily. A flat vl with three or four small glassballs l in it does admirably as a bouquet h the addition of one lily, or one ce of vine, or a couple of sprigs of ie weed you've picked on the way ne. Or, if you own a deep and large ss bowl, float a few balls in it, and the flowers come up above. For very dern décor, one large fishball set on vhite carved base is quite perfect, ticularly on a round table. Or a bat- jar half full of water and half full balls is interesting, for the balls try float, and you might put one large ver under them so that it would be d down and could be seen through jar.

At Christmas time, nothing is more ptable than fishballs for decora- is. A large silver bowl of them in center of the table sets the mood one's other plans. Or they may be ig from a high doorway by silver bons; or they would serve success- ly as Christmas-tree decorations, ig by silver wire from the green nches of a pine or spruce.

f you've got this far and still do not w what a glassball looks like, per- os I should tell you. They are nearly nd, and usually with a thick blob one end where the glass-blower left Hand-blown, of course. In size they y from the dimensions of a large m, up to sixteen or eighteen inches. ry infrequently they are found as ge as twenty inches or two feet in meter; these latter are distinctly e and difficult to acquire.

The colors are the most enchanting aspect and the most exciting for the collector. Ordinarily most balls are a dull blue-green, much the color of the sea on a cloudy day. Sometimes one finds a ball which is insistently blue, a pure sapphire blue, perhaps bubbly in texture, or perhaps nearly clear. Also there are balls in dull greens . . . pale bluish-green, olive greens, or dark green. And yellows, too—not clear yellow but more on the chrome side. Vaseline-colored. And, out of some fifty or sixty balls collected from the Pacific Coast, I have found two brown ones, of such a dark brown that they could be seen through only if held against the light. White balls are much prized, both because of their rarity and because they are especially adaptable for tables.

The purple balls deserve a paragraph to themselves. Usually known as amethyst, these are pretty gorgeous and range in tone from palest pink to a deep purple color. The tales of the origins of these amethyst balls vary and are here set down for what they are worth.

The first and most-often-heard explanation is that they were floats from the emperor's fishnets, and therefore royal property, almost holy. In fact, it is said that any one possessing one of these purple balls would be subject to capital punishment. One imagines the emperor's fishnets with necklaces of amethyst balls bobbing gently on Oriental waters, and then one is obliged to picture a most terrifying storm in order to think of such high wind and waves

(Continued on page 52)

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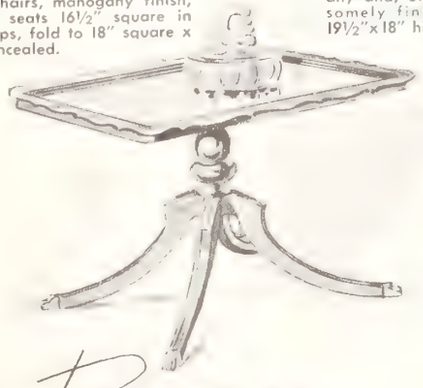
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This bridge set looks like fine stationary furniture. Fully automatic—if one leg is released all four close together. Mahogany finish 27" high. Padded plywood top 30" square covered in bone white, red or brown and other smart shades of Spanish simulated leather. Hardware concealed in many table styles. Chairs, mahogany finish, 34" high, with cushion seats 16½" square in colors matching table tops, fold to 18" square x 6" with all hardware concealed.

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OUT OF TH

(Continued from page 51)

that the royal nets would have been left to break up or break away entirely and drift about, dashing themselves on rocks, traveling miles up and down with the inter-continental currents, until the day when an occasional amethyst ball would be found on the shores of the United States. So, if you like to discard this theory, consider the next one (which, to our mind, is more logical).

It has been explained by fishermen that, though nets are spread out in the ocean in, roughly, a circle, when it comes time to pull them in, the men take hold and start dragging from four points, which would correspond to the four corners if the nets had been spread in a square instead of a circle. And, in order to mark four points on the great circle of net, with green water rolling over the whole, floats and all, they use purple floats at these four points, so that they will know where to start dragging in the nets when full.

Rare amethyst balls

Considerable searching has not disclosed any other explanation of the scarcity of the amethyst balls. And they are rare. One fact is that the Orientals blow them for their buoyant propensities only, usually caring nothing for the color. Most of the balls are blue-green for the very simple reason that the commonest and cheapest sand used by glass-blowers turns out glass of this color. One may assume that imperfections in the sand cause the browns and the yellows. It is possible that a pale blue ball with a blob of sapphire on the finishing end may originally have been all sapphire, but, having drifted up and down so many thousand miles in the sun and in the salt sea, the color has faded into a light blue except where the glass is thick in the one spot.

If you remember, we used to be told that the explanation of the pale lavender panes in some of the very old Colonial houses in New England w that the glass had been in the windo so long that it had turned to lavend by the action of the sun. But since t time, scientists tell us that this is so and that the lavender tinge was d to some imperfection in the glass its originally and had nothing to do w the years that it had been exposed the sun. So it is permitted to think one's own reasons for the vari shades and tints and what influen might have acted to create the sultant glass as we see it.

The adventures of a glassball

The amazing thing is that these gla balls ever come across the Pacific all. There are rocks on which th might have been smashed, and u doubtedly a large percentage of th balls which float loose from the n are broken on rocks or against sm islands. After an adventurous ba arrival on the Pacific Coast, it is roll up and down the sand ceaselessly a ground down into the sand with ea wave, until some wave of greater m nitude tosses it up on the sand cle of that tide. Winds which have fou the ocean breakers, and which pile huge dunes along a sandy beach a can keep up such a constant drift sand that one has the feeling of desert with its shifting heaps . . . win bury many balls under inches or f of debris, sand, and driftwood. So y see why there are few balls that actu ly come to light, and why many of th which are found have deep scratch or perhaps an even sand-blasted effe from weeks of grinding between t sand and the waves. White balls ha a frosted look when so sanded.

It is said that along the coast Canada, between the United States a Alaska, along those many miles whi are not accessible by road, and in whose bays no ships ever come exce an occasional Summer pleasure yac to anchor for a day—along this coa



NETS AND CORAL OUT OF THE SEA

ACIFIC OCEAN

re are supposed to be places where tides have in the course of years own up balls which have stayed re intact. And future tides have led to this pile, so that now, if one w where to look and how to get re, one might come away with nysackfuls of glassballs in all sizes l colors. I should like sometime to estigate the Queen Charlotte Islands l Duke Island.

For the layman and his probable cess in this search, the Winter or ring is best, for then occur higher es, higher winds, and fewer people it on the same or similar missions. nter storms cast up the larger per- ntage of all the glass buoys which d in this country.

In with the tide

People who live on the beach find st of the glassballs which are avail- e. Early morning clamdiggers along beaches of Washington and Oregon l many.

One man, who lives on Grays Harbor l works in the lumber mills at night, lks home via the beach every morn- at 4 o'clock. This is the perfect time find the balls, for it is just light ugh to see what has come in during night and still too early for vaca- ists or children to be out. This man ried, habitually, a gunnysack on his ulder, and often found one or more the balls on his three-mile walk ne. Sometimes, he told me, he found many that he did not bother to pick the small ones, the tiny lemon-sized s that are particularly advantageous small bouquets and table decora- ns. He found in one morning eleven ge balls—eight-inchers or more—l forty small ones. But this was most sual, and it must have been a ghty storm the previous night in or- to roll in so many out of the way receding tides.

f you are an amateur, you may look vain for balls on even a tempting deserted beach—yes, and even ly in the morning. For you might know one when you saw it. They seldom shiny and seldom *look* nd. Often buried in the sand, some- es half-covered with chips and the ss of pulp that breaks off log rafts, y are not noticeable on a mile of y, brilliantly-shining sand in the time. Also, the balls are gray with d and dirt, and probably half-cov- d with purplish barnacles. For, ting about one-third down in the er, and with the heavy part always vn, they stay in that position in the an and acquire barnacles, mussels, l all the usual sea-growing mossy gs that attach themselves to any- g solid under water. This stuff can ily be cleaned off with a stiff brush en the ball is wet.

Oriental markings

When you find an old beachcomber, a fisherman, or some other person picks them up incidentally and ps a barrel or box of them in the d, the balls look rather unattrac- ; but if you hold them up to the t you will find the most enchanting iety of colors, some with vari-col- d swirls in them and some with nge foreign marks on them. You look them all over and buy those you wish, then hurry home at top speed to scrub them and find what colors they really are. You will find Oriental marks on some, which might be the maker's name, or, unromantically, simply the size of the ball. Probably, if you find three Japanese characters in a row on a ball, the first character is a trade- mark, the second the name of a sales- man of fishing gear, and the last the name of the village where the ball was blown. Once in a long while you will find one with the hammer and sickle emblem on it—Russian, supposedly. Although usually frankly hand-blown glass and roughly round in shape, there are a few balls of the size of oranges which have been blown into molds and stamped with the number "3"—again Russian, I am told.

A ball which I should like to have seen was one found by a garage-man at Grays Harbor which, according to him, "was so large that it would not go into a washtub." Unfortunately I could not find out how large a tub he had in mind, but I still think it must surely have been a larger ball than any I had ever seen.

Glass "buoys" these balls should probably be called, for they were each originally tied in a small mesh net, affixed to the upper edge of a great dragnet, and acted as a sort of buoyant necklace to hold up the net while weights held down the lower edge of the net. Larger balls, or buoys, must have been used on the heavier nets.

Diminishing supply

The origins of the balls seem to have been in Japan mostly: the Burrard inlet, the Okhotsk sea, and the small islands where shrimp trawlers spread their nets. Also the floats were used on driftnets for salmon, shark, crab, and cod. Although Japanese fishermen began using glassballs as buoys about twenty years ago, they are becoming more and more scarce. Soon they may cease to be found at all, for these fishermen have perfected a paper float for their nets, and this is found to be cheaper and easier for them to use.

As for the time it takes for the glass- balls to come across the Pacific, na- tives in small towns on the seacoast say it takes years. The Oceanographic Laboratories of the University of Washington have made some study of these balls for the purpose of deter- mining currents and tides, and they say that there is no data whatsoever on the length of time it takes a ball to come across. It might be months, or it might be years if the route were very circuitous. Currents in mid-ocean might carry the ball many thousand miles north; then through a series of vicissitudes and finally many thousand miles south; and after drifting depen- dent upon chance and the winds and how deep in the water that ball floated, it eventually lands, if unbroken, on the American continent somewhere.

If you wonder how a hollow glass ball with no opening in it can have water in it (and this does happen), I will try to explain. It is because the ball happened into a northward-sweep- ing current which carried it up to the

(Continued on page 66)



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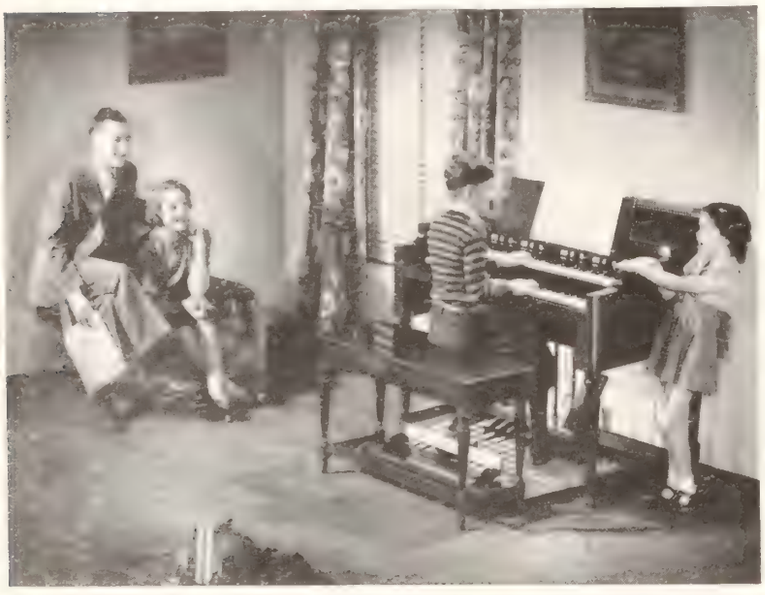
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TURNS WITH BREAI

A quota of pick-ups for Easter tables and the menus you'll plan thereafter

WHAT with Spring in the air and Easter in the offing, it is a wise hostess who has a trick or two up her sleeve to amuse both her family and guests. It might be a simple trick such as spreading maple sugar cream instead of syrup on the Sunday flannel cakes. It might be as complicated as ordering that Easter "cake" below well in advance of the day. It might be any or all of the lifts and ideas on these two pages



Russian Easter cake (left) or *paskha*—actually a sort of molded cheese of sweet cream and butter, flavored with brandy, maraschino. Gay finale to the holiday luncheon, it's a tradition of the Czars. 1 to 5 lb. sizes, $1 per lb. Some are on hand but it is better to order 4 or 5 days ahead; at the Russian Tea Shop



Foretaste of Spring (right). Golden orange-blossom honey and tart, sweet cherry conserve by Cresca in little "tasting jars", just breakfast-tray size, two for 25c. The larger jars, 39c. R. H. Macy. Serve with a huge crusty brioche such as this one



Quick perker-uppers (right). For lamb, Cooper's English Mint sauce, 8 oz., 60c. And to try with almost everything else, the fiery new "1812" sauce once served to Andrew Jackson, 4 oz., 60c. At Maison Glass. Pepperidge Farms ready-made stuffing, already seasoned; enough for 5-lb. fowl, priced at only 15c



Vichyssoise (right) the delicious potato soup—delicately flavored with leeks —that is so much trouble to make for yourself, yet so good to consume. For a creditable version try this one put up in a tin by Dorset enough for 4, 50c at Hammacher Schlemmer

NIFE AND CORKSCREW



Old-fashioneds, pronto (left). Because most of your guests like them, a good idea to keep their mixings handy; Old Overholt bonded rye. Hammacher Schlemmer's: Raffetto orange slices, 45c; Au Gourmet stem cherries, 35c; Dole pineapple gems



Spring cooler (right). For the first warm, lazy days, try this: fill a glass with Rhine wine and Seltzer, half and half, add ice and a sprig of mint. You don't need a costly vintage wine for delicious effect. To wit: Taylor's New York State Rhine wine; at Lexington Liquor Shop. All glasses on this page, from Ovington's



Brie addicts (left) will want to know about this new domestic version, made by a colony of French experts in California. Its flavor is high, its consistency divinely gooey and its aroma temptingly pungent. The 14-oz. box costs $1; found at the Maison Glass



American apéritif (right). Nice idea for preprandial sippers, or as an alternative for sherry, is this "Appero", new "apéritif wine" made and bottled in New York. Similar to the French Dubonnet which is growing rarer daily, it is pleasing, sipped straight or as a cocktail, half gin and half Appero. By L. Ardin



Vermont maple sugar (left). Delicious as maple sugar cream to spread on hot cakes or ice cream, 2-lb. pail, $1.10. Or as pure maple syrup, in pint crocks, ea. 75c. Or in lollipops as an Easter treat for moppets, ea. 10c. Min. mail order $2. America House





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31 inches high—Antique brass gallery on shelf

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HOLLYWOOD

Dressing tables tailored and feminine which reflect the personalities of Hollywood stars

FANS may well note these five dressing rooms and powder rooms in prominent movie-colony homes, for they incorporate many a new idea well worth adapting. Lighting, as one might imagine, is in all cases of primary importance—and should be—for a feminine daytime *maquillage* applied without benefit of proper lighting sometimes produces a more than strange effect! And as for the masculine contingent, good light—for a properly manœuvred necktie—is highly conducive to good temper.

Note, too, the use of large expanses of mirror. Besides their obvious advantages for dressing and makeup, they are instrumental in making a tiny room seem at least twice as large. And decorations, following the fancy of the owner, range from bright stripes and gay chintz to Godey prints and fencing photographs full of action.



Joan Bennett's (Mrs. Walter Wanger's) mirrored dressing room is in seafoam green and pink, to match her boudoir. Wallpaper matches the chintz of the chair; rug is a fine Chinese broadloom



White glazed chintz, hand-quilted, makes the dressing table skirt in Joan Bennett's downstairs powder room. Walls are green and white striped; floor is flowered, hand-painted black canvas

AKES UP



Robert Montgomery's dressing room features vivid photographs of fencers in action. The dressing table runs the full length of the room and ends in a mirrored corner, with window in background



For Kay Francis, a dressing table is carefully lighted to eliminate shadows on any part of the face. Curtains are white embroidered voile; the white linen stool cover is quilted in yellow



Godey prints framed cover one whole wall of the dressing room in the home of Mr. and Mrs. Sam Jaffe. A mirrored end wall makes the room appear much larger than it actually measures

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ROSE QUILT. *A real patchwork coverlet. White squares with needlepunch embroidery, actually appliqued on colored background. About $8.50.*



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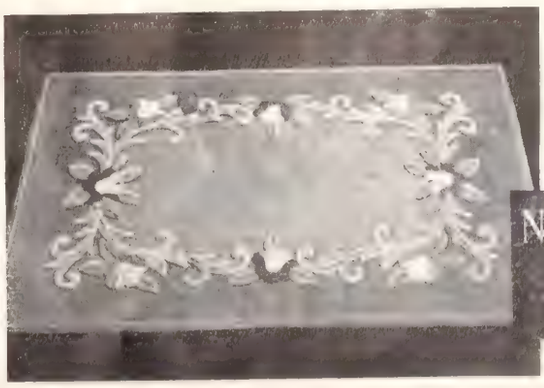
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Needletufting

The Needletuft Bedspreads and Rugs in America's best stores are more than just copies of colonial tufting embroideries. Actually, needletufting preserves this fine American art and recreates the original heirlooms.

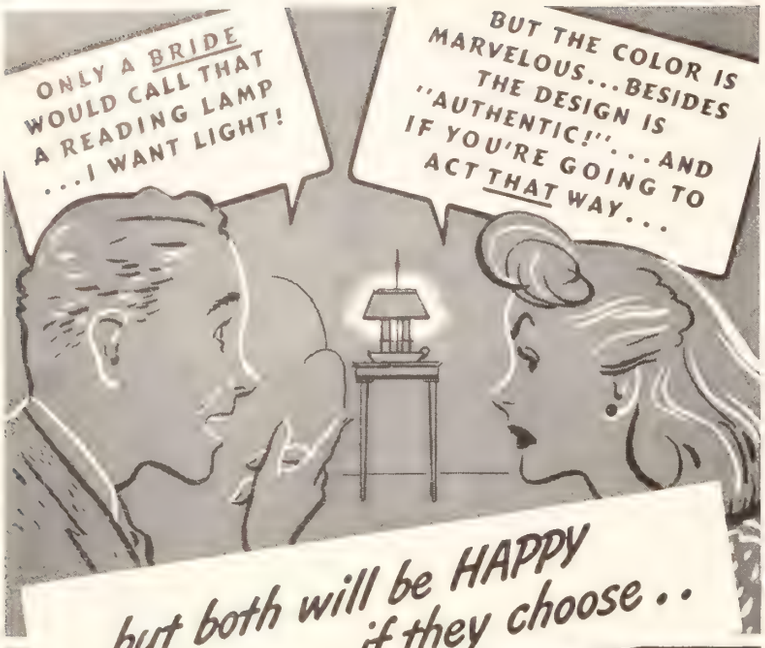
Joseph Platt, America's foremost decorator, has caught the spirit of colonial living in his Needletuft Ensemble shown here. There are dozens of other authentic ensembles in Cabin Crafts' Spring collection, which includes all leading decorative fashions.

The perfect coordination between Needletuft Bedspreads and Rugs extends to patterns, textures, colorings, making it simple to choose correctly. Needletufts are made of finest materials, completely washable and colorfast. Cabin Crafts, Dalton, Georgia.



PURITAN. *Authentic hooked-type rug, pattern raised and hand-clipped. Two-tone ground. In sizes up to 4x6. Priced from $5.00 to $20.00.*

Needletuft Rugs
Designed by Joseph Platt



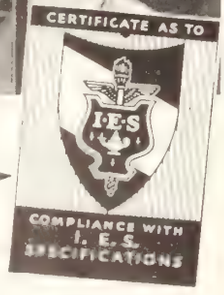
..but both will be HAPPY if they choose..



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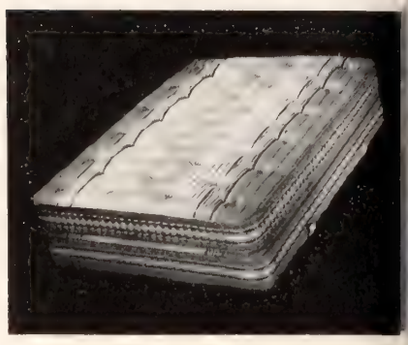


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MATTRESSI

When you buy bedding, your prin and wearing quality. You'll



Beautyrest is made up of individual muslin-pocketed coils, so that the sleeper's body is well supported at all points. Notice particularly the sag-proof edges which keep the side walls erect and neatly tailored. The mattress carries a 10-year guarantee. Simmons



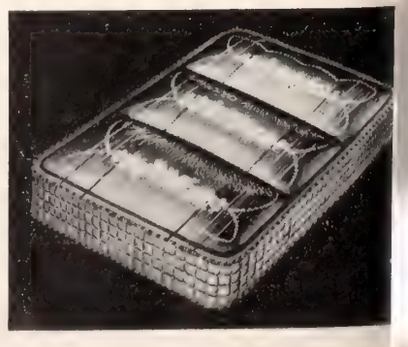
The "Luxury Perfect Sleeper" is a new mattress and box-spring ensemble designed to give a high degree of resilience. To gain this "Vitalized Cushioning" it uses a new patented method of construction of steel ribbon springing. The mattress top is tuftless. Serta Associates



This Sealy-Rest mattress headlines special reinforcement in the middle third of the mattress, for greater support; and an insulating pad at top and bottom which prevents springs "punching through". Ticking is "Health-ized"—germ and perspiration resisting. Made with a self-ventilating border



The "Vanity Fair" mattress, designed by Burton-Dixie, features an inner tufting, constructed to keep the mattress upholstery firmly in place without the use of exposed button tufts. Notice the quilted side walls which give the mattress an attractively tailored finish



"Triple Cushion", as its name implies, utilized layers of cotton sewn together to form a tuftless mattress with three cushions. All upholstered material is firmly anchored to the coils so that it cannot shift and cause uncomfortable hollows, bumps. Triple-Cushion Corp.

ND PILLOWS

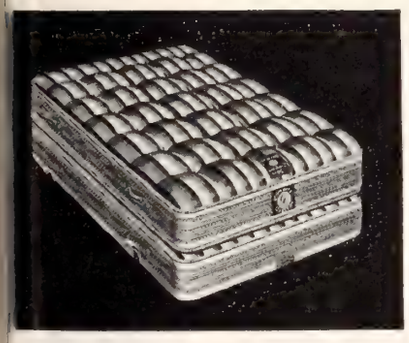
iderations are comfort, appearance
· points in the mattresses below



The Spring-Air "Model 30" is a medium-priced mattress of fine spring construction which adjusts automatically to individual weight. Each mattress carries a guarantee of ten years. American-made is the heavy cotton ticking which covers this, made in an attractive allover scroll damask design



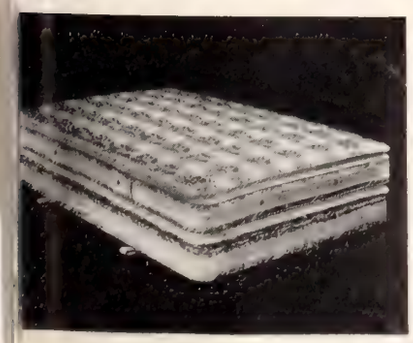
Ostermoor's "Soundrest" innerspring has 252 double helical springs threaded into flexible spiral cables to form an integral unit. No two springs can come in contact with each other, so that silence is assured. Protection pad keeps the overlying cotton felt from packing down between spring



Ostermoor's "Custom Deluxe" has the same fine construction as "Sleep Comfort" except that the upholstery is pure white horsehair over the quilted cotton felt protection pad; and it has the Sit-Proof sagless edge construction built in, as do other fine Ostermoor models



"Steritized" ticking is a leader among the new dust and germ repellent types of ticking. These tickings are bacteriostatic—actively antiseptic because they inhibit the growth and activity of bacteria and micro-organisms, keep mattress hygienically clean always. The Blumenthal Print Works



The "Pil-O-Rest" mattress has a new patented method of construction: the mattress is constructed completely in muslin; after this a "pillow" top is attached on both sides. This is an attached, tuftless channel pillow which cannot shift to either side. By Karpen Bros.

(*Continued on page 60*)

Beauty that Lasts



The Wentworth Dining Group

The Beauty of *Salterini*

NEVA-RUST* WROUGHT IRON FURNITURE

is MORE than Skin-Deep

Undoubtedly the beauty of Salterini Wrought Iron contributes greatly to its outstanding reputation. But the reason why the finest stores and decorators throughout the country choose Salterini Neva-Rust* Wrought Iron is not alone for its beauty but BECAUSE ITS BEAUTY LASTS. The Neva-Rust* treatment — a permanent and integral part of Salterini Wrought Iron — prevents rust and is so guaranteed for at least six years.

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Speed-up laboratory tests have shown that the NEVA-RUST* treatment makes Salterini Wrought Iron rust-proof for an unlimited time. These tests make the modesty of our six year guarantee apparent.

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Rose Leaf Unit Chairs, Matching Corner and Cocktail Table

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MATTRESSES AND PILLOWS

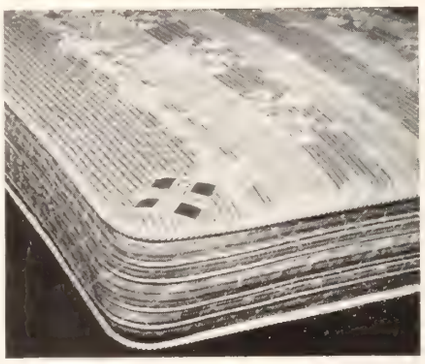
(Continued from page 59)



Firestone's "Airtex" pillow i made of the same frothy, r silient latex rubber as ar Firestone latex mattresses. Th top surface is smooth for sleep ing comfort; the interior i honeycombed for resilience finally the whole is washed i Camay soap to lend pillow faint, delightfully fresh scen



"Sunanair" is a new idea—th boxspring and innerspring mattress are made in combina tion as one unit. Patented "No Sag" springs accomplish tha purpose to perfection. On th boxspring-innerspring is light channeled pad, to simpli fy the problem of turning an airing. Designed by Kay Mfg



"Sanitized" ticking is perma nently antiseptic, inhibits germ growth and is highly dust-re pellent. The mattress has built-in spring support in th center of longer and stronge coils. The top has a smoot surface which is attractivel quilted. Eclipse Sleep Prod



Firestone's "Airtex" mattres is made of pure latex rubber whipped and beaten into foam and baked in a honey combed mold. It is non-aller gic, tuftless, highly resilien and allows air to circulate thor oughly. It cannot sag. The to surface is smooth and covere with fine damask-type tickin



Burton-Dixie's pillow is fille with "Izolin"-processed feath ers. But it has no "feathe feel" because it is not only in terlined but padded with a outside layer of cotton fo added softness and protectio against any possible sheddin Sateen cover blue, peach, whit

DECORATING HIGHLIGHTS

(Continued from page 25)

accessories, so accessories themes are first to incorporate new mals and new colors.

he Colonial field offers a multitude eautiful designs in traditional maals such as tôle, mahogany, silver, ss and pewter. But the most interng pieces are those which utilize old erials in a new modern interpreta—and which add notes of today to erwise traditional settings. The pewbeaker which is shown on the man- n page 15, for example, is actually nodern American design by an erican craftsman. But its straightd engraved band is reminiscent of ndinavian ideas, and still its forthit shape brings to mind the early ple Colonial designs of Revere.

ederal pieces follow the same trend. for instance, the Lucite group on this page. The scales, and the swags and columns of the lamp, are typical of the early 1800s. But executed in Lucite they are modern as today, and would look equally well against mahogany or bleached oak.

And when designers work in the purely modern field, there is no limit to their originality. Solid leather, for instance, attains sculptural effects. Bronze is hand-hammered and given a finish which simulates pure gold, and is as heavy. A modern Polish artist—newly American—designs in plaster and chooses swirling tropical undersea motifs—fantastic fish, snails, starfish, in delicate pastels and jewel tones—as his inspiration. Daisies inspire another Californian artist to make a charming Lucite and crystal clock—the face a square of crystal with an etched wreath of daisies, each marking an hour.

CLOCKS AND ACCESSORIES

(Continued from page 40)



Goddard influence is clearly seen in this tall mahogany Colonial clock with its block front and shell-carved door; original is in Edison Institute at Dearborn, Mich. With Westminster chime, $320; Sloane



Light with Lucite—in a swagged column lamp with attractive silver-chained Lumarith shade; $13 at Ovington's. Matching is a Lucite scale for small flower pots, pans suspended by silver chains; $27.50; Carole Stupell. Box, $4.50; at Bertram Shrier, Washington



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LANDSCAPE YOUR FLOORS WITH FLOWERS

Imagine lustre broadlooms, brimming with flowers woven in rich tones that blend softly into their backgrounds like paintings in oils or water colors. These new "Etching" floral patterns are masterpieces of the weaver's art, hitherto unobtainable in lustre broadlooms. The patterns are bold, the colors are soft, the effects are dignified and luxurious. Use them to add a fresh decorative zest to every room in your house. Ask your department store to show you samples of many fascinating patterns and colors.

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TRY A VEGETABLE BORDER

Besides producing a varied crop, this border can have unique attractions

EVEN if your vegetable garden is small and almost completely overlooked from the house, there is no need to wonder dismally what kind of a drab sight a vegetable patch will look from your windows. Instead of a herbaceous border, plan a vegetable border. It could look decorative and charming for quite a good proportion of the year and be productive too, provided the right subjects were chosen.

To make this border one would need, in the main at any rate, two types of vegetables: those that remain decorative after their produce had been picked, such as globe artichokes, and those that are not ready to pick until so late in the year that the rest of the border is over and the gathering of them, therefore, does not matter. Bear in mind the principles observed in making a flower border; the value of contrasting forms and the importance of bringing taller-growing subjects forward, so as to make bays, as it were, to shelter smaller subjects. The question of color is important, too, but here are concerned with a subtler and quieter blending than is usually the case a flower border.

The beautiful leaves of the glo artichoke remain decorative until c down by frost, so this is the plant would choose to make the framework the border, using it to make the arr of the bays, so to speak. At the back think one could get height and el gance, almost a tropical effect, by t use of pole beans.

The picking of the artichokes a of the beans would leave the ma effect of the bed unspoiled, though should regard it as good fortune if t need to pick them all did not aris for the artichoke flowers themselves a handsome.

For planting in front of the po beans, there are various possibiliti I would like particularly to have grou of sweet corn. At all stages this is

(*Continued on page 69*)



Since most of the vegetables are beautiful in themselves, why not arrange them as one would a flower border—tall plants such as corn (5), pole beans and tarragon (1) at the back and the lower cabbages (2 and 6) and kales (3 and 4) and savory herbs in the mid-reaches, with lowly parsley and chives (7) for edging? These could be set out in formal straight lines or in informal drifts



Globe artichokes (1) are decorative plants and so are many of the cabbages (2). Thyme and sage (3 and 4), the new rhubarb kale, cabbages (5 and 6), the feathery asparagus, the architectural growth of fennel, and the upright bushiness of tarragon all lend themselves to both decorative and culinary purposes. Even table peas can be grown, with green and yellow snap beans as edging

SAINTPAULIAS INDOORS

Herb Saltford describes the culture of African violets and presents suggestions for home growing

Success in growing house plants is not just a matter of *luck*. This holds true for the saintpaulia, our delightful African (or Usambara) violet—which isn't a violet at all, but rather a hairy, often stemless, perennial herb.

In appraising the possibilities for survival of a plant in the home, how many persons so carelessly say, "Well, it just depends on luck. It grows for some folks without a touch of trouble—but not for me!"

A friend of mine has her dining-room filled with thriving saintpaulias throughout the year. Her African violet plants are as robust and healthy as any you would care to see, while others of her friends can't make them grow at all. Men, to be sure, there are a majority who manage to nurse saintpaulias along over a considerable space of time, until the suffering plants simply waste away.



AFRICAN VIOLET

Saintpaulias, like most house plants, will usually grow handsomely if you mix your knowledge well with an abundance of loving care. While there are four saintpaulia species—*S. ionantha, S. kewensis, S. pusilla* and *S. goetzenia*, all indigenous to tropical Africa—only the former two are found in cultivation. Named for its discoverer, Baron Walter von Saint Paul, the saintpaulia belongs to the family of Gesneriaceae.

Knowledge and care needed

Saintpaulia ionantha bears deep lavender, iridescent flowers; *S. kewensis* has bright blue blossoms; and in both species the brilliant yellow center forms a sharp, desirable contrast with the rest of the flower. There was a time when, because of various doubtful and difficult qualities, saintpaulias were seldom to be seen, but in recent years commercial growers, realizing the possibilities, have developed a vigorous variety, Blue Boy, which is now much in evidence.

If you have longed to have saintpaulias grow with such ease as the weeds in your garden, just buy a plant from your florist and you will be all set for business. Since your plant will probably be of the Blue Boy variety, observe that its leaves, as with all saintpaulias, are hairy, thick and juicy, but that its blue-and-yellow flowers are larger, taller and more prolific than in less-developed varieties.

I have assumed that you have bought a plant. But perhaps you have been fortunate and have received a cutting or two from a fellow flower-lover. In either instance, you will want to make cuttings to increase your bounty, for, while saintpaulias will grow from their small, ellipsoid seeds, cuttings are quicker and easier for the amateur and professional alike.

You should take for your cutting a leaf that stands out stiffly from the base of a mature plant, allowing about one inch of stem to remain attached. Be careful to make a sharp cut so that the stem will not suffer from crushing. March, April and May seem to be the best months to try this.

For a propagating medium, use sharp builders' sand to a depth of some two inches, in a well-drained hothouse flat or, preferably, a battery jar or similar glass container with a glass cover on it. Firm the sand with a block of wood, then moisten lightly. Make a depression about ¾″ deep in the sand with a pencil and slant the stem of the leaf into the hole. The hole may be deeper if you desire, as some successful growers find it advantageous to also cover a small portion of the leaf. Always gently press the sand against the stem, of course, to insure proper contact. In case you make several cuttings, to be extra safe place them in rows with the leaf-tops all facing in one direction and with the light striking them from the same way. This may sound too troublesome, but it has been known to work!

The growing medium

After your cuttings show signs of rooting, you might plant them in another covered glass jar, or transfer them directly to 2″ or 2¼″ pots. A medium made of one-third part each of sand, leaf-mold and garden soil is satisfactory. When shifting the rooted cuttings, use extreme care not to disturb the roots. Dig a small hole in the soil—a teaspoon will do nicely—then gently firm the soil after transplanting, making sure to space the young plants about two inches apart if you use the glass jar. *Water sparingly* and avoid wetting the foliage.

Saintpaulias make a surprisingly small root growth for the size of the crown and are apt to suffer from overwatering. An ideal method for watering the potted saintpaulia at home is to set it in a saucer holding about an inch of water. Wait for about twenty minutes, or until the top of the soil is moist to your touch, before removing the plant; then set it on a dry saucer. This should furnish sufficient moisture for three or four days.

Another good method is to set the pot deep in a tray of sand. By watering the sand only, sufficient water will reach the plant's roots.

One of my friends claims he has had excellent results keeping saintpaulia continually in a saucer of water. This might be worth trying, if you care to experiment.

(*Continued on page 64*)



IN THE AMERICAN MANNER

New Strahan wallpapers, portraying early Americana

"The Gavotte," No. 7613 (above), has all the grace and charm of a Virginian interior, while No. 7690 (below) is reminiscent of Colonial Philadelphia. Both are outstanding wallpapers . . . and both were designed and produced in accordance with Strahan's half-century-old "tradition of excellence."

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*Acetate rayon

Write for illustrated Dix book, "Maids' Uniforms", DEPT. HG-1
HENRY A. DIX & SONS CORP., 1350 Broadway, New York, N. Y.

SAINTPAULIAS INDOORS

(Continued from page 63)

Everyone says to keep water away from the foliage, but recent scientific experiments tend to prove that water alone is not a harmful factor. After weeks of having water actually sloshed on their leaves, a group of plants under test conditions showed no signs of suffering. This would indicate that it must be intense light, magnified by water resting on the leaves, which does the damage.

But to return to the rooted cuttings. . . . From one to possibly seven new shoots will appear on each. Grow them on in their entirety or separate the prolific ones into parts with one or two shoots only, if you wish; but cut out the original leaf when the new growth is sufficiently large to carry on its own development.

Transfer them to pots

Now, if you have had the young plants in a jar, shift to 2″ or 2¼″ pots. The soil mentioned previously is satisfactory for general use, but, if you are so inclined, try a famous commercial grower's recipe of: 25% rotted cow manure to which have been added ground limestone, acid phosphate and potash (commercially, proper quantities are determined by soil tests to give a high, well-balanced nutrient content and a PH of 6.6 to 7) ; 25% peat moss; 15% well-rotted leaf-mold; and the remainder a good sandy loam soil.

You will do well to apply a small amount of liquid manure or any well-balanced plant food once every week or ten days. If this is not done and your plants become yellow and hungry-looking, a light feeding of such plant food, added to the surface and watered in, will help restore color and strength.

The top growth should be rather large by the time the plants are sufficiently rooted for their shift to 3″ pots. Likewise, the 3″ plants should be accordingly large and well rooted before going into 4″ pots. It is an opinion of an experienced grower that, since saintpaulias are short, they will have better proportion if put in the shallower azalea pots, instead of standard-sized pots. This grower stresses the importance of having plants sufficiently large and well rooted before shifting, as he has found that if the plant is too small when transferred, it responds slowly. Also, saintpaulias will continue good growth in small pots for a long time.

Keep saintpaulias in a fairly high temperature (60 degrees F. night) and in a not-too-dry atmosphere, and they will respond resplendently to your affectionate care. During the day the temperature may rise, depending on the sun, but a reasonable amount of warmth (up to 75 degrees F.) will do no harm.

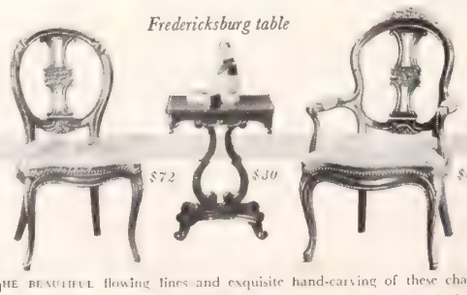
These plants prefer moderate and even light, insofar as that is possible. Scientific experiments just concluded [illegible] that an even light of one thousand foot-candle power is about ideal. Less light causes the leaves to be smaller and darker green, but few flowers will appear. More light yields larger, lighter green foliage, but a scarcity of blooms persists. So if you have access to a light meter that registers foot-candle power, you can obtain just the amount of light you want; but if you do what most other folks will do, you'll protect the plants from direct sunlight and will take a hope-it's-right guess as to what light to allow. In Summer, an east or west window should be about perfect. In Winter, change to a southern exposure and don't worry much about shade in January and February. Somewhat more than minimum shade is usually desirable, however, as a too intense light may have a tendency to cause brittleness of the foliage.

Pests are few

As for pests, mite seems to be the only serious offender. While commercial growers control it with a commercial rotenone-pyrethrum remedy which contains no harmful alcohol or mineral oils, probably the best procedure in home culture is to destroy affected plants at once. However, follow the basic rule of "cleanliness" from the start, add a lot of loving care to your store of knowledge, and you will soon have saintpaulias which all your cronies will view with admiration.

Elizabeth Browning Chairs

Fredericksburg table



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OUSECLEANING IN THE SPRING

Care of fabrics in the home, like care of one's clothes, is repaid in long wear and good looks

ow that April's here, we give at least one thought to the problem itting the house into Summer dress. not with the painful thoroughness randmother's day when the annual ing cleaning" meant a general dis- on of the entire household from r to attic. Our towel-turbaned lady ears set aside days devoted to ng up the rugs and carpets to be d outdoors for heavy-handed beat- o shifting the furniture and cloth- t in shroudlike coverings.

these fortunate days, we find no to tear the house apart. Our rugs ot necessarily designated only for ter" wear, but often are used the round if we so desire. We simply them up, call an expert in rug ing to clean them and roll them down again. And even if we use ner floor-coverings, as many of us ve can send our fine rugs to the ers, who will store them until d as well.

Treating your rugs

y rug worth investing in is worth ng well. A really good dry-cleaner far more than beat and vacuum- your rug. These are only the first to remove surface soil. Then come teps to kill all germs and moth e. The cleaner will go over your foot by foot with a drycleaning nt which he will spray or sponge hand to kill all forms of germ Your rug is vacuumed and these are taken over and over again your rugs and carpets are ab- ly clean. The final steps are moth- ing and then hanging the rug on lofty racks in a special drying . The air in this room is condi- l, heated and circulated so that g retains its proper shape, its soft, ap, with its original bright colors l the rug is, of course, germ-free.

raordinary precautions are taken aning patterned carpets, especial- se with any cotton in the pile, as of these have "fugitive" colors— s, some of the darker colors are to "bleed" into the lighter por- tion. If your cleaner is good—and you should use none but the best—he will test colors first with clear water. Should they show the slightest tendency to "bleed", the rug is treated with an acid solution of water to set the colors.

Care for draperies

Lined and unlined Winter draperies should never be packed away without thorough dry-cleaning. Brushing them and airing them in the sunlight is not enough. The dust, dirt and accumulation of stains that are bound to occur, particularly if there are young children in the house, demand conscientious dry-cleaning. They can be restored magically, colors fresh, clear and clean (sunfading is something a cleaner cannot rectify), free from germs and moth life, beautifully pressed and the exact size they were when you sent them off—in short, ready to pack securely away during the hot Summer months.

When you take precautions to send your homefurnishings to a good cleaner, you need never worry about their coming back to you with a rancid odor, for a good cleaner keeps his solvent crystal clear. Only when a solvent is allowed to become soiled does it become rancid smelling.

An expert drycleaner specializes in spot removing. In fact, one of the chief reasons for the difference in his slightly higher charges and those of a so-called bargain-priced cleaner is because he employs a competent "spotter". Such a man is a past master in the art of weaving; he knows all types of fabrics. In fact, it is part of his job to keep up with the new decorators' fabrics placed on the market by manufacturers. Then, too, he must have a thorough knowledge of chemistry. A good "spotter" may have as many as sixty chemicals in his kit.

Pillow process

Sofa pillows and pillows used on beds and chaises longues are another item to scrutinize carefully. Grease spots are favorite places for moth larvae

(*Continued on page 66*)

ATZENBACH AND WARREN
INC.

WALLPAPERS

The new spring collections of Katzenbach and Warren wallpapers are now available and your interior decorator will be happy to show them to you.

EAST 53rd STREET NEW YORK

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PRESENTS
Two new American Products



BUITONI MEAT SAUCE
the sauce of many uses

Made in the exquisite home-made style of the Century old **BUITONI** recipe. Only the choicest beef cuts, highest grade tomatoes, olive oil, butter and cheese used.

BUITONI GLUTEN SPAGHETTI
more gluten—less starch

Delicious—healthful—non-fattening. The added gluten enhances the taste and has a high protein value.

Try these two new American products at our elegant
BUITONI SPAGHETTI BAR
TIMES SQUARE AT 47th STREET • ADJOINING R. K. O. PALACE THEATRE

BUITONI PRODUCTS are available at all **SHEFFIELD FARMS STORES** and leading groceries

THE OLDEST SPAGHETTI BRAND IN THE WORLD

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99 Hudson St., New York

Spode THE FINE ENGLISH DINNERWARE



SORRENTO
Service for 4 people
20 pieces $26.85

FITZHUGH
(LOWESTOFT)
Service for 4 people
20 pieces $42.85

Make your table the pride of your family and the envy of your guests with the gleaming beauty of Spode dinnerware. Select your pattern from the display of Spode at your local stores or write for Booklet 32.

Wholesale distributors
COPELAND & THOMPSON, INC., 206 Fifth Avenue, New York, N.Y.
Prices are subject to change

BRITISH CRAFTSMANSHIP AT ITS BEST

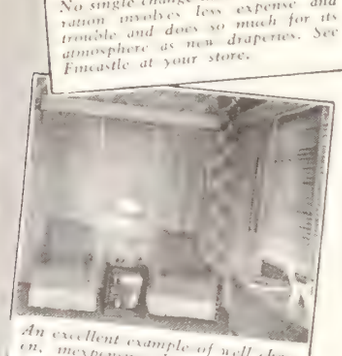
This Book Tells YOU HOW



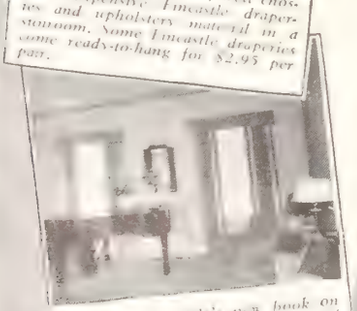
Get the MOST FOR YOUR DECORATING DOLLAR



No single change in a room's decoration involves less expense and trouble and does so much for its atmosphere as new draperies. See Fmeastle at your store.



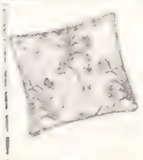
An excellent example of well chosen, inexpensive Fmeastle draperies and upholstery material in a sunroom. Some Fmeastle draperies come ready-to-hang for $2.95 per pair.



Send for Fmeastle's new book on home beautifying. Shows many of the finest Fmeastle fabrics for draperies, upholstering, slip covers, bedspreads, etc., in full color, by

Fincastle

Ready to hang DRAPERIES Yard Goods



Inc.

Beautiful". I enclose $1.00.

Address

OUT OF THE PACIFIC OCEAN

(Continued from page 33)

ice fields, and the ball was frozen into the ice. Then, due to some cracking and breaking up of the ice floes, the part into which the ball was solidly wedged rolled underwater and held the ball down deep in the ocean for such a long time that the terrific pressure gradually forced some water into the ball through minute flaws or microscopic air-holes in the glass. Next, one must imagine some other great upheaval turning the iceberg back again, or breaking it up so that the ball was free again, this time with some water in it. Then if caught in a southward-flowing current, the much-traveled ball may finish on any western edge of the Americas.

You might find it, or I, or—much more likely—some beachcomber will find it.

But if a beachcomber finds it, you can buy it from him. And you can compare it with others you have; you can use it and admire it . . . and be envied for possessing it.

HOUSECLEANING IN THE SPRING

(Continued from page 63)

to munch on all during the Summer months—and pillows become amazingly soiled. The dust sifts through the fabric and, while you may not be able to see it, you can be sure it is there. Pillow tops are taken off, feathers are sterilized and fluffed by a special process. Next they are deodorized in a special cabinet—not because there is any objectionable odor, but because the dry-cleaning solvent has a chemical odor. Finally, the tops are carefully sewn back.

Comfortables

In the cleaning of bed comfortables great care is taken to clean the covering without allowing the down to separate and bunch or settle in one end. If your dry-cleaner knows his job and he sees there is any doubt about the firmness of the filling, he will put in a loose basting to hold it in place. Then, too, he will see that there are no rips, holes or cigarette burns; if there are, he will mend them carefully so that the down cannot escape.

Cleaning lampshades

Lampshades should always be given to an expert cleaner, for they are difficult to do at best, particularly if the lamp has any fringe or if a soluble glue has been used in its construction. The process is entirely a hand one and if your cleaner is honest he will refuse to handle any lampshades that have been burned or carbonized from the heat of a lamp, because the job could not be done satisfactorily.

Slipcovers

Slipcovers demand good care, and although many may be washed satisfactorily for many fabrics dry-cleaning is safest. Thorough dry-cleaning restores their color freshness, but careless dry-cleaning may cause them to shrink.

Tips for curtains

Don't let your curtains and drapery stay up too long a time. The longer you leave them at the windows the harder they are to clean. Soil and soot have a tendency to grind into the fabric; atmospheric gases from furnace, stove and range attack the material and eventually rot it; condensed moisture marks curtains badly with a yellow stain. If your curtains are in too bad condition, the dry-cleaner should refuse to accept them except at your own risk. Frequent dry-cleaning lengthens the life of homefurnishings—but, of course, the cleaning must be properly done.

The complement and compliment to good food



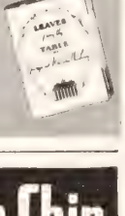
A choice table deserves a fine wine, to grace the flavor of fine foods. Such a wine is Taylor's Sauterne . . . either Dry or Haut (slightly sweeter.) For Taylor's are the wines with Captured Flavor—the difference you can taste.

Best for Cocktails . . Taylor's New York State Vermouth. Alcohol 18-19% by Volume.

TAYLOR Wines

FROM THE FAMOUS CELLARS AT HAMMONDSPORT, NEW YORK

—44 page booklet, "Leaves from the Table of George and Martha Washington"—with recipes of Martha Washington. Write The Taylor Wine Company, Hammondsport, N. Y.



Handsome, Chip and Spot Proof— FORMICA Tops!





FORMICA has now made available for the home or apartment dinette tops of the same beautiful and sturdy modern material that has been used in the finest ships like the Queen Mary and S. S. America, in the finest trains like the Twentieth Centuries and the Broadways and in the finest hotels from coast to coast.

These plastic dinette tops do not spot with fruit acids or liquids associated with food and drink; they stand 275 degrees of heat; they are not brittle and will not chip or crack. There are more than 70 colors and patterns like oyster shell mottling, linen finishes and many others especially adapted for use in kitchens and dinettes. Be sure to look your dealer for a dinette with a Formica top. Literature with color suggestions on request.

THE FORMICA INSULATION COMPANY
4656 Spring Grove Avenue Cincinnati, O.

FORMICA

FOR FURNITURE & FIXTURES

BUYING POPPIES

Now that Oriental poppies have come improved and are availa in many sizes, shapes, and col other than the orange scarlet, the mand for them has increased e season. To obtain these new varie you should know something about p pies before buying.

Oriental poppies can be grown fr seed, but they do not come true color; in fact the great majority vert to the type orange scarlet. C sequently, do not invest in seedli or roots grown from seed, even if price looks like a bargain. It takes more work for good plants than cu

Cuttings for color

Orientals to come true to color m be grown from root cuttings or cr divisions, and so grown will usu come true to parent stock (but always). These divisions are gr and offered by growers in three w first as small pot plants in the Spr If bought in this form they must planted in early April to get establis before Summer's heat causes the po root to become dormant. Planted l they usually die. This size ra blooms the first season and is o hoed out during the Summer. So i not recommended.

The second way is to buy the ro cutting in the Fall after the nurs man has grown them through the season in the field. These roots pla in early Fall will usually give yo bloom or two the next Spring if g Winter protection to prevent hea But these cannot be guaranteed to name. The Oriental poppy ro what is known botanically as a Often its ancestors show up in fu generations, and what are know sports will show up in a large plan

The only way to obtain true to-r stock is to buy two-year-old roots have bloomed and been checked b seller. This size root is sold for pr cally the same price many are as for pot plants and one-year root investigate before you send your m for named poppies. Insist upon year-old roots and your small in ment will give you gorgeous bl for years to come. Do your pla in the Fall.

L. W. K

LOOKING AROUND

MODEL ROOMS

. & J. SLOANE,

17th Street & 5th Avenue, New York ty. Sloane's House of Years opens for Spring of 1941. Keyed to comfort and venience, you'll find the furnishings well thin your budget reach. Modern, 18th ntury English, and French Provincial all represented. Foremost feature: a long ing room flanked at one end by an oval ktail room and bar, and at the other a breakfast room, mirrored and banked th flowering plants. Salem green, cinna- n brown and eggshell are the highlight ors.

RD & TAYLOR,

38th Street & 5th Avenue, New York y. Still in the news are six sleek rooms William Pahlmann. Inspired by paint- s done especially for the occasion by en of America's most famous artists, se rooms feature contemporary and con- porary and traditional combined. New nds and new fabrics: the unusual use wool fabric in curtain and upholstery terial, and that still-exciting photo- phic finish for furniture called "Di- c."

H. MACY,

34th Street & Broadway, New York City. er 50 rooms and settings! Modern and gency, 18th Century and early Colonial are represented. Go to Forward House modern, and to Guilford House for ac- rately copied Colonial. See the freshly nted splatter-dash floors and brilliant k ceilings in Atlantic Cottage. There's ere the maple furniture is housed. In pping Court you'll find eleven rooms ging from 18th Century to Regency.

SHOPS

ED LEIGHTON,

5 East 8th Street, New York City. Fred ghton, long known for his Mexican res, is now collecting Indian craft. In newly redecorated shop you will find Navajo rugs, each of which has been istered with the Bureau of Anthropol- ; baskets dyed in pale pastels; jewelry t's never been seen in the East before; ls, drums and tom-toms. Things old and v, from almost every tribe, fine enough a museum but priced for the most prac- al of pocketbooks.

E PARZINGER GALLERY,

4 East 57th Street, New York City. roughout the Easter month, April 1st April 30th, a Religious Art Exhibit will n view at The Parzinger Gallery. Sculp- e, paintings, silver, enamels, stained ss, fabrics, rugs, metal work, needle- nt and cabinet work all may be seen. e subject was chosen to stimulate an erstanding and an interest in creative gious art. Among the artists and crafts- n: Charlott Zorach, Fletcher Clark, Elsa mid, Joep Nicolas and Buk Ulreich.

OD NEIGHBOR IMPORTS,

53 Lexington Avenue, New York City. m Peru, Bolivia, Ecuador and Guate- a this shop fills its shelves. In the group South American silver, there are pieces where from 200 to 400 years old. Dolls, tery, textiles and jewelry, some new some old, but all hand-made.

MUSEUMS

SEUM OF MODERN ART,

1 West 53rd Street, New York City. ly 10-6, Sundays, 12-6. 25c. Last call the Indian Art Exhibit. It closes on the of April, and as you know, it's the est and most representative of its kind r held. Divided into three sections, it udes: pre-historic Indian art from the great pre-historic areas; living tradi- s still of influence today among the ious tribes; and finally, contemporary ian products. Over 1000 items bridge an of 20,000 years.

OPER UNION,

Cooper Square & 7th Street, New York . Daily 9-5, except Sundays. Evenings, nday through Friday, 6:30-9:30. An ex- t of recent accessions, including a mul- de of things, from Austrian designs for nted wall decoration to doll clothes and ssories. Perhaps the most interesting: mples of wall paper taken from the erica House Hotel, at Hancock, New k, which did a rushing business from ut 1820 to 1870. April 21st to June 16th.

OOKLYN MUSEUM,

astern Parkway, Brooklyn, New York. n daily 10-5, Sundays 1-6. Free, except nday and Friday, 25c. At the Millinery w, hats both fabulous and functional. of them, dating back a full 500 years. y Victor, inspired by the museum's dels, has designed a few that are pro- tic of tomorrow's styles.

E METROPOLITAN MUSEUM OF ART,

2nd Street & 5th Avenue, New York City. Daily 10-5, Sundays 1-6. Free. The Intarsia Room from the Palace of Duke Federigo da Montefeltro (opened to the public on January 22nd), is one of the finest architectural examples of the High Renaissance. The small wainscoted study, 17'x13', is located in Gallery C 18. Because it is unquestionably one of the most significant acquisitions to the museum in recent years, it is worthy of this second listing.

GARDENS

ROCKEFELLER CENTER, New York City

On April 12th Spring will come to Rockefeller Center. 1000 lilies, 2000 yellow pansies, and lots and lots of yellow mimosa. On April 28th many more of the old Spring favorites may be seen in bloom, for that is the opening date of the May Festival.

NEW YORK BOTANICAL GARDEN,

East of 200th Street & Webster Avenue, New York City. Conservatories and buildings, open daily, 10-4. Gardens, 8 to dusk. In the Main Conservatories you may see the blue and crimson baboon flower, the green, yellow, red and blue lachenalia, and the jade-green ixia. In fact most every kind of South African bulb that grows along the veldt will be in bloom, as well as many types of African daisies. Make a note, too, to see the Easter display which will open around the 10th of April and continue for two weeks.

THE CLOISTERS,

Fort Tryon Park, New York City. Daily 10-5, Sundays 1-6. Free, except Mondays and Fridays, 25c. From April 13th through April 20th, you may hear recordings of traditional Easter music from 3:30 to 4:30.

BROOKLYN BOTANIC GARDEN,

1000 Washington Avenue, Brooklyn, New York. Garden hours: daily, 8 to dusk; Sundays and holidays, 10 to dusk. Library hours: Monday to Friday, 9-5, Saturdays, 9-12. Five courses will begin in April: "Walks and Talks in the Botanic Garden", Tuesdays at 4 p.m., April 8th, 22nd, May 20th and June 3rd, no fee; "Ornamental Shrubs" (11 a.m. on Wednesday) begins April 9th for 10 meetings, given on grounds of the garden; $5 for non-members; "Plant Families", Wednesdays at 10:45, beginning April 9th, for 10 outdoor meetings in the garden; $5 for non-members; "Trees and Shrubs in the Spring and Summer", Saturdays at 2:30, from April 12th to June 14th, trips in parks and woodlands of greater New York; $5 for non-members; "Wild Flowers and Ferns in the N. Y. Region", Saturdays at 2:30, beginning April 26th to June 14th; $3.50 for non-members.

FAIRS AND FESTIVALS

GENERAL

Army Day Parade, Washington, D. C., April 6th

50th Annual Easter Festival, Lindsborg, Kansas, April 6th to 13th

10th Annual Easter Sunrise Service, Provo, Utah, April 13th

Pan American Day International Celebration, Nationwide, April 14th

St. Amico's Pilgrimage, Donaldsville, La., April 20th

Cape Henry Pilgrimage, Norfolk, Va., April 26th

Shenandoah Apple Blossom Festival, Winchester, Va., April 25th to 26th

HORTICULTURAL

Vero Beach Flower Display, Vero Beach, Florida, April 1st

Pilgrimage to Ante-bellum homes, Columbus, Mississippi, April 4th to 6th

Florida Federation of Garden Clubs Second Annual Live Oak Trail, Tallahassee, Florida, April 13th and 14th

Honolulu Flower Show, Honolulu, Hawaii, April 18th and 19th

Annual Tour of the Alexandria Association, Alexandria, Va., April 19th

Vicksburg Garden Club Show, Vicksburg, Mississippi, April 19th and 20th

Hilly Springs Garden Club Show, Hilly Springs, Mississippi, April 20th to 23rd

Jackson Council of Clubs Flower Show, Jackson, Mississippi, April 20th to 25th

Leland Garden Club Flower Show, Leland, Mississippi, April 22nd to 23rd

Hattiesburg Council of Clubs Flower Show, Hattiesburg, Mississippi, April 25th and 26th

LIVESTOCK

Southeastern Kennel Club Dog Show, Nashville, Tenn., April 3rd and 4th

SPORTS

GOLF

Florida Year-Round Club Women's Golf Championship, Miami, Florida, April 1st to 6th

Florida Year-Round Club Men's Golf Championship, Miami, Florida, April 7th to 20th

North and South Invitational Golf Championship for men, Pinehurst, N. C., April 8th to 12th

Idaho Junior Golf Championship, Sun Valley, Idaho, April 12th to 13th

TENNIS

Spring Tennis Tournament, Hot Springs, Va., April 28th







Use WILSNAP Fastener Tape

for all closures. Preferred by leading decorators and manufacturers. Best for slip-covers, dressing table skirts, valances. Closely spaced tested snaps make neat invisible closures without gaps or puckers. Will not pull out, yet easy to snap. Not affected by washing. See the illustration below.



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made of strong, part linen crash. Easy to apply. 38 decorator shades match all popular fabrics. Sanforized-shrunk. (not over 1%) to launder perfectly with Sanforized fabrics. As color fast as any textile can be made.



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DRAPERY and upholstery fabrics in great variety . . . many exclusive colorings and textures, inexpensive and yet always in good taste. See display at our New York showrooms.

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CONSIDER THE REPUTATION!

[illegible] solid mahogany is available in many qualities, some costing three [illegible] as much as others . . . so is there a wide divergence in the skill of [illegible] and hand finishers. For protection of good value in fine [illegible] making, you must depend upon the reputation of the manufacturer!

[illegible] Kittinger Co. [illegible] in the 1941 edition of "The [illegible] Home" [illegible] 18th and 19th Century Reproductions. Kittinger Co., 1893 Elmwood Ave., Buffalo, N.Y.

KITTINGER *Furniture*

NEW YORK [illegible] Madison at 40th [illegible]
BUFFALO 1893 Elmwood Avenue
CHICAGO 631 Merchandise Mart

WRITE FOR THESE BOOKLETS

reviewed by House & Garden



Just write to the addresses given for any of these and other interesting booklets in the General Section, page 81. Free unless otherwise specified.

HOMEFURNISHINGS

STYLE & CHARM IN EVERY ROOM

is a fat little booklet which answers every conceivable question you could have about the use of wallpaper in decorating your home. It analyses the basic patterns and tells how they can be used to create beautiful backgrounds in every room of your house, no matter what architectural and decorative motif you have to work with. Send 10c to Nancy Warren, United Wall Paper Factories, Dept. HG-4-41, 3330 W. Fillmore St., Chicago, Illinois.

1001 DECORATIVE IDEAS

A helpful booklet has been designed to enable the reader to make his own home decorations. Its 37 pages include detailed directions for making curtains, drapes, slip covers, bedspreads, closet ensembles and any number of other, smaller accessories. Selecting the fabric to suit your room, measuring, cutting, fitting and trimming are discussed. Illustrations are plentiful. Send 10c. Consolidated Trimming Corp., Dept. HG-4, 31 West 23rd St., N. Y. C.

A GUIDE TO ENGLISH AND FRENCH

Furniture of the 18th Century is a 48 page book, illustrating over 100 pieces of furniture in room settings, groups and single pieces. The selection, the arrangement, the care, and the art of making fine reproductions, with a guide to 18th century style, all are lucidly and beautifully presented. Send 25c. Baker Furniture Co., 20 Milling Road, Holland, Michigan.

THE HOME OF YOUR DREAMS

The makers of Sealy mattresses offer a twenty-page booklet designed to cover basic principles of furnishing and decoration. Included is an interesting outline of the characteristics of today's most popular furniture styles. Sealy, Inc., Dept. HG-4, American Furniture Mart Bldg., Chicago, Ill.

WASHINGTON HOMES

For people who like Colonial furniture, this brochure will be a treasure. It is exquisitely illustrated with colored photographs of White House interiors, as well as Mt. Vernon, and other outstanding homes of Washington. Send 10c Tomlinson of High Point, Dept. HG-4, High Point, N. C.

ROOMS AND RUGS BY KLEARFLAX

This colorful booklet invites you to see what dramatic effects you can obtain in your own home with unusual rugs by Klearflax, made right here in America. Write to The Klearflax Linen Looms, Inc. Dept. HG-4, Duluth, Minnesota.

COLONIAL 18TH CENTURY FURNITURE

This informative booklet illustrates the several styles of Colonial furniture, with all their rich heritage, that are perpetuated in the Kindel workshops. Included are historical backgrounds and a list of stores that carry this line. Kindel Furniture Co., Dept. HG-4, Grand Rapids, Michigan.

"MICHIGAN MAID" TABLES

This brochure reveals a new and unusual line of tilt-less drop leaf tables, and it illustrates the advantages over old style tables that tilt so easily. The Michigan Artcraft Co., Dept. HG-4, Sparta, Michigan.

THE USE AND CARE OF FURNITURE

together with suggestions for furnishing three different types of bedrooms, is the subject of this booklet. Period and modern furniture receive equal attention, and a brief historical background of furniture production in New York State is sketched. Send 10c to Kling Factories, Dept. HG-4, Mayville, New York.

BEAUTY PAYS A BONUS

sensibly discusses Wall Covering that offers you much more than just temporary surface decoration. Decorator-styled tints and patterns for brighter walls (designed by Joseph B. Platt) are featured. Write to SANITAS Fabric Wall Covering, 40-1 Worth Street, New York City.

COLOR CLUES TO HOME BEAUTY

tells the story of color coordination. It illustrates how seven basic colors of rugs and carpets can harmonize with other home furnishings. Included are several interesting color charts. Bigelow Weavers, Inc., Dept. HG41, 140 Madison Ave., N. Y. C.

WARREN SHADES

Two folders describe and illustrate a large selection of famous Mayfair shades for the home and office, including a group designed for use on the porch. Write to Warren Shade Company, Inc. Dept. HG-4, 2905 E Hennepin Ave., Minneapolis, Minnesota.

THE WALL-TEX PORTFOLIO

shows patterns, colors and textures for the decoration and protection of walls and ceilings. It is an extremely handy file for important decorating information. Write Columbus Coated Fabrics Corp., Dept. HG 31, Columbus, Ohio.

MODERN CHROMSTEEL FURNITURE

shows some of the newest designs in gleaming, colorful furniture for kitchens breakfast rooms, dinettes and sun porches There are also stunning steel cabinets and units for a model kitchen. Pictures and specifications make planning easy. The Howel Co., Dept. HG-4, St. Charles, Illinois.

A BEAUTIFUL PORTFOLIO

of photographs introduces Dunbar's new lines of furniture: "Hampton", inspired by pre-18th century sources, and "Baltimore" following the 19th century classics from America's stately mansions. Over fifty crystal-clear pictures with descriptions come attractively boxed. Send 50c to the Dunbar Furniture Mfg. Co., Dept. HG-4, Berne Indiana.

WINDOW WISDOM

Into an elaborate but handy folder, the makers of Fincastle Fabrics have assembled colorful suggestions of window treatment for every room in the house. Louisville Textiles, Inc., Dept. HG-4, Louisville, Ky.

WINDOW SCREENS

that roll up and down like shades are the latest in protecting your home from insects Learn all about them in this booklet. Rol-screen Company, Dept. 721, Pella, Iowa.

HOW TO TAKE CARE

of Your Rugs and Carpets lists lots of practical pointers—shows, with photographs and scientific tests, how cushioning with Ozite prolongs the life of a carpet and adds to its luxurious softness. You will get an actual sample with this booklet. Clinton Carpet Co., Bklt. 105, Merchandise Mart, Chicago, Illinois.

NEW COMPLEXIONS

for Modern Floors suggests 6 ways of giving your home style and color personality with interestingly woven rugs of pure cotton yarn. They're durable, reversible, washable, and mothproof. Amsterdam Textiles, Dept. HG-4, Amsterdam, N. Y.

IT'S LULLABY TIME

is a delightful collection of juvenile room schemes, with furniture that young people can really understand and love. Sets for infants are included. Send 10c. Lullabye Furniture Corp., Dept. HG-4, Stevens Point, Wisconsin.

KITTINGER

offers two grand booklets: (1) "Charm of a Livable Home"—showing a wide variety of selective furniture for every room. (2) "Williamsburg"—a picture story of the Restoration, illustrating approved reproductions of Colonial furniture. Send 10c for each. Kittinger Co., Dept. HG-4, 1893 Elmwood Ave., Buffalo, New York.

VICTORIAN FURNITURE

brings back the graceful curves and fine workmanship of grandmother's prized pieces, in reproductions of chairs and sofas, tables and cabinets copied from a group found in Fredericksburg, Virginia, and other historic pieces. Send 10c. Vander Ley Bros. Inc., Dept. HG, Grand Rapids, Michigan

CARPET MAGIC,

by Clara Dudley, tells when to choose wall-to-wall carpet, and when broadloom rugs. It gives you 12 complete room schemes in full color, in which a decorator selects not only the rugs, but harmonizing draperies, furniture fabrics and wallpaper. Alexander Smith & Sons Carpet Co., Dept HG 441, 295 Fifth Ave., New York City

(Continued on page 74)

TRY A VEGETABLE BORDER

(Continued from page 62)

decorative plant: it has good leaves; when the sprouts develop it looks fine, and cutting the ears does not destroy its appearance completely.

The kale family produces some handsome plants, the crop of which is not cut until Winter. There are tall, intermediate and dwarf varieties, and they have dark or light or glaucous green or purple leaves; some are white- or pink-veined and some have purple stems. The leaves of these plants are crimped and curled, almost antlered in some cases, and a group of them set out in suitable surroundings would have an air, almost a touch of aristocratic grandeur, surprising when you think of them as "curly greens."

The fern-like fronds of asparagus are generally recognized as decorative; and as one of the rules in growing this delicacy is that no cutting of it should be allowed for the first two years, and that, when established, cutting should cease at the end of June, it seems to be a particularly suitable subject for our vegetable border.

Another plant with finely cut and delicately beautiful leaves is the Florence fennel. Of this plant one eats the base of the blanched stems. They are delicious, but of course this necessitates taking up the whole plant; still this might be used if we left behind two or three plants and allowed them to flower. At all stages of its growth this plant is good to look at, and really fine when it is in flower.

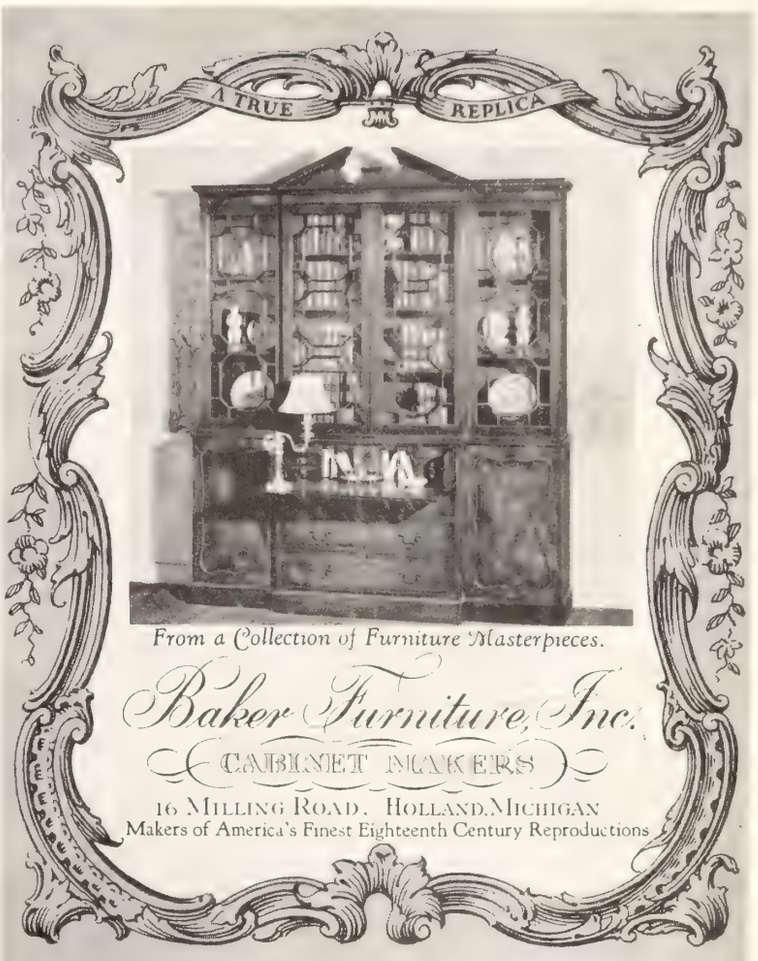
Among cabbages I suggest the red pickling cabbage; and if one or two of these do not, in gardening language, "turn in" they will look all the prettier. And I would certainly have the sea-kale cabbage, and some savoys—a safe standby.

Your own taste and imagination will recommend other subjects, but here are a few suggestions for smaller plants suitable for filling in the front of your vegetable border.

There are varieties of close-curled parsley of vivid green and branching growth. There are chives with their pretty flowers and invaluable leaves, there are dill, and sage and variegated thyme and tarragon, though the last is too tall for the front of the border. There are ordinary beets and the decorative beets.

One of the benefits of such a border would be that you would probably make the acquaintance of new and very good vegetables. You might also see for the first time what we are not generally privileged to see, the flowers of vegetables.

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QUESTIONS AND ANSWERS

Recipe for Stuffed Mushrooms, Barbecue Sauce, Cure for Worm Holes in Furniture

Recipe for Stuffed Mushrooms

QUESTION. *Whenever I lose a cook I lose one of my best recipes! The last one walked off with one of my prize mushroom recipes taken from your magazine within the last two years. I should be so grateful if you can give it to me.*

ANSWER. The recipe was included in Mrs. June Platt's article entitled "Mania for Mushrooms", and here it is:

Wash, dry and stem 1 pound of fresh mushrooms. Cut off the tough part of the stems and chop the tender parts very fine. Add to chopped stems their volume of chopped parsley and the same quantity of chopped shallots or little white onions. Put the whole in a piece of cheese cloth and squeeze to extract excess juice.

Melt about two tablespoonfuls of butter, add the mixture and cook gently for five minutes, at which time sprinkle with 1 tablespoon of flour and moisten with a little chicken broth. Cook down until quite thick, season to taste with salt and freshly ground pepper, then fill the mushroom caps and place them filled side up in a shallow buttered baking dish. Sprinkle with soft bread crumbs, dot with butter and bake in a moderately hot oven about ten minutes. Serve at once.

Barbecue Sauce

QUESTION. *When barbecuing steak outdoors I have frequently used garlic oil or basted it with beer, but I would like to try out a smooth sauce. Can you give me a recipe?*

ANSWER. The following recipe for barbecue sauce will make about ¾ of a cup which can be ladled over the steak while it is being cooked over the open fire:

3 tablespoons butter
3 tablespoons vinegar
1 tablespoon prepared mustard
1 tablespoon Worcestershire sauce
1 tablespoon chili sauce
½ tablespoon brown sugar
½ tablespoon salt
Dash of pepper
1 chopped onion
2 tablespoons apple brandy

Mix all the ingredients except the apple brandy and bring to a boiling point. Then pour this mixture into

(*Continued on page 71*)

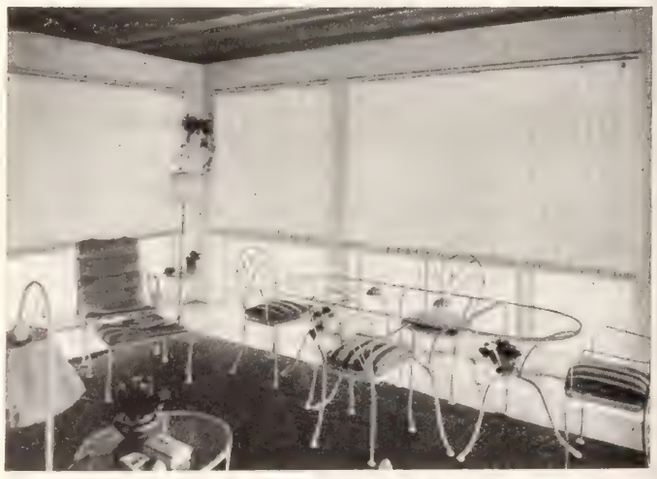
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WRITE FOR THESE BOOKLETS

(Continued from page 74)

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hostess is one of the most enlightening ooklets for the bride—a guide to smart sage with chapters on correct and disnguished table settings—with menus, diaams, photographs, and information on lver and service. Send 10c. Reed & Barton, ept. HG-4, Box 990, Taunton, Mass.

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in the form of ingenious movable charts id diagrams, is an authentic guide to proved table settings, silver and decorains for all occasions. The discriminating stess will be fascinated by the amazing w Silverscope. Send only 25c to Heirloom ate, Dept. HG2, Sherrill, New York.

NE GLASSWARE,

how it is made, how to care for it, how select it for your table—these and other scinating subjects are discussed in a lendid thirty-five page booklet. The Camidge Glass Company, Dept. HG-4, Camidge, Ohio.

HE RISE OF WEDGWOOD

tells of the beginnings of the famous ueen's Ware, Black Basalt and Jasper are—and of the master potter and his mily. In a pocket at the back are loosef color illustrations showing a number the most prominent patterns. Send 10c. siah Wedgwood & Sons, Dept. HG-4, 162 fth Avenue, New York City.

CHIEVEMENT

is a little history worth reading—a story the potteries that make fine Syracuse ina. It tells of their pioneering in perecting the manufacture of the vitreous, rong type of tableware known as "Ameri-n China". Onondaga Pottery Co., Dept. G-4, Syracuse, New York.

OYAL DOULTON,

that distinguished English china, offers a ck of leaflets to help you select your din-r service. Each pictures one lovely patrn, with a brief descriptive history of the sign and a clue to its decorative associaons—along with a list of available pieces. m. S. Pitcairn Corp., Dept. HG-4, 212 fth Ave., New York City.

OUR HUNDRED YEARS

from Master Etchers to "Master-Etchgs" is an historical synopsis of the art of hing. It tells how Fostoria, in the late 's, adapted the etching process to glass—d pictures, for your formal and informal ttings, new designs in this superb handade crystal. Fostoria Glass Co., Dept. 3-4, Moundsville, West Virginia.

ALVIN

offers folders on the newest patterns in erling, with a price list to help you plan ur flatware service. There's one on Mascraft, Bridal Bouquet, Maytime and ased Romantique. Alvin Silversmiths, ovidence, Rhode Island.

PRING GIFT BOOK

Ovington's offers a 16-page booklet that ustrates a grand selection of distinctive ts. Write to Ovington's, Dept. HG-4, 7 Fifth Ave., New York City.

NE CHINA

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TRAVEL

E HOMESTEAD

A charming, well-illustrated booklet, living at the Homestead", tells the exing story of vacation pleasure at this ely resort. You'll enjoy reading how and y the Homestead is different. The Homead, Dept. HG-4, Hot Springs, Va.

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RRY ME BACK TO OLD VIRGINIA

s a beautiful picture book of Utopian cation spots and famous landmarks to it in the Old Dominion—historic shrines, tional and state parks; battlefields; seare, forests. Complete historical and infortive notes accompany each picture. Virnia Conservation Commission, Dept. HG-4, om 811, 917 Capitol St., Richmond, Va.

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GOOD WINES

for the great moments describes the methods of manufacture and qualities of American wines. Charmingly written, this booklet may open your eyes to the pleasures of economically stocking your cellar. Pleasant Valley Wine Co., Dept. HG-4, Rheims, New York.

OTHER BOOKLETS

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are described in a new booklet which makes it easy for you to select for your maids. A wide selection of uniforms and aprons are illustrated for your leisurely selection. Write Henry A. Dix and Sons Corp., Dept. HG-4, 1350 Broadway, N. Y. C.

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HOME ECONOMICS AND RAYON

tells you, and in not too technical terms, all about rayon, its characteristics, advantages and style value. It also answers hundreds of questions on the care and use of rayon and includes swatches of a dozen interesting weaves of this textile. Send 10c. American Viscose Corporation, Dept. HG-4, 180 Madison Ave., New York City.

THE OPEN DOOR TO A NEW LIFE

is the illustrated story of Shepard Homelift, easily installed elevator for the home. Included are scaled drawings and an impressive list of Homelift-equipped homes. Shepard Elevator Co., Dept. HG-4, 2429 Colerain Ave., Cincinnati, Ohio.

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In an exquisitely illustrated booklet, you may learn all about this amazing instrument, and read enthusiastic comments of famous musicians and Hammond owners in all walks of life. Hammond Instrument Co., Dept. HG-4, 2905 North Western Ave., Chicago, Illinois.

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SETH THOMAS CLOCKS

An illustrated folder contains nineteen models of both electric and keywound clocks designed for all occasions by this famous manufacturer. Write to Seth Thomas Clocks, Dept. HG-4, Thomaston, Connecticut.

"HOW'S YOUR COLOR-Q?"

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The comprehensive booklet traces a most fascinating history of candles. A large selection of candles for every occasion illustrates the craftsmanship for which the Ajello family is renowned. Antonio Ajello & Bros., Dept. HG-4, 357 E. 124 Street, New York City.

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Master folding grills and self-contained charcoal grills are described in a handy little folder. Several models are illustrated. Master Metal Products, Inc. Dept. HG-4, 279 Chicago St., Buffalo, N. Y.

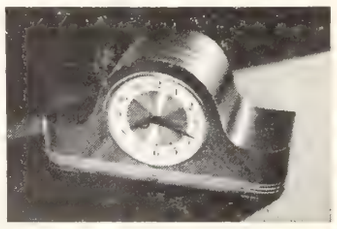
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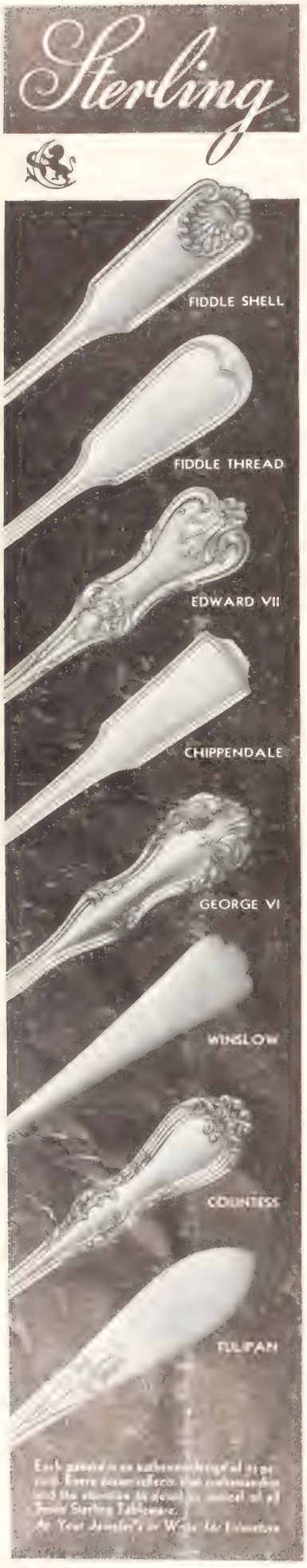
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ANNETTE A. WATTLES,
Annapolis, Md.

• *Two years from now* HOUSE & GARDEN *will be going stronger than ever, its editorial policy on the same high level we have maintained for almost forty years.—ED.*

Practical Improvements

Dear Sir:

I think your article in the last issue about investing in a home should be read by every real estate man. . . .

EDWARD SULLIVAN,
Excelsior, Minnesota

Dear Sir:

I think the section devoted to "home improvements" is one of the best things —the most helpful I've ever seen.

PATRICIA KROH,
Larchmont, N. Y.

Flower Interests

Dear Sir:

. . . . I would like to see more articles on flower arrangements in color. . . .

MRS. EARL EDWARDS,
Knoxville, Iowa

• *Did you miss our Flower Arrangement article in March? There is also one on page 38 in this issue.—ED.*

Dear Sir:

. . . . Reading for many months your gardening section of HOUSE & GARDEN I have been enabled to grow in these tropics the flowers that remind me of home. . . .

C. E. C. QUINN,
Aruba, Curaçao

Editorial

Dear Sirs:

Your editorial "A Message to Garden Clubs" is to me not only a most timely editorial but one in which you have placed your finger upon a matter of very vital concern to the American people as a whole. . . .

RICHARD P. WHITE,
Executive Secretary,
American Association of Nurserymen,
Washington, D. C.

Orchids for Everybody

Dear Sir:

Ever since the publication of your February number containing the article "Orchids for Everybody" by Dr. Witt Miller, I've been receiving phone calls for orchid seed and information about growing them, because I've been flowering orchids successfully the past dozen years. Some very important facts were omitted in that article, and in justice to your readers, they should have been made.

For example, the seedlings take about ten years to bloom. Doubtless the ardor of your house-grower would be dampened if he were informed of that fact, along with the other cultural details in the article. Also, it is practically impossible to sow seeds in an but an aseptic laboratory. The steps pictured are quite correct, but they must be conducted in the sterile air of a laboratory. No orchid seedlings could mature and bloom successfully in the normal atmosphere of a house (pictures 13 and 15). They must be grown in Wardian cases, which quite accurately duplicate the atmospheric conditions of a greenhouse.

It does seem cruel to raise your readers' hopes without mentioning the true and complete details of culture.

EDITH H. MYERS
Philadelphia, Pa.

• *Our readers should be interested in this informative letter. Regarding the culture of orchids in the laboratory we have seen photographs of them growing in such crude laboratories as the family bathroom.—ED.*



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QUESTIONS AND ANSWERS

(Continued from page 72)

vigorously until the desired polish is obtained. Polishing powder, or "putty powder" as it is usually called, can be obtained from marble setters. If the surface is very dull and has a slightly rough appearance, it may be necessary to buff it with a fine abrasive before using the polishing powders. Emery flour or #220 carborundum may be used for this purpose.

To Preserve Natural Color of Chestnut

QUESTION. *We are the library in our home paneled in chestnut and wish to preserve the natural color. Can you recommend a protective finish?*

ANSWER. Try using a very thin coat of white shellac and when it is dry apply a finishing coat of white wax. Give the paneling a good rubbing until you have as high a finish as you want. Should you prefer a dull coat use two thin coats of shellac, sandpapered down between coats. You can then rub the shine off the final coat by going over it with a rag dipped in linseed oil and powdered pumice.

Color Scheme for Window Boxes

QUESTION. *We have just had our Colonial house painted white and the shutters blue-green. What color shall we paint the window boxes?*

ANSWER. Any one of the following colors can be used effectively on your window boxes: blue-green, white, sandstone or reddish gray. They should be painted with exterior enamel. Red, pink and white geraniums with trailing ivy make a pleasing combination and later on these might be replaced by pure white petunias.

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House & Garden

A CONDÉ NAST PUBLICATION

DOUBLE NUMBER
in two sections

In this Section:
Summer Gardens

In attached Section:
100 New Interiors



May 1941
PRICE 35 CENTS
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modeled Houses — Above: **LADY MENDL'S LIVING ROOM** (See page 50) — South American Homes

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Makers
Stockton, Calif.
PAT. JAN. 21, 1908



PHOTOGRAPHED BY TONI FRISSELL IN THE HOTEL PIERRE BALLROOM

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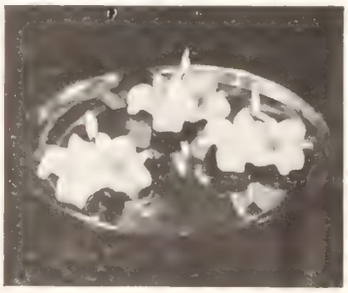
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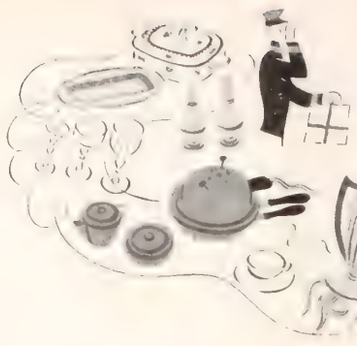


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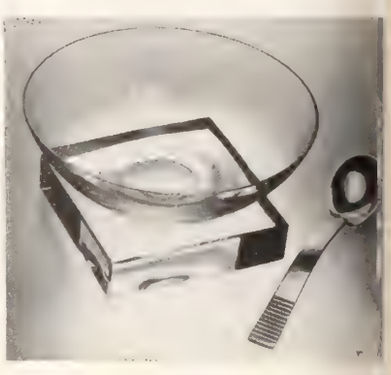
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SHOPPIN

If you are interested in any of the merchandise shov on these pages, kindly address your checks or mon orders directly to the shops mentioned in each ca



For all of you who love to give nice things here is a beautiful buy. A sterling silver spoon by Jensen and an American crystal bowl. The bowl (4½" in diameter and 2¼" high) is set upon a heavy square base and the spoon is curved to fit the bowl. Just $5.75 plus postage takes the complete set. Georg Jensen, 667 Fifth Avenue, New York City



Come young, come old, for all of you will cherish a pair of these figures. Ageless in appeal; always charming. The soft colors and careful modelling retain the spirit of the original drawings by Kay Hummel. Made of plastic wood they stand about 5" high and cost $1.50 each plus postage. The Putnam Bookstore, 2 West 45th St., N. Y. C.



With her new initials raised on high, this is a napkin ring to please the bride. And with it send one for the groom. Made of sterling silver it is ⅞" wide and 2" across the oval. The three letter block monogram is raised in relief. $2.50 each, or $5 a pair, plus 15c postage. (Underline last initial.) Eunice-Novelties, Box 41, Forest Hills, N. Y.



VIEWS OF SICILY

This hand-blocked scenic wall paper by Zuber consists of 24 panels—enough to do an average size room without repeating! Beautifully [illegible] the foreground being in interesting sepia tones, the perspective in light ecru. Ask for booklet J-5.

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ROUND

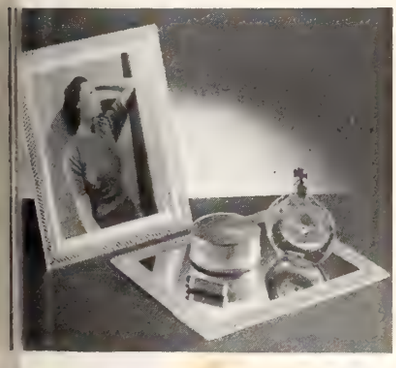




DOWN to the last microscopic detail these handmade silver miniatures are authentic reproductions of old museum pieces. The original beaker, made by John Allen of Boston in 1690, is now in the Metropolitan. 7/8" high, $4. The Charles I. tankard is 3/4", $10. Both from the collection of The Miniature Studio, Box 283, Old Greenwich, Conn.



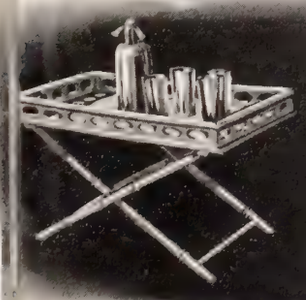
FOR tangy summer snacks, this is a box you'll want to snap right up. A 13½ ounce link of hickory smoked cheese, a tube of English Stilton aged in port and one of Edam aged in sauterne, three jars of preserves and a box of canape biscuits complete the line-up. $1.75 plus postage. Dutchess Food, 1945 Park Avenue, New York City



FOR beaming bride or young girl graduate this is a set that will flatter and thrill. Edged with cool cut lucite the picture frame measures 9½" x 11½". Topped with a mirror the perfume or cosmetic tray has the same alluring lucite border and measures 9½" x 11½". $4.25 each is price of these pleasing plastics. Chelton, 106 East 57th Street, N. Y. C.



BRIGHT for bookends was the idea of using a model of the Liberty Bell—for what's more precious today than the freedom of the press? 7½" high with a 5½" base you may order them in antique ivory, pearl or green bronze. Made of plaster composition they are heavy and strong. $4.50 a pair. From Ella Rood Studios, Whitman, Mass.



LORD & TAYLOR designed folding cocktail table of "frosted oak" with bamboo turning on the legs. Collapses easily for storage. Stands 21" high. Tray top, 20"x23". 22.50
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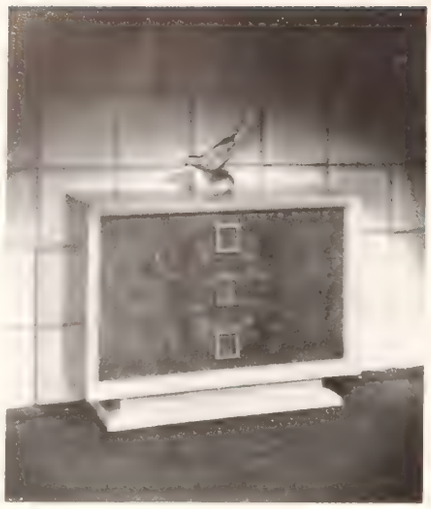


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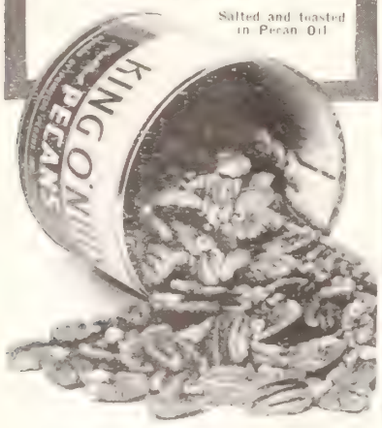
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A squat, gay piece that will match a modern setting. In pleasing neutral color—pinky beige 8" x 8" x 2¾" at **$6.00** or 7" x 7" x 2", **$5.00.** Add the porcelain Blue Jay for a note of contrast, **$8.00.**

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[illegible] *free booklet* [illegible]

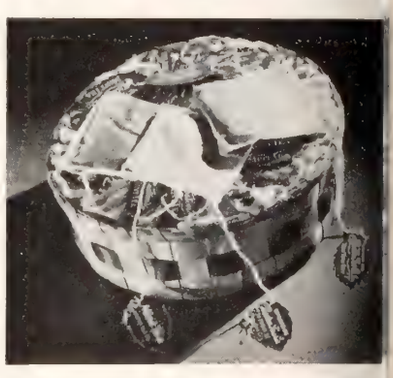
LAURA H. COPENHAVER
"Rosemont" Marion, Virginia



SHOPPING



AND a very good fish story this is! The canape trays are made of frosted glass and measure 7½" x 5½", smooth and smart. The glasses, with colored decoration, hold a cool 8 ounces. Order a set of 4 trays and 4 glasses for $1; or eight of each for $1.75. Both plus postage. The Mayflower Gift Shop, 38 Monmouth Street, Red Bank, New Jersey



FROM Boston come the fixings for still another tea party. 50 bags full of tempting tea all done up in a multi-colored woven basket. A delicious blend of Orange Pekoe and Virginia mint packed in 2-cup tasteless filter slips. Serve it hot or serve it cold—you'll find it fragrant and flavorful. $1. The Hall Company, 320 Fifth Avenue, New York City



STRIKE up the band for here is a portable and automatic phonograph! It holds ten 10" or 12" records, and plays half a symphony of DM sequence without turning. 16" wide x 17" deep x 12" high it weighs 20 lbs. Reddish brown or grey background striped airplane cloth. $89.50 express collect. Liberty Music Shops, 450 Madison Ave., New York City



HAND hammered in copper, washed in pewter and lined with turquoise enamel, this is the way the creamer and sugar are made. Copy of old Sheffield, it comes from China and is indeed a tea-for-two-time set. Sugar bowl, 3" high; cream pitcher, 3½". $2.50 takes the set of two. Carried by Agnestrong, 128 West 57th Street, N. Y. C.



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CANADA

ROUND





If a-sailing you would go, here's the suit you'll want to wear. The shorts are knee-length and slimming ($1.95). The belted jacket comes with brass buttons and two patch pockets ($2.25). The sun-shade hat has an adjustable head band ($1). Sizes 12-20 in oh-so-durable denim. Order it in rose or blue. Emily Shop, 402 Fifth Avenue, New York City



Straight simple sterling silver lines tell of its beauty and quality, but there is still another story to tell. Whether you smoke king size cigarettes or the usual size, this is a box that will hold either. 3¾″ x 4″ x 2″ high are the overall measurements. $17.50 for this precious piece. Black, Starr & Gorham, 5th Avenue at 48th Street, New York City



Over the seas from England came these fine service plates. The china is made by William Adams & Sons, a firm founded in 1657, and the twelve different hand-colored centers are all reproductions of the work of John James Audubon. 10½″ in diameter, $24 a dozen, express collect. Old Print Exchange, 14 East 48th Street, New York City



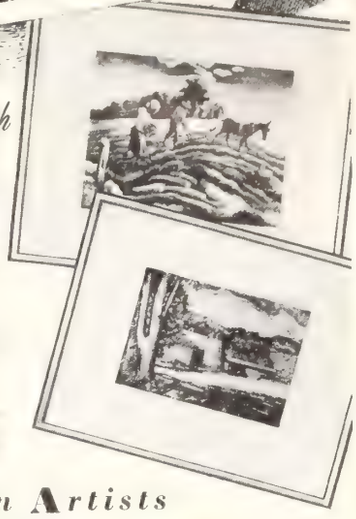
Plantings, past, present and planned . . . take note of them all. Jot down ideas gleaned from lectures and random reading. This garden scrapbook can take them all. 9½″ x 11½″, covered in green burlap, it comes with monthly and garden indices for $3; or just the garden index, $2. Elizabeth Holden, 186 7th Street, Garden City, New York

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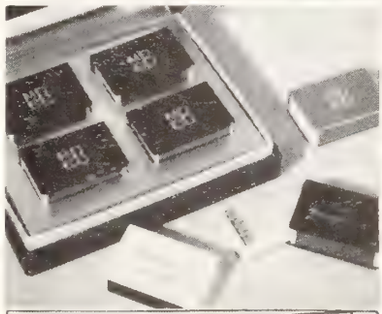
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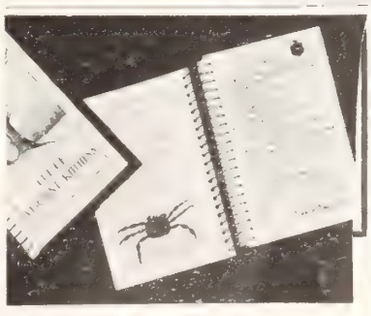
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Personalized Matching Cocktail Napkins, Supper napkins and plates.

Fine linen-like paper of snowy white with smart scalloped borders in your choice of colors: red, blue, golden yellow, green, turquoise, orange or fuscia. Individualized with name or monogram in rich, radiant gold. **Three dozen cocktail napkins (8½" square), two dozen supper napkins (12½" square) and two dozen plates (8" diameter) as a matched set—all for $1.95 postpaid.**

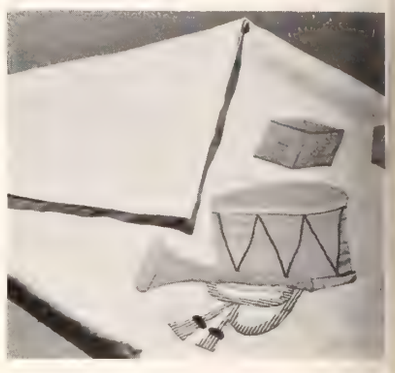
Available separately: 50 cocktail napkins, $1; 50 supper napkins, $1.25; 50 plates, $1.50—personalized and prepaid.

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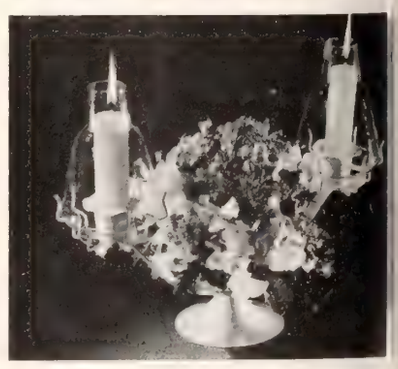
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FOLLOW your fancy as you fill this hurricane holder with flowers fresh from your garden. White, sea green or yellow are the colors pale and cool in which you may order it. Made of metal, 11½" high x 14" wide, it has two candle holders and a glass bowl with wire mesh flower arranger. $3.50. Scully & Scully, 506 Park Avenue, New York City





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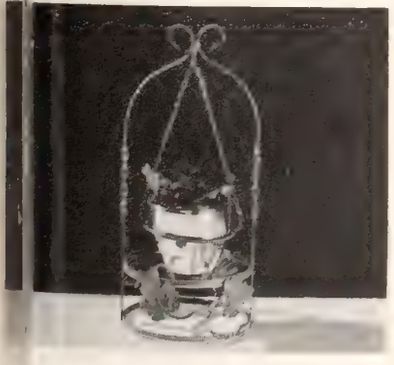
MADE by hand by one of America's most famous wood carvers these Cinnamon ducks are right as an Audubon print. In natural colors they come four to a set. Approximate size: 6″ long x 4″ wide (wing protrudes about 3½″ from wall). $16 a set; $4 each. Christine Chadwick's House & Garden Shop, 122 Millington Rd., Schenectady, N. Y.



WHETHER they're members of the R. F. D. or the city's clock-wise staff this is a mail box of which the postal boys will approve. 12″ x 8″ x 4″ deep it will easily meet your summer requirements. Made of metal, it comes in verde green, or deep black. For $4.50 it is sent express collect. The Four Seasons Shop, 2115 Mad. Ave., Memphis, Tenn.



BREAD is the staff of life, and here are some beautiful baskets for that bread. Made of split willow in its natural color the weaving is fine and firm. Three sizes for three kinds: 9″ x 7″, 75c; 10″ x 8″, 90c; 11″ x 9″, $1. Fill them with black pumpernickel, crisp rye and crusty French bread. Bazar Français, 666 Sixth Avenue, N. Y. C.



UNDOUBTEDLY inspired by the old oaken bucket that hung by the well, this flower holder provides an original setting for plants or posies. The standard, made of verde green wrought iron, is 10½″ high. The hanging brass pot measures 3″ across its top. $1.25 plus 25c postage. Virginia Peters Studios, 8217 Bayard Street, Phila., Pennsylvania



SPRINGTIME IS SALAD TIME

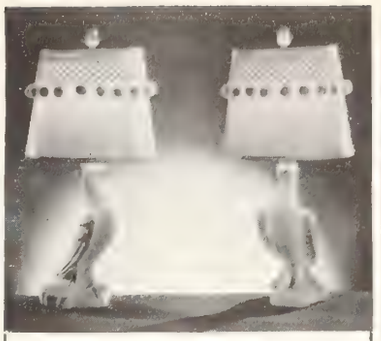
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Solid Maple with natural tones inside, hand color decorated Nasturtium design.

11″ bowl and salad set.....2.50
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Finished in White and Gold; Dusty rose; Soft blue.

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3 White with gay bands of navy, scarlet, yellow, aqua, dubonnet, green. Set of 6, $1.

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HUARACHES

THE SANDALS THAT MADE MEXICO FAMOUS

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Just send foot outline and mention shoe size. We have all sizes for men and women.

Handtooled in natural beige leather (also in white, plain weave)

No ordinary huaraches are these for our Indian weavers never repeat a pattern and the soft fresh feel of the supple leather thongs they use relaxes tired feet as nothing else can.

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Height 38" Seat 17 x 17" Price **$13.50**

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Height 18" 16" 14"—Price **$7.50** per set
Large $3.50, Med. $2.75
Small $2.25

Bamboo Screen—Four Panels
72" Wide 72" High
Natural color Price **$15.00**

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For fine old Sherry or age-cured brandy here is a decanter fit for your most treasured stock. Made of clear glass crystal with a lovely tear-drop stopper, it's a piece you'll use with pride. American-made and a triumph of simple design. Holds 8 ounces, is 10" high, and costs $10 plus postage. Sweden House, 630 Fifth Avenue, New York City



More colorful than the spectrum, this nest of metal trays may be had in any of nine different colors, all bright and clear. White, black, red, light blue, dark blue, green, peach, aqua and yellow, with gold or silver rim and monogram. (20", 16", 13" long) $4.95 for three, express collect. Hand Craft Studio, 777 Lexington Ave., N. Y. C.

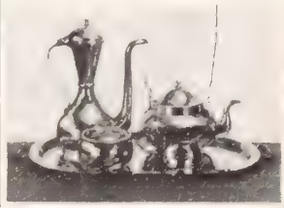


Hand-hammered Mexican tin is the highly decorative material of these unusual sconces. Stretch them out in a row along your garden wall for flattering light at Sunday suppers. A small center mirror reflects the burning candle. 10" x 7½", the sconce costs $2, or $3.75 a pair plus postage. Fred Leighton, 15 East 8th St., New York City



Fresh as your summer garden is this knitting bag. Made of glazed chintz and sprigged with fragile flowers, it is all hand-quilted. And you who are knitting for the Allies will be quite glad to know that it's just the right size for sweaters or socks, helmets or mitts. $3.95 plus 25c postage. Ascher-LeVin, 771 Madison Avenue, New York City

TO THE BRIDE



A TEA *and* COFFEE SERVICE!

Hand beaten copper, pewter lined. Drop Kettle; 5 cup Pot; 10" x 15" Tray. Five Piece SET **$12.50.**



Unique **DOOR KNOCKER** solid brass **BULL'S HEAD** 3¼" x 3½" long **$1.50.**



WALL SCONCES, so brass, 13" x 13". Large wide ball effect. **Pair** branch .... **$9** or 3" wide ball **$7.25**

The Brass Mart

245 FIFTH AVE., NEW YORK

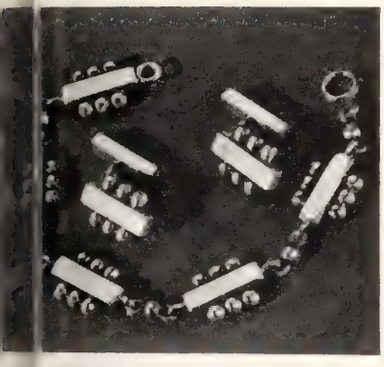
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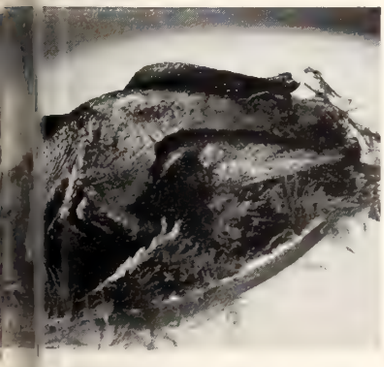




SEEING's not believing where this sleek frame's concerned. It looks just like Florentine leather, but look again and see it's really made of gold tooled wood. Four sizes and twice as many colors: 5″ x 7″, $1.79; 6″ x 8″, $1.98; 7″ x 9″, $2.24; 8″ x 10″, $2.39; mahogany, maple, walnut, black, maroon, blue, green, ivory. Winchell's, Ridgewood, New Jersey



FINE enough to make the ladies' hearts beat faster is this handsome set. The bracelet and cuff-links are handmade, sterling silver and definitely Swedish in design. A bright, right May Day gift. The bracelet is 7″ long x ½″ wide, and costs $7.95. The cuff-links, ½″ wide, are $6.95 a pair. George Stern Co., 191 Madison Ave., New York City



PRIME and plump, these birds will delight your eye and pep up your palate. Cured and seasoned, and smoked over applewood embers, this is the turkey you've dreamed about. From 8 to 18 pounds they come ready to serve, and cost $1.25 a pound delivered. Will keep for 60 days at 20 degrees F. From The Forsts, Rondout Station, Kingston, New York



PATRIOTIC and practical are these red, white and blue Hi-Jacs. You'll give three cheers when you see how well they work. Made of highly absorbent terri-knit lastex, they fit snugly over any shape glass and come up high enough to give real protection to furniture and clothes. Washable and color-fast. $1 for a set of six. Killinger Co., Marion, Virginia

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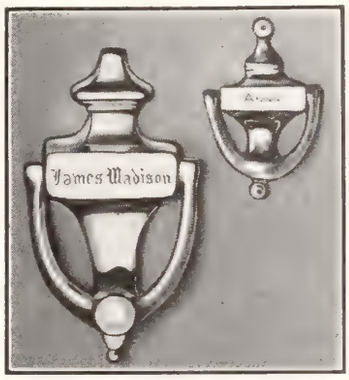


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What can give more real *pleasure* than an outdoor fireplace, where congenial friends may gather to revel in the delight of a steak broiled over hot charcoal or wood fire? Probably you've always wanted a fireplace on your own grounds!

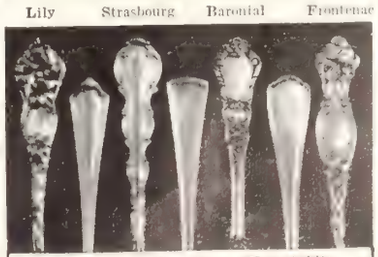
Now it's simple to build one—just get a Hancock Skeleton Unit and build your masonry around it, in any design, as simple or elaborate as your taste dictates. Hancock Units come complete with genuine *rolled steel* (not cast iron) frames and doors; and gray iron fire grate, cooking grate, hot plate and front. They are solidly constructed, long enduring; are standard equipment in leading park systems throughout the country.



Write today for complete information, enclosing 10c for large, 4-page Plan Sheet.—"HOW TO BUILD YOUR OWN OUTDOOR FIREPLACE"—containing plans and structural data for a variety of designs.

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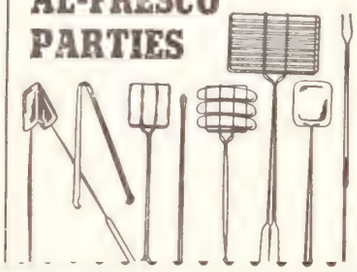
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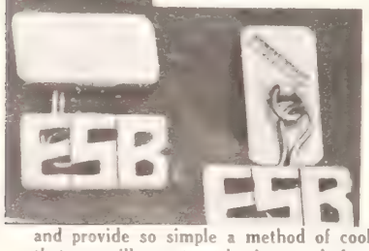
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and provide so simple a method of cooking that you will regret not having one before.

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108" diameter, 30" high
Fits 70" Tree Trunk
$80.00 undecorated
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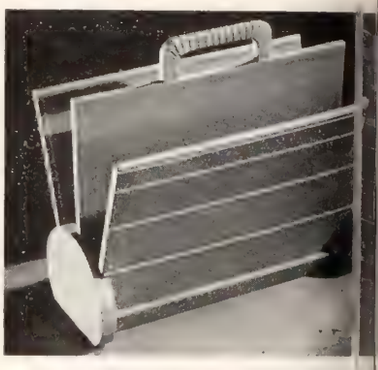




SHOPPI



DRESS up your table and pep up your dishes with this salt and pepper set. Copies of old English Sheffield, they are made of extra heavy sterling silver. The shaker is 5" high and the open salt dish, with blue glass liner, is 1½" high x 2" in diameter. $9 a set; or $5 for the pepper, $4, for the salt. J. Ortman, 10 East 47th Street, New York City



MASTERFUL and masculine is this rack for magazines, for it's really large enough to hold your husband's biggest magazines. (14" high x 15" wide x 9" deep). Dark tan leather or brown leather with natural saddle-stitching, or beige with dark stitching, for $15. Brown leatherette, $7.50. Froelich Leather Craft, 43-17 West 16th, N. Y. C.



SYMBOLIC of long life and good luck is the Chinese gourd from which this pottery vase is copied. Jade green in color (6½" high), it sets upon a delicate teakwood stand (1½" high). Filled with fine tea it makes a most unusual gift and can be used as handsome ornament or flower vase. $5. Chinese Treasure Centre, 543 Madison Ave., N. Y. C.



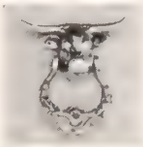
GRAND but not gaudy is this pair of Federal Girondole candlesticks. Copies of old ones they are all hand-finished. The base is made of Italian marble and the shaft is of solid brass with antique gold lacquer finish. The plastic prisms reflect each flickering candle light. 12" high; $15 a pair. The Brass Mart, 245 Fifth Avenue, New York City

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TO THE BRIDE



A TEA *and* COFFEE SERVICE!
[illegible] hand beaten copper, pewter lined. 4 cup Kettle; 6 cup Pot; 10" x 15" Tray. Set price SET $12.50.



Unique **DOOR KNOCKER**
solid brass **BULL'S HEAD**
3¼" x 3½" long $1.50.



WALL SCONCES, solid brass, 13" x 13". Large wide ball effect. Pair [illegible] branch . . . $9
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The Brass Mart
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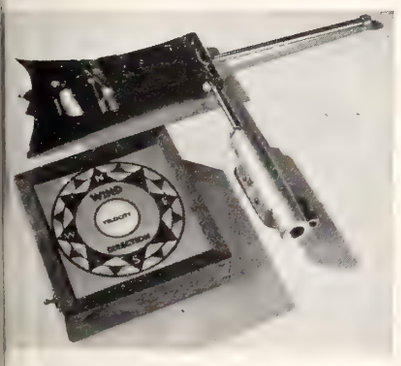




TOP off your cool summer drinks with bright-colored plastic. Iridescent red, Chinese red, blue and green are the colors of these high-ball sticks. Pliable, durable and most efficient to use. Order all one color, or assorted colors, with monogram in gold. 6″ long, $1 a dozen, and very new. Minnesota Plastics, 411 Broadway, Saint Paul, Minnesota



PLEASE step aside for here comes the bride . . . and the groom with his heart on his shoes! The flaxen-haired maid comes from Copenhagen, as does her own true love. They stand 10″ high, and every detail in their dress is exactly as they would have had it in the old country. $15 a pair. Velvalee Dickinson, 714 Madison Avenue, New York City



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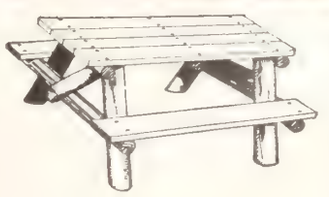
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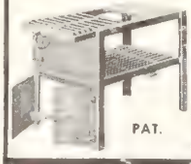
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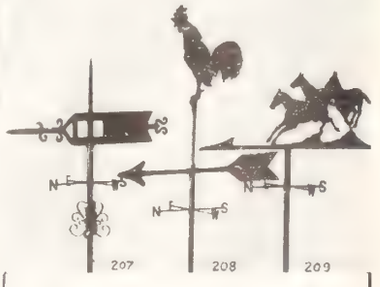
Now it's simple to build one—just get a Hancock Skeleton Unit and build your masonry around it, in any design, as simple or elaborate as your taste dictates. Hancock Units come complete with genuine *rolled steel* (not cast iron) frames and doors; and gray iron fire grate, cooking grate, hot plate and front. They are solidly constructed, long enduring; are standard equipment in leading park systems throughout the country.



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Write today for complete information, enclosing 10c for large, 4-page Plan Sheet.— "HOW" TO BUILD YOUR OWN OUTDOOR FIREPLACE". —containing plans and structural data for a variety of designs.

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... Fill ... planted again and again. PADDY is 5 inches tall. ... grand, unusual gift. $1.00 postpaid, complete with ...

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751 Washington Ave. Goliad, Texas



SHOPPING



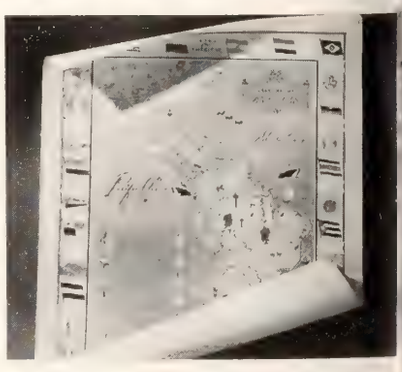
You'll find there's plenty of fight left in this cock if you try to part him from his hen. A trim and sprightly pair to decorate your table or brighten up your mantel. The cock is 8" high, the hen, 7½" high. Order them in yellow, green, blue or red glazed pottery. $7.50 a pair. John-Robert has them, 1303 Connecticut Avenue, Washington, D. C.



Crisp and cool as your summer salad is this glistening dinner bell. Hand-made of American crystal, its exclusive sand carved monogram is definitely new. The crystal clapper rings out a sharp clear note. 5¼" high x 2¼" in diameter it costs but $1 plus postage. (Please underline the last initial.) Marshall Field & Company, Chicago, Illinois



Mix 'em and stir 'em and serve 'em with pride, that is what your genial host will do. These professional bar spoons are made of stainless steel and are a full 11" long. Two models at two prices: the one with the bamboo tip is $1.25; that with the lucite end, $1.50. Both come from Langbein, 161 Willoughby Street, Brooklyn, New York



Bone up on the facts for all the Americas stand out in the news today. This map will bring you up-to-date. All the principal industries of the various countries are graphically depicted and brief histories are included. 22½" x 30", it is brightly colored and costs $2. Le Baron-Bonney Co., 222 South Main Street, Bradford, Massachusetts



New Streamlined

OUTING KIT

FOR HAPPY MOTORING

Contains two quart size thermos bottles each with 4 cups and sandwich box neatly fitted in pigskinlike case.

$6.85 COMPLETE

Exclusive with us.

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"The Smart Gift Shop of New York"
506 PARK AVENUE, NEW YORK
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ROUND

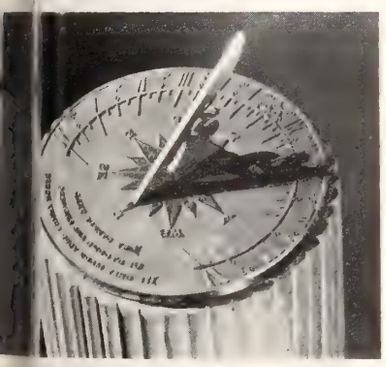




An amusing addition to your summer beer parties will be these new and novel salt and pepper shakers. Miniatures of the brown bottles they differ only in their size. 3¼" high they come set in a metal holder. Each bottle is capped with a non-corroding, non-rustable top. 85c for the set. The Bar Mart, 56 West 45th Street, New York City



They've got what we wanted, so we got them! Decorative but downright practical are both these smoking stands. One has a striking leaf design, the other, a saucy bluejay. Verde green in color, they are entirely handmade of wrought iron. They stand about 26" high, and are $6.50 each. The Florentine Craftsmen, 540 First Ave., N. Y. C.



Take your time and look long upon this lovely sun dial. A copy of an old New England one you'll surely want it for your garden. 10½" in diameter, made of solid cast bronze with natural finish, it weighs five pounds. For just $7.20 it comes fitted with stud for permanent mounting. Graham Bronzes, 293 Wooster St., New Haven, Conn.



To bring sweetness and light to sprightly springtime tables, use this candelabra at all your grandest dinners. Made of crystal, with base etched in floral design, it holds three candles and two vases. 8½" high, with a 10¼" span, they sell for $7 a pair, plus postage. (A most attractive price.) From Ovington's, 437 Fifth Avenue, New York City



MINIATURES
in Sterling Silver

These handmade miniatures are exact reproductions of antique pieces. Made of Sterling Silver with every attention to detail.

Porringer—reproduction from an Early American piece by Arnold Collins, Newport, 1690. 1⅛" wide, $3.

Lattice Basket—copy from Wm. Vincent, London 1773. 1¾" high, $7.50.

George I Fluted Goblet—⅞" high, $3.

Postpaid

The Miniature Studio

P. O. Box 283 Old Greenwich, Conn.

FRESH FROM THE BERKSHIRES!

100% *Maple Syrup*



WITH A RARE AND DELICIOUS FLAVOR

Unusually tempting maple syrup, made high in the Berkshires on our 900-acre farm, where the cold, clear nights and the warm, sunny days make the sap run sweeter!

It becomes a real delicacy (and healthful, too) handled in the good, old-fashioned way: gathered in scrupulously clean buckets emptied every day, expertly evaporated over seasoned, hardwood fires, then tested for extra heavy sugar content.

This year our crew is tapping only 987 finest upland rock and black maples . . . so . . . the 1941 supply is definitely limited. We suggest you send your order immediately before the supply is exhausted. Incidentally, we can't think of a gift more unique, more likely to win sincere approval.

Express prepaid: Gallon $3.25
Half-gallon $1.75; Quart $1.00

Mail your check or money order direct to:

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Banish silver tarnish with new polish and protector. With new easy to use liquid, cream polish and Pro-Tex-Sil Tarnish Preventer, you clean, polish and retain the original beauty of your silver.

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Gin Rummy Table in walnut or mahogany, with solid top; or in pink, blue or ivory. $7.50

29" High—Top 24" x 19"
Folded—35" High x 5½" Thick

Quilted Gin Rummy Table covers in fine quality taffeta or satin. $2.75

Chelton, Inc.

106 East 57 St., New York

Telephone Plaza 8-2932

Gifts FOR THE *Spring Bride*



Flying Mallards for the bride's table or mantel in natural colored English pottery, that measure 6½" high and 8¼" spread, $15.00 per pair.



Start-a-set for the bride. A colorful bird among multi-colored flowers are the attractions of this new Castleton china. Service for four of dinner, bread and butter plates and tea cups and saucers, $24.75.



Casserole of heavy silver plate with gadroon edge, 10" in diameter, complete with pyrex glass lining of one-quart capacity, $14.00.

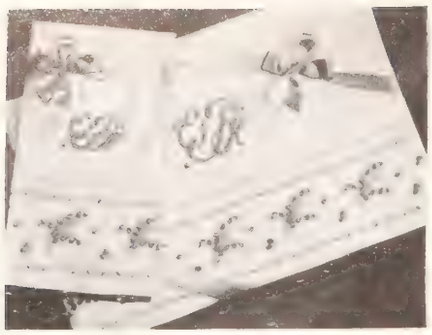


Party Set of Sterling silver. Lemon fork, jelly server, cream ladle and bon-bon spoon, all regulation size. Four-piece set, $10.00

Write for our new Gift Book "G"

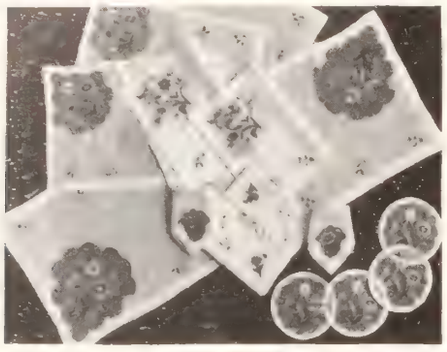
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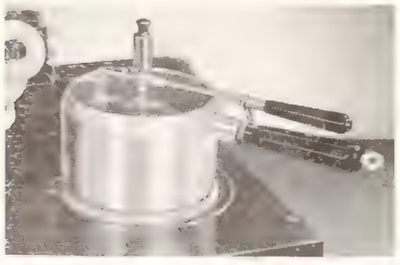


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Monogrammed Bed Sets	
Single sheet and case	32.50
Double sheet, two cases	45.00
Luncheon Set—17 pcs.	59.50
Eight Matching Doilies	16.00
Bath Towels with Colored Chenille Borders— per dozen.....	19.75
(monogramming extra)	



MIRACLES OF TODAY!



• This Miracle Pressure Cooker cooks meals far better in *one-*[illegible] cooks [illegible] peas superbly in 1 minute! Conserves all natural garden colors, flavors, vitamins and minerals; foods look better and taste better. Split-second speed saves fuel. Cast aluminum with stainless steel tops. 2 qt. size **$9.95**; 3 qt. size, **$11.95**; 4 qt. size, **$13.95**. Timer, **$2.95**.





• Increase your closet shelf space by filing plates and saucers in this rubber-coated plate rack. Holds 10 to 12 plates in each of five divisions, sorted by size and arranged for easy choice. Does away with plate piling and prevents plate chipping. Ivory, red, green or blue with matching dust cover, **$2.00**. Rack alone, **$1.25**.

[illegible] 2 refills, $1.78. Extra refill, 40c.

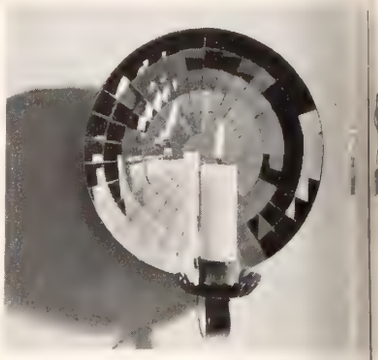
Write for Free Spring Catalogue

LEWIS & CONGER

New York's Leading Housewares Store
Sixth Ave. at 45th St., New York City



SHOPPI[illegible]



IT'S all done with mirrors, this myriad reflection of each glancing candle light. Made completely by hand the candle sconce is 9″ in diameter and its concave back is covered with small cut mirror. $10 a pair. $2 more a pair if wired for electricity, sent with 8 foot cord. Garden City Flora Products, 48 Arlington Road, Waltham, Massachusetts



FROM Virginia recipes dating back more than one hundred years, these pickles and mustard sauce are made. Bedford package contains: one 27 ounce jar of cucumber pickles, one 25 ounce jar of tomato pickles, a 15 ounce jar of mustard sauce. $1.50 (add 50c if west of Miss.) Famous Virginia Foods, 15th & Campbell, Lynchburg, Virginia



WELCOME for weddings are these hand-made place cards. Pure white and silver, they come in three different styles. The hat box, 1¾″ x 3½″ high, $4 a dozen; the wine cooler, 3¼″ x 3″ high, $4.50 a dozen; the wedding arch, 1¾″ x 3″ high, $6 a dozen. All sent express collect; one week delivery. Daniel's Den. 48 Gloucester St., Boston, Mass.



HERE'S the answer to a boy scout's prayer. A picnic grille that is easy-to-carry (its four legs fold up flat), light in weight (weighs but three pounds), and will hold a man-sized steak (it measures 12½″ x 15″ x 13″ high)! Made of hand-forged wrought iron, its legs are spiked. $2.75. The Josselyns, 174 Newbury Street, Boston, Massachusetts



Basket with Needlepoint Panel

Consider a gift both pretty and practical You have two alternatives. 1. The needlepoint complete with wool sells for $10 Work the panel yourself and return to us we complete the basket for an additiona $10. 2. Buy the basket as shown complete for $25. Choose your favorite panel—they represent spring, summer, and autumn.

Alice Maynard

558 MADISON AVENUE NEW YORK

ROUND





ALL you with country farms will sing heigh-ho the derri-o for this handsome weather vane of the farmer ploughing his field. Made by hand of wrought-iron, it comes in dull black and has a weather resistant finish. 26½" wide x 24" high are its overall measurements. $11.25. Carlisle Metal Silhouette Studio, 1548 Main St., Springfield, Massachusetts



TO the races, to the beach or on a motor trip, this is a chair you'll want to take along. Fold it up and put it in the bag and see how easy to carry, how easy to pack! The frame is made of sturdy oak, and the waterproof drill fabric comes in a nautical design, either brown or blue. $3.95 express collect. John Lee & Company, Pelham, New York



A MUST-HAVE for all cocktail canapes is this pâté of the famed Pinesbridge Farm smoked turkey. Slow smoking over embers of applewood brings a new high to fragrant flavor. You'll taste it and tell of its glory. Packed in 4 ounce jars it costs just 65c. (Packed one, three and twelve to a carton.) From Pinesbridge Farm, Ossining, New York

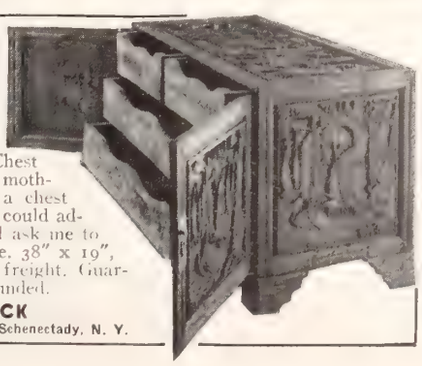


THE name of this mirror that goes round and round is the Busy Susan. For Sunday night suppers, hurried breakfasts or leisurely afternoon teas it will provide smooth, silent service. The 16" octagonal plate glass mirror top is mounted on a metal ball bearing base. $10 is the price. F. H. Albee, 12 Mt. Pleasant St., Winchester, Massachusetts

Now—A DOWRY CHEST Like a CHEST OF DRAWERS

Unlock the panel doors of this Chinese Hand-carved Teakwood Chest and exult over the 4 easy-sliding, moth-proof, camphorwood trays. Never a chest like this; 50 made, 25 sold before I could advertise. Send for picture folder and ask me to reserve a chest until you can decide. 38" x 19", 32" high. $69.50 and I'll pay the freight. Guaranteed to delight you or money refunded.

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Golden splendour for the French or modern bedroom . . sleep with a Midas touch. Two free-swinging twin beds attached to a magnificent mirror-bordered black and gold Directoire headboard. Two Beautyrest mattresses in individual resiliencies, so deep, so luxurious, magically you relax and are off to sleep. Directoire headboard, two Simmons Beautyrest mattresses guaranteed for ten years, two Simmons box springs, (without formal gold satin spread) *complete* . . $295.

Two-drawer mirror night tables with lucite bases, **$39.50** *ea.*

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Beds and Bedding
605 Fifth Avenue (*near 49th*)
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PEWTER COFFEE SET

NO UPKEEP BUT ALWAYS USEFUL AND DECORATIVE

A perfect present for any hostess at any time for all time, is this new American, three-piece, non-tarnishable pewter coffee set, in a luscious pear design. The coffee pot, with wicker-bound handle, is 8½" high, the sugar and creamer, each 5½" overall. The set for only $15.

Express collect

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Tasty Brand 100% Pure-Fruit Strawberry Preserves are made of prime Louisiana Klondyke Strawberries. Open kettle cooked to thick consistency and packed in the quaint old fashioned glass fruit jar. Generous 5 lbs. net. Limited supply. Order by mail. Express Prepaid anywhere in U. S. for $1.75. Guaranteed to please or money back.

SIX-JAR ASSORTMENT of Tasty Brand Products, as follows: 1 lb. Tea Garden Strawberry Preserves, 1 lb. Pantry Peach Preserves, 1 lb. Blackberries, Peanut Butter (best you've ever tasted). Express Prepaid, $2.25. Send check or money order.

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Serve your food steaming hot. This fireproof pottery casserole rests upon a solid brass alcohol burner. 2 quart size.

Complete **$7.00**, Exp. Collect.

Casseroles to match for individual service.

8 for $6.00, Exp. Collect.

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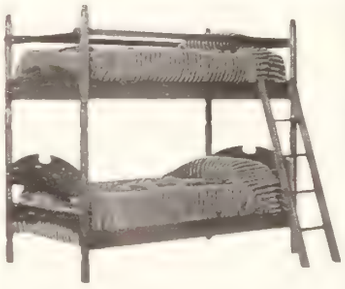
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Heavy weight, English hallmarked sterling silver gravy boat and ladle in fine velvet lined presentation case.

Price Complete Postage Prepaid **$15.00**

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NO longer need you deprive the boys of their heart's desire a sturdy, dependable solid maple BUNK BED for their very own.

Ideal for Camps, Summer Cottages or the boys at home and can be converted at any time to a standard pair of TWIN BEDS.

Beautifully finished in a warm amber maple and complete with ladder, guard rail and bed slats for only $17.95 F.O.B. Sumter, S. C. Shipping weight 110 lbs. Check or money order. Absolutely guaranteed.

Any [illegible] at [illegible] can be used.

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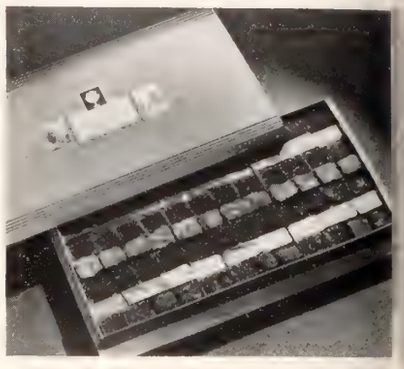
A Charming Wedding Gift!

[illegible] for any period decoration, Regency, Early American, or modern. Hand decorated in gold leaf over an antique background of ivory, blue or rose. In two styles, to stand or to hang, complete with flower container 8½" high by 7½" wide. Price $3.50 Postpaid.

Tulsa Lee Barker
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SHOPPING



DEE-LICIOUS fruit confections different from anything you have ever tasted. Sun-dried, the fruits are scientifically prepared to keep their rich flavor and vitamin content. Especially packed for shipping in a redwood box, they are yummy and wholesome. Three-pound box, $2.95, six pounds, $4.80. Vaca Valley Orchards, Vacaville, Cal.



FLOWERS to float in your finger bowls are these cunning candles. Made by hand they come in pale pastel pink, yellow, blue or white. 1¾" across and about 2" high they will burn for at least a half an hour. Order them in assorted colors or all the same color. $2.25 a dozen from Baur-Melvin, 2020 North Broad Street, Philadelphia, Pennsylvania



DECORATIVE and useful is this bas relief of the tiger lily. It is a house perfumer to be filled with: pine, apple, rose, sandalwood, honeysuckle, carnation, narcissus, lavender, gardenia, orchid or Oriental perfume. These are 11 of the 16 scents. The perfumer and a 2 ounce bottle of perfume for $1. From Fragrantaire Co., 621 Broadway, N. Y. C.

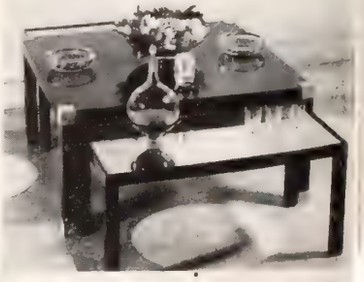


DOUBLE-PLAY

• Open the season with a double-play and buy yourself this sleek, rayon sharkskin suit. A flared skirt with zipper closing, and its matching one-piece playsuit. ***With a three letter monogram*** it comes in white, dusty, and blue, sizes 10-20, for $4.25 postpaid. No C.O.D.'s on monogrammed merchandise.

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a coffee or cocktail table as perfect as you can find it



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• INC •
54 E. 57 ST., NEW YORK

ROUND





SEASHELLS come from the seashore, but these shells come from China. They are made of pewter and have a lovely dull antique finish. Useful as ashtrays or bonbon and nut dishes, and quite, quite decorative all by themselves. Three sizes: 9″ x 3½″, $1.50; 8″ x 3″, $1; 6½″ x 2″, 60c. Order them from Reits, 613 Lexington Avenue, New York City



TWO bright pottery crocks of cheese, two packages of Alabama beaten biscuits all done up in a be-ribboned box are the smooth solution to week-end-giving problems. Blue Mold English Stilton cured in port and genuine Cheddar cured in port are the old-time favorites. $3.15 express collect. Maison E. H. Glass, 15 East 47th Street, N.Y.C.



THE circus has come to town, this time on huge paper posters, in the gaudiest and gayest of billboard colors. Hang them in the children's nursery, or plaster the walls of your game room or bar. The middle poster, 39″ x 103″, is $3.75. The other two, 13″ x 41″, are each $1. These and many others from Jones and Erwin, 15 East 57th St., N. Y. C.



o see a world in a grain of sand,
nd a Heaven in a Wild Flower. . . ."

Here are native American flowers, ie in Needlepoint in the manner of XV Century Tapestries.
Patterns are made up to order, hand nted on good canvas.
Bench cover exactly as pictured, comte with English Crewel wools and ts (16 by 18 inches), $10.
Any one flower, for a small picture by 8 inches), $5.
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Dimas Earthstopper American and English Champion Sire, and many champions from England, May 1940 winning Best in Show, all breeds at Lenox Mass. (Saturday) August 31, 1940, and at Westchester Kennel Club, Rye N. Y. (Sat.) Sept. 7, 1940

DIMAS EARTHSTOPPER AT STUD

Correspondence to Agent:
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Puppies occasionally for sale

ELLENBERT FARM KENNELS

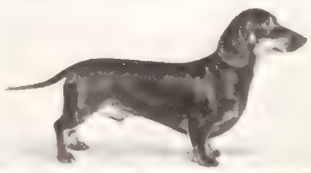
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Trained dogs. Puppies $50.00 Up
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German Shepherd Dog

THE DO

House & Garden's gall

COME the month of May dog shows leave the arena and take to the turf. In other words, May for the bench show followers means open-air shows. And the climax of the month's activities is the world's largest dog show—the Morris and Essex K. C. show, Madison, N. J. Saturday, May 31st



SIXTEEN years ago, Mrs. M. Hartley Dodge and her husband founded the Morris and Essex Kennel Club, and staged its first show with large purses, impressive trophies, judging of the highest quality. It was the bench show followers' dream—a dream come true. The same conditions exist today



MRS. DODGE and her show manager, A. McClure Halley, and their assistants supervise every detail of the show. This year they will have more dogs than ever, more spectators than ever, but the show is organized to care for the convenience of everybody. Judging of Fox Terriers at 1939 show



IN 1939, with entries of four thousand, four hundred and fifty-six dogs of eighty-five different breeds, Morris and Essex forged ahead of England's historic Cruft's show. The 1941 show, the club's fifteenth, promises to be even bigger than the record show of 1939. Judging of collies in 1939





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Puppies of distinction for sale from the largest and oldest kennels of the breed in America.
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ALL of the exhibitors—and there were enough at the 1940 show to make up an index of more than sixty pages in the catalogue—will be the guests of Mrs. Dodge at luncheon in the huge tent set aside for this purpose. A costly and arduous task. Just a few of the exhibitors are shown here



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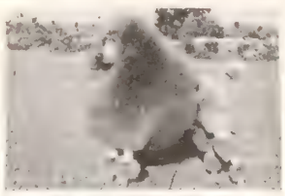
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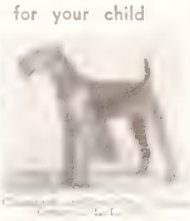
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THE Cairn Terrier Club is not holding a specialty show at Morris and Essex this year, but it is a safe gamble that the entry will be large. Cairn Terriers are growing in popularity and the best specimens in the country will be on exhibit at the coming M. and E. Judging of the Cairn classes, 1939



THE Champ! My own Brucie, Cocker Spaniel, owned and shown by H. E. Mellenthin of Poughkeepsie, N. Y., winner of best in show at the 1939 Morris and Essex, with the judge, Wm. H. Pym of Canada, and the gracious founder and president of the Morris and Essex Kennel Club, Mrs. M. Hartley Dodge



PRIZE money amounting to more than $25,000 is offered at 1941 Morris and Essex, with cash awards of $10, $3, and $2 being offered in all classes without restriction or condition. Scene of English Setter judging at 1939 Morris and Essex. Judge this year will be J. R. Hurley, Canandaigua, New York



ALTHOUGH 1940 M. and E. show was marred somewhat by inclement weather it was carried on without much inconvenience; best of four thousand eighty-seven dogs was the Poodle, Ch. Blakeen Jung Frau; owner, Mrs. Sherman R. Hoyt. Left to right, Mrs. Dodge, Mrs. Hoyt, G. S. Thomas, judge

ART

pure bred dogs



Go to the Morris and Essex show, Saturday, May 31st. The Dodge estate (Giralda Farms) is located only thirty miles from New York City on well-traveled highways, fifteen miles from Newark, N. J. Roads from nearby towns are marked so that no one wastes time or loses his way there



An interesting photo of the Bullterrier ring at the 1939 M. and E. show. Wonder what the exhibitor is saying to the judge? The small house with flag atop is Show Superintendent G. F. Foley's office from which come the answers to the questions exhibitors ask about the world's largest dog show

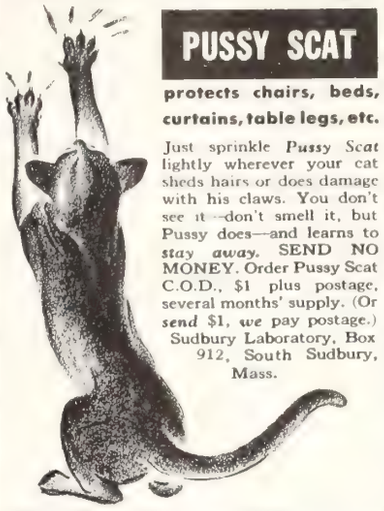


If you want to exhibit a dog at Morris and Essex, May 31st, and must travel by train, ship your dog in a crate to Madison, N. J., on the D. L. and W. R. R. Mrs. Dodge provides free trucking service for the dogs and free transportation for the owners from Madison station to the show grounds



A photographer happened by while C. P. Squire was going over a class of Boston Terriers at 1939 Morris and Essex. This purely American breed will draw a big entry this year as the Boston Terrier Club of New York will hold its specialty show at the 1941 M. and E. Judge: J. H. Rooney, New York

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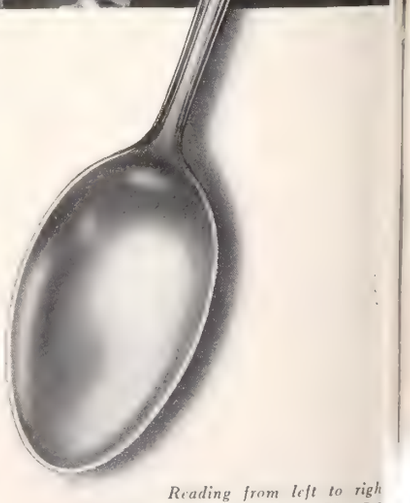
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MAY, 1941

HOUSE & GARDEN

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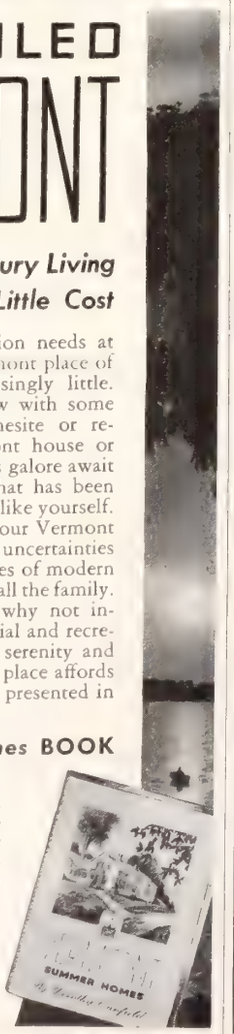
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Iron & Steel Boilers & Furnaces for Coal, Oil, Gas • Radiators • Cast Iron Enameled & Vitreous China Plumbing Fixtures
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Heating and Plumbing are too important to health to be entrusted to anyone but Heating and Plumbing Contractors.

Henry W. Reed.
CHAIRMAN



Chatham's "Snowhite" blanket—magically made of rayon, wool and cotton. Packed in the Red Rose closet box, covered in smart, washable glazed chintz. About $9. complete.



Luxurious—but practical! Quilted satin closet boxes containing a lovely all-wool blanket of Chatham's very finest quality. In wine, ivory, or royal. About $19. complete.



For mild protection on suddenly-cool summer nights—Chatham summer blankets—a light-weight quality in six exquisite pastel colors and white. Two in a box, about $3. each.



WARMTH *with beauty? You'll find Chatham all-wool blankets in the smart gold box—from $11. to $14. And most important—every Chatham blanket is labeled with complete facts—so that you can buy by quality and save money, time and worry. As a thoughtful gift for a bride, or for every bedroom in your own home, why not look at these honestly-labeled Chatham Blankets? They're at good stores everywhere, now. Chatham Manufacturing Company, Elkin, North Carolina.*

THE AMERICAN STANDARD FOR BEDTIME COMFORT IS A CHATHAM BLANKET

CHATHAM IS DOING ITS PART IN THE NATIONAL DEFENSE PROGRAM

THE BULLETIN BOARD

Rehearsal for Spring

Now in the Spring of year I say again
I will not wander in the windy dark,
Yet find the essentials of all wind and rain
In any circumspect and urban park.
Now in the Spring I draw the window blind
Lest with an actual eye I'm forced to see
The remembered image, treasured long in mind,
Of a budding tree's superb anatomy.
I know that deer will soon be arcing through
The island's brush and scrub: I know that clear
Mornings will break, immaculately blue,
And meet the knowledge with both joy and fear,
For these are things that had me from the start—
What matter by the throat or by the heart?

HELEN E. MURPHY



Thrush in Town. One of these days discerning American readers may get around to reading the diary of the Rev. Francis Kilvert, an English country parson, newly discovered, who wrote poignantly beautiful descriptions of nature. Among his items for 1870 we happened on this paragraph about the singing of a thrush in town:

"At the house where I lodge is a poor captive thrush who fills the street with his singing as he 'babbles of green fields.' In the London street he has seen the budding limes and has heard a voice within his breast which tells him that out in the country Spring has come and the green and the flowers and the time of the singing of birds and building of nests. He remembers the nest in the green hedge where he was born and the Almighty Voice says, 'Sing', and he sings to his jailers of the fields and the green lanes he will never see again."

Dinner Hint. Great is the power of suggestion and how easily we follow the lead! At dinner recently a guest, having tasted the wine—an indifferent wine it was—remarked to her host, "Ah, you are putting your best foot forward." Everyone immediately remarked on the excellence of the wine. Some day we shall try this on an indifferent dish and see if it works.

Dandelions. Come May and lawns are starred with dandelions and Italian children march up the hill and ask if they can dig them. Had we half the wit of those children we'd dig them ourselves. For a mess of dandelion greens is not to be despised and a dandelion salad (with hard boiled eggs) can be a gourmet's delight.

May Poets. Life would be pretty tough for poets if we had no Spring. And of the Spring months May seems to be their favorite. From a casual dip into the poetic grab-bag of the past we bring forth these three bits that gave us especial delight.

First is Robert Herrick, with his similes:

"Pleased or smiling, like mild May all flowering,
When skies blue silk, and meadows carpets be."

For all his blindness, Milton managed to make May quite a horticultural Terpsichorean:

"Now the bright morning star, day's harbinger,
Comes dancing from the east and leads with her
The flow'ry May, who from her green lap throws
The yellow cowslip and the pale primrose."

John Clare was a countryman and, in 1829, he wrote his poem in May:

"When apple trees in blossom are,
And cherries of a silken white;
And king-cups deck the meadows fair,
And daffodils in brooks delight,
When golden wall-flower blooms around,
And purple violets scent the ground,
And lilac gives to show his bloom—
We then may say the May is come."



Contentment. One dour and bitter February morning we went visiting among greenhouses. These were little greenhouses and amateur's greenhouses. We wanted to see what these glass gardeners were growing. One was going in for all kinds of geraniums, another specializing on begonias and the third, who had adopted camellias for his hobby, gave us a lesson in contentment.

When he retired from business he built this greenhouse and began collecting the camellia plants, studied their needs and their idiosyncrasies. He was successful with his hobby as the flower-ladened bushes could well prove. He also was successful in attaining that which he had sought—there among his plants he had found contentment. The rush and competition of business laid aside, he had acquired an amiable gentleness. He spoke gently of his plants. He gave generously of their flowers. For companion that day he had a little black and white kitten that darted in and out beneath the benches. As we went out, a scrawled sign caught our eye—a sign that pictured the measure of the man. It read, "When closing door be careful and do not hurt kitten."



Dutch Tiles. Lucky the man whose fireplace is surrounded by pictorial Dutch tiles. Many a Colonial householder took pride in them and those that have survived the ravages of time and hard wear are now considered a precious heritage from the past. But evidently housewives in their native land were not so romantic. The Dutch housewives, being proverbially and bitterly clean, adopted them because these tiles were an easily washable material, which gave her walls a bright and radiating gloss. Moreover, since on them were pictured Biblical scenes and incidents from history or glimpses of far lands, they served as picture books from which the children learned their lessons—untearable picture books.

Advertising Wildlings. Often, after followers of the advertising profession have hammered away at us, we seek refuge in Oliver Wendell Holmes' "To a Katydid":

"Thou sayest such an undisputed thing
In such a solemn tone."

But when an advertising man speaks of his hobbies and other leisure activities, we generally sit up and listen. That's because we have encountered two of them who were wild about wild flowers.

From 1924 until 1931 we published a most inspiring and instructive series of articles on American wild flowers. The author was the distinguished advertising man, Herbert Durand.

This month we begin another series, equally important, on the same subject and by another advertising tycoon, Walter H. Thwing. How Mr. Durand first was attracted to collecting and acclimatizing the wildlings of our meadows and forest, we do not remember. Mr. Thwing came into it by the side door of photography. He wanted to photograph these plants as they grew and flowered and found it easier to grow them in his garden and many in pots. His series will be illustrated by his own photographs.



IN THE MOUNTAINS ABOVE RIO



SOUTH AMERICAN HOMES

Design trends in the decoration and architecture of our Latin neighbors now influence our own houses and handcrafts

WHETHER you travel on the Pan American highway by car from Laredo, Texas, down through Mexico and Central America to the Panama Canal, or whether you sail the legendary Spanish Main to the welcoming harbors of Colombia, Venezuela, Brazil or the Argentine, you'll find a world of sheer enchantment and a land of amazing contrasts to the South. Contrasts of places and people; of tropical jungle and cool lofty mountains; of semi-barren wastes and rolling grassy pampas; of ancient Indian ruins and modern skyscrapers; of primitive folk content with their simple life and cosmopolites speaking French, Portuguese and Spanish. You'll even find ritual Indian dances of the 13th Century performed without self-consciousness just a few miles from modern cities with up-to-the-minute ballet theatres.

While it is impossible to lump all Hispanic America into one general subject, there are certain truths which do apply to all our southern neighbor nations. Mexican, Central and South American arts, crafts and decoration—even their mode of living—divide roughly into three classifications: Primitive, Colonial and Modern. Each takes on its own characteristics, determined by the history and topography of the country itself.

The Primitive style is, of course, native art indigenous to each particular country. In Mexico and throughout Central America the Aztec Indian influence is strong, although earlier Mayan designs, some of which pre-date 200 B.C., reappear frequently in the native crafts of today. From Cuzco in Peru, focal point of the famed Inca Empire which existed from about the 12th to the 16th Century, we receive today a steady stream of silver and pottery in pure Incan designs. While in Bolivia, Colombia and as far south as the Chilean border, traces of the civilization of the Incas continue to crop up in 20th Century Indian work.

The architecture and crafts of the South and Central American primitives differ considerably from those of our American Indians of the Southwest. While our Indians were nomadic to a great degree, the Mayans and Incans founded and settled empires, built great temples with masonry that still confounds the engineers of today. Like our Southwestern tribes, they worshipped the gods of nature and symbolized them in their daily life. But the designs of Mayans, Aztecs and Incans were more correct geometrically, more formal in execution. Their textiles were finer in weave and more detailed in design. Their handsome stonework, which is beautifully carved and shaped, has a fundamental trueness that inspires many Modern architects and designers.

Colonial is not to be confused with our own style of the same name, although in some instances marked resemblance is found. This is Spanish Colonial. It covers a far longer period, since the first colonization started at the beginning of the 16th Century and the independence of individual republics was won bit by bit throughout the 19th Century.

Spanish colonization of America, unlike the settling of our own Eastern shores, was not planned as a haven or new home for the explorers. Rather, it was a conscious effort to bring Christianity to a new world; to seek gold and treasures for the coffers of Spain to enrich the court and further the work of its church. In many instances, the conquerors were harsh through their own necessity. In others, they were needlessly cruel and were often recalled and punished for un-Chris- (*Continued on page 103*)

Opposite: The Castro Maya home in Rio de Janeiro

Built by his forebears in the 18th Century, the thick-walled home of Dr. Raymundo Castro Maya stands in the cool green highland above Rio. Completely remodeled, the house today with its fortress-like construction is a solid example of Colonial (Spanish) home-building. Dr. Castro Maya added verandahs, terraces, dancing pavilion (left), lily pool. See page 28

SOUTH AMERICAN HOMES (continued)

The Spanish Colonial home of Dr. Raymundo Castro Maya

In the resort town of Tijuca high in the mountains above Rio Dr. Castro Maya lives in the house once used as a summer retreat by his ancestors. Completely remodeled, it is still a storehouse for the Colonial heirlooms collected by earlier generations. In the dining room (right) table and chairs are 18th century Portuguese jacaranda; Chinese porcelains are from the East India Co.; old Portuguese tiles fill the niche. An antique silver chandelier with crystal hurricane shades glistens in the drawing room (below, right). Carved oak mantel is from Pernambuco. (See page 26)







Dr. Joao de Soares Sampaio remodeled a plantation store

In his grandfather's time Dr. Sampaio's home was the general store on the family coffee plantation. In 1888 slave labor was outlawed; the plantation disintegrated; everything was sold but the store. To-day surrounding fields are planted with orange trees and decades of tropical growth camouflage the exterior with brilliant foliage. The front door opens into the dining room. Here everything is handmade from the original brick floor to the bright copper chandelier. The table is of old canella wood; the carved figures of two Apostles, Brazilian 17th century work in cedar





The modern mountain lodge of Dr. Bento Oswaldo Cruz

Patched into the mountain half-way up Rio's famed Corcovada, Dr. Cruz' granite lodge blends with its background like a natural outcropping of stone. A wall of windows across the front of the house looks down on the Lagoa des Freitas and the ocean beyond and looks up the stony slopes to the heroic statue of Christ atop the Corcovada. Rough stone steps lead up to the galleried living room (below). Armchairs upholstered in cowhide, a hammock hand-woven from the fibre of the tucum plant, colorful serapes (hung from the gallery) brighten the granite-walled room





Dr. Rudolph Siqueira's house is 18th century Portuguese in style

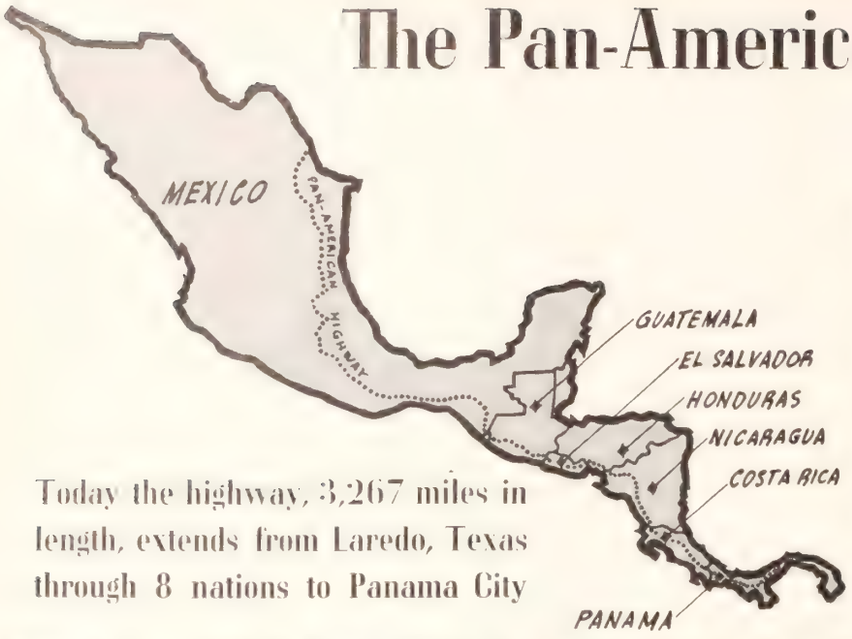


Dr. Siqueira has collected three centuries of Portuguese craftsmanship in his home in Rio: an entrance door from a 17th century monastery; a balcony door from an 18th century house in Paraty; handwrought iron grilles from the old houses of Rio. In the regal bedroom (below, left) a silver lamp from a church in Minas hangs over an antique bed heavy with gold leaf and a crimson spread of Portuguese damask. The jacaranda cabinet in the drawing room (below) is a 16th century piece from Portugal; the "Don Jose" desk chair, Portuguese pottery and silver all 18th century





The Pan-American highway will un



Today the highway, 3,267 miles in length, extends from Laredo, Texas through 8 nations to Panama City



1. Pyramid of the Sun just off the highway north of Mexico City is the country's largest monument of primitive times



2. Modern monument th Revolution was made c dome of the Capitol r to a more stable found



7. The plume dance in Oaxaca ante-dates Columbus. Dancer wears a collection of old coins made into a breastplate



8. Tile making near San Bartolo, a common sight in the Oaxaca valley. Each village is noted for its own craft. Best blankets come from here



9. In Guatemala—the Dance of the Conquistadores at Totonicapan. Most dances are rooted in primitive religion and ante-date Alvarado's conquest



10. When it rains the streets c zaltenango become sluiceway there is no other drainage. bridges keep crossing pedestri



12. El Salvador entertains her gigantic horde of coffee growers in theatres like this one in the border town of Santa Ana



13. Mule-car carries Salvadoreans between Sonsonate and Izalco. Mount Izalco is the most active of the volcano range that bisects the country



14. Honduras has its grimacing Mayan ruins in Copan valley north of the highway. Relics (500 A.D.), restored by the Carnegie Foundation



15. Military drill for every army age is required by law duras. Time: Sunday morning manual of arms with wooden



17. Cock-fight in San Pedro Sula (Honduras). The city is known commercially for sugar, cattle, bananas; civically for paved streets, band stand



18. Nicaragua's former capital, Granada, once the proud seat of the landed gentry and all its religious officialdom



19. In Costa Rica the farmers of the town of Heredia vie with each other in the elaborate ornamentation of their lumbering ox-carts



20. Panama in spite of Uncle S still a primitive country. Here native village along the highway dancers are celebrating fiesta

of the Americas

When completed this great road will connect Alaska with Cape Horn. Here we show glimpses of the route from Texas to Panama



panish Colonial church and toric ruins (foreground) spot id landscape along the wind- ighway in southern Mexico



4. This rain cape worn by natives in certain regions is an oddity even in this land of very primitive wardrobes



5. Serape vendors hawk their wares on the road to Puebla just off the highway. The serape is hand-woven, geometrically patterned, gay in color



6. The milkman of Jalapa travels on horseback. Wheeled vehicles are useless in this primitive hillside town whose steep and narrow streets are built like stairways



Cocoanut milk is the great re- sher for the Indians of Guate- a's torrid lowlands. The drink est just before the fruit ripens



Tamales like frijoles and tortil- are part of the everyday diet of Central American native. Native pers put the fire into tamales



The jungle village of Arrajain lters one of Panama's many tribes ndians. They refuse to be civil- ; subsist by hunting and fishing

BELOW THE BORDER INDUSTRY IS NOT MEASURED IN TERMS OF STEEL AND STOCKS BUT IN BLANKETS AND BASKETS



BRAN

Menus for Spring

Four luncheons, complete with recipes for six people, planned by June Platt



Hot Madrilene with Sherry
Garnished with Lime
Quiche Lorraine
Hot Asparagus with Browned Butter and Capers
Strawberries with Mounds of Sugar
Black Coffee



Lee Erickson's Bali Salad
Noisettes of Lamb with Curried Tomatoes
Grapefruit with Coconut
Black Coffee



Roast Chicken with Clear or Cream Gravy
Braised Celery
Curried Eggs with Water-Cress Salad
Coffee and Violet Delight
Black Coffee



Spinach & Mushroom Soup
Baked Fillets of Flounder with Boiled New Potatoes
Lime Chiffon Pie
Black Coffee

THE ever so learned and worthy Mrs. Isabella Beeton in her famous great big fat and wonderful English cook book, "Household Management", apparently felt the urge to clearly define the word *Luncheon* to her dear readers in the following manner. "Luncheon, derived from O. Eng. lunche, prov. F. lochon, a lump of bread taken from the loaf. Another form of Lump. Cf. Gael. lonach, hungry; Welsch, llwnc, a gulp; or fr. O. Eng. nooning, a repast at noon, corrupted into nonshun, nunchion, nuncheon, then to luncheon." Mrs. Beeton also went on to say, "Ordinary luncheons, as a rule, have fewer courses than dinner, but in other respects they are almost identical and may comprise hors-d'œuvre, soup, fish, meat, poultry or game, sweets and savouries."

In which case I feel quite justified in urging you, my dear readers, to quell those painful noontime pangs of hunger not with a mere lump of bread taken from a loaf, nor on the other hand, omnivorously, but with the following brief little menus which happen to be composed of a few of my most favorite dishes. I hope you will find them savory, palatable, and toothsome; delicate yet satisfying but not satiating; also digestible as well as delectable and divertive, or in other words I hope you like them. And the recipes that go with the menus are listed below.

Lee Erickson's Bali Salad. This recipe is guaranteed to completely baffle all attempts at guessing what it is made of, but it is truly delicious. In the first place, you must buy some agar-agar from your druggist. Ask for the shredded kind, one ounce of it will be sufficient. Put it in a bowl and pour over it six cups of cold water, one-half cup of cider vinegar and the juice of two lemons. Place in refrigerator to soak for about two hours. At this time drain it and place it in a clean cloth and squeeze it hard until all the water has been wrung out of it. Empty onto a dry towel and untangle it a bit, breaking it into smaller lengths. Place it in a mixing bowl with one pound of cooked crabmeat, very carefully picked over. Add three-quarters of a pound of boiled shrimps shelled and split in two lengthwise, being careful to first cut out the black intestinal streaks to be found running from head to tail of the shrimps.

Now add to this about one and a third cups of well-seasoned mayonnaise, thinned with one-half a bottle of thick cream; also five or six sweet pickles cut in thin slivers, and one small can of red pimentos cut in little pieces, saving out one of them, however, which should be cut in long thin strips to be used as a garnish. Toss the whole well and season to taste with salt and freshly ground black pepper and more lemon juice. Place in serving dish and garnish with strips of pimento and strips of raw green pepper in alternate strips. Chill in refrigerator until ready to serve.

Noisettes of Lamb. Order from your butcher twelve noisettes of lamb cut from French chops, one inch thick, and ask him to wrap around each one a slice of thin bacon (instead of the usual lamb fat) securing the bacon with toothpicks. Cream one-quarter of a pound of sweet butter with one generous teaspoon of good curry powder. Slice twelve small ripe tomatoes, in one-half-inch-thick slices. Butter a large round Pyrex pie plate and arrange the slices in a circle around the edge, overlapping each other regularly. In the center of the dish lay three or four slices of tomato flat so that the bottom of the dish is covered. Now dot the tomatoes well with three-quarters of the curried butter and sprinkle with salt and a little freshly ground black pepper. Place in a moderately hot oven and cook about twenty-five minutes.

In the meantime, heat a small iron frying pan until very hot, add a tiny bit of butter and sear the chops very quickly on either side, turning them on the bacon side to cook the bacon a bit too. Place them, when browned, in the center of the ring of tomatoes, salt and pepper lightly, remove toothpicks, and put back in oven to cook about eight minutes longer. By this time the tomatoes should have browned. If they haven't, place the dish under the hot grill for a second or two, then just before serv- (*Continued on page 92*)



GEHL · CONDÉ NAST ENGRAVING

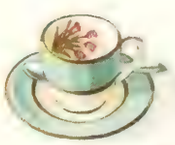
ool as the waves of Salem Harbor, bright as the strawberry vines which reathe the view are the Spode plates which key our May luncheon table. Sea lue linens with a foam of white fagotting provide refreshing contrast; the erling is "Old Mirror", a decorative design by Towle which strikes again the 3th Century character of the china. Heisey's "Crystolite" goblets; "Old Salem" lates, Spode centerpiece; Altman's. Linens, Mosse. Chairs, Lord & Taylor

Fine traditional Spode suggests a bold scheme for a May table

ANTON B



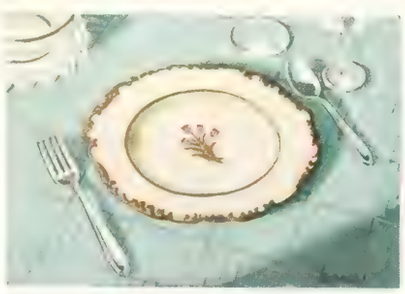
FIRST COURSE SETS THE THEME



BACK TO MAIN THEME



DINNER PLATES VARY THE MELODY



DESSERT PLATES ADD GOLD

Spring symphony in four parts

GAY successor to the extensive "matched sets" of grandmother's day is the new Lenox china which you mix and match for yourself—star of our dinner party above and left. The service plates above establish the leitmotif of pink tulips which echoes again on each piece; the soup plates strike a note of turquoise to harmonize. And each successive course embroiders on the theme, in a symphony of colors.

Mosse's turquoise linen cloth picks up the theme; napkins appliquéd in tulip-pink play counterpoint. Silver, in keeping with the rather modern feeling of the china, is Oneida's "Longchamps" pattern in Heirloom plate; glasses are Fostoria's "Astrid" by George Sakier, at Sweden House. Lenox symphony china, "Bradford," at Ovington's

Table Trousseau

Tips on table-setting for the bride and facts she should know to begin

STANDARDS of hospitality, like women's hats, have altered considerably in the past few years without changing their basic character. And the bride of today still has many of the entertainment problems that her grandmother had to face.

One of the pleasantest of these is the poser of what to put on the table with what. Rare Crown Derby, ancient Lowestoft, Waterford-cut goblets are not, alone, enough. It is the development of a consummate skill in mixing and matching these things that makes them count. And if you are a bride on a budget (as is more than likely, what with the times), it is your wit in acquiring their counterparts and in setting them off against gay young backgrounds that matters.

On this and the following two pages, we suggest some short-cuts and fresh ideas that will, we hope, help you over the hurdles. If your table trousseau is before you, make a dreamy long list to covet. Hunt like mad till you find a flat silver pattern that exactly expresses you. Think once, think twice before choosing—for this you live with a lifelong time. But once your mind is made up, acquire as much of it as you can—all at one clip. Eyes right to the ten handsome patterns which might speed your choice.

Next, make a roster of your silver needs for serving: bowls for fruit and dessert, good-looking salts and peppers, serving dishes. Have your eye on a coffee service that will do you proud on a breakfast tray, too; candlesticks—two anyway, four if you can manage—or a pair of Georgian-type candelabra; and—indispensably—a tea service. Small addenda to wangle from fond relatives or friends might include: little individual silver cigarette lighters, a cocktail shaker, a Martini pitcher, gravy boats, bonbon dishes, boxes for cigarettes.

As to linens, the strong colors which were so popular a few years back are giving way to cooler, paler tones. But you'll want a deep sea-blue cloth out-of-doors and perhaps a pine-green one—if you've white modern china. You'll need company-best damasks—in lemon yellow, dusty pink, grey. . . . Mats for both dinner and luncheon—crisp organdy, flowered cotton, gay printed linen; and doily-shaped ones of sisal, or square ones of cork, like those on the next page.

THE trend in entertaining is simpler than it has ever been—in food, menus, and service. And besides formal equipment for state occasions, you'll want to remember that chafing dish suppers with every guest his own chef are back; that high teas on Sunday night are one of life's pleasantest rituals; that buffet suppers and cocktail parties are easiest and least depleting for young budgets; and that al fresco meals any time, anywhere are infallible fun.

Fresh, unexpected combinations of flowers are a good table-setting trick to know—and no great strain on a shoestring income. To wit: mass pink carnations in a low crystal bowl—tight as a pin cushion (no leaves showing); and into this spear rubrum lilies at infrequent intervals. Or invest in half a dozen tiny pots of forget-me-nots to mass in close formation down the center of your table.

Or you might try one of those lovely natural wood leaves from Hawaii as a background for clustered blossoms—geraniums, nasturtiums, cornflowers—with vines and leaves trailing across. . . . Build a formal setting around coral pieces on a bare wood table. . . . Have a low horizontal bowl for flowers and leaves arranged in the Oriental manner.



18TH CENTURY TRADITION

BAROQUE AND VICTORIAN



MODERN AFTER SCANDINAVIAN



MODERN AFTER GEORGIAN

Fine designs in sterling

18th Century Traditional adaptations, gracefully decorated with posies and scrolls. Left to right, Towle's "Old Mirror"; Alvin's "Chateau Rose"; and Reed and Barton's "Georgian Rose". **Baroque and Victorian** akin in their elaborate, rather formal ornamentation. At left, R. Wallace's "Grande Baroque"; at right, Lunt's "American Victorian". **Modern after Scandinavian,** left to right: Frank W. Smith's "Tulipan" pattern with the stylized tulip on hilt; Gorham's "Sovereign" with the calm sureness characteristic of Danish patterns; and Manchester's "Copenhagen". **Modern after Georgian.** Simple and strong patterns from a single dramatic motif. Left, Watson's "Windsor Manor", right, International's "Colonial Shell".

Bread and butter basics for t









She'll sing before a breakfast that consists of these:

FOR HER TRAY IN BED: sheerest white organdy mat with polka dots and gay ruching ruffles, an organdy napkin tucked into its corner pocket, $4.50 at Saks-Fifth Avenue. Or snowy cambric mats and napkins, floral bordered in a gamut of garden colors—part of Gribbon's 17-piece "Victorian" set she'll use also for guests, $13.75 at Mosse. For a super-touch, Lunt's sterling coffee pot, and its smart companion pieces, a sugar bowl and cream pitcher, all for $200

BREAKFAST AL FRESCO for the hungry weekend horde might begin with that turquoise-bordered "Vineyard" cloth, natural linen inscribed in soft reds and blues; cloth 52″ square, with six napkins, $7.50. Or those colorful "Audubon" place mats. Prints by the great naturalist laminated on cork, each 60c. Rush green linen napkins, 17″ size, $4.50 the dozen. All, McCutcheon. To top it off: Alvin's sterling salt and peppers, $5 the pair; and a handsome silver fruit bowl, $12.50









For her frequent luncheons, she'll like these:

WHEN THE DAY IS FESTIVE and her feminine friends gather: a dusty pink cloth abloom with full blown roses in deeper pink, an "American Way" design by Marguerita Mergentime; under $3 at Macy. Fallani & Cohn's clear plastic mats with Spencerian scrolls in white, 50c each at J. L. Hudson, Detroit. Léron's fingerbowl doilies embroidered with pink roses, $15 the dozen. Towle's sterling vegetable dish with beaded border, $30; and beneath it a fluted jelly dish, $7.50

WHEN THE LUNCHEON'S OUTDOORS: Fallani & Cohn's rotund sisal doilies from Haiti; set: 1 huge, 6 large, 6 small, all for $3.50 at McCutcheon. Or their rectangular hemp mat set woven in the Philippines, natural with pink hollyhocks. 8 mats and one runner, $7.50 at Maison de Linge. And for that extra touch of splendor: R. Wallace & Son's sterling silver luncheon tray, $75; and elaborate flower bowl, $45, both in the striking new pattern, "Grande Baroque"

ride–in fine silver and linens

For dining in state à deux or with guests





When the boss comes to dinner: Gleaming damask of cotton and rayon —in these pale ice-green mats and napkins, "Morning Glory" patterned, 17 pieces for $18.75 at Maison de Linge. Or cloth of rich eggshell peach or blue, 54″ square with 6 napkins, $14 at Grande Maison de Blanc. Tall Ajello tapers twinkle from silver candlesticks with traditional gadroon trim, $8.50 the pair; the round 5″ bowl with grooved base, $12.50; 8″ size, $27.50. Both, Gorham sterling



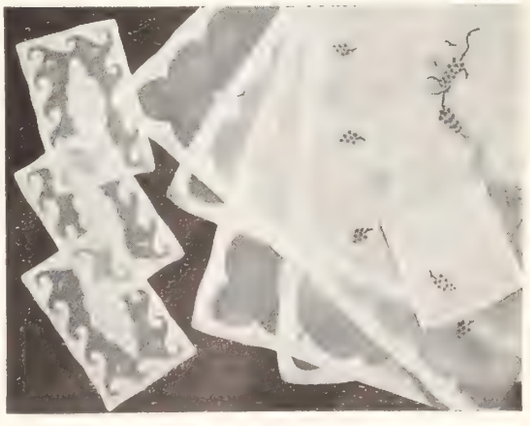


Sunday night suppers or dinner for two: Watson's graceful gravy boat to lend a festive air, $40; and their delicate fluted shell for bonbons, $12.50; both in sterling. A Dinkelspiel turquoise cotton cloth with the feel of linen printed gaily with white peonies, deeper blue accents; 54″ cloth, under $2; napkins, under 25c; both at Macy. Or frosty-white cotton and rayon mats and napkins with brilliant borders of crimson; 4 mats and 4 napkins cost only $3 at Maison de Linge

Hospitality — spur-of-the-moment or planned in advance



DANIELSON



The guests were invited: For tea—which the proud hostess pours from her sterling service, in Reed & Barton's handsome traditional "Colonial Grace" pattern, $175. Tray, $175. Bournefield's gossamer tea cloth of cream organdy embroidered with flowering vines in pale to deeper tones of blue. Cloth with 6 linen napkins to harmonize, $15. For cocktails —golden yellow napkins of organdy and linen in curlicued baroque design. These are priced at $6.25 a dozen at McGibbon





The guests drop in, our bride is ready with: silver-topped, crystal martini mixer, $7.50; martini spoon, $5; cigarette box, $65; all International sterling. Merry cocktail napkins that start the conversation rolling: Saks-Fifth Avenue's candy-pink and navy sunbonnets, $7.50 set of 8; "Bathing Parade", natural linen appliquéd with nostalgic bathing beauties, $5.50 for 8. Another gay note—red and white piqué envelopes that slip handily over the foot of the glass, $4.50 for 8

Alluring Wildflowers

Through woods, in bogs and across sunny meadows the watchful wild flower fancier chases his floral quarry

By WALTER E. THWING

EDITOR'S NOTE: *With this introduction House & Garden offers its readers the first of eight articles on hunting and raising wild flowers. Mr. Thwing has spent many years on this absorbing hobby. His articles will be illustrated by his own photographs.*

In all fairness to you, I must open with a confession. I am a wild flower fan, and fan, you know, is short for fanatic. In my enthusiasm for our exquisite native plants, I yearn to lead others to share my devotion. My unconcealed purpose is to arouse just one small quiver of interest; to persuade you to take one short step into wild flower land, because then you will succumb to its perpetual magic.

Perhaps it is the unspoiled grace, the shy friendliness, the fascinating personalities of these little people of the woods and fields that make them irresistible. More likely it is because they lead you straight into the great heart of nature. They beckon you to every rocky hillside and awesome hemlock grove. They call you to piney woods and mysterious bog. And you come back with a consuming desire to bring nearer home one little spot of that wild land and a few of its charming inhabitants for your own delight.

In the woods, we have no aster-flowered trilliums, no odorless skunk cabbage, no mammoth arbutus. Of course, European horticulturists have kidnapped many of our asters and worked their wicked will on them in order to sell the "improved" half-breed progeny back to us. But that is probably our own fault for not appreciating them in their native purity. And occasionally you hear of some ambitious and science-minded expert trying to cross our lady-slippers with tropical orchids or to accomplish some other equally objectionable and unnatural mix-up.

Do you know the butterfly weed? Is there a lovelier thing in any formal garden?—its brilliant orange blossoms crowned with the inevitable diadem of dainty butterflies. And with it, perhaps, the purple of the New England meadow asters!

Do you know the Virginia bluebells? One sight of their pink buds and blue flowers, grouped as so often they are in nature with the pink and white of the Spring beauties, will do more to persuade you than my poor words ever could. On that wooded hillside in early Spring, when the sun is downing, feast your eyes on bloodroot. See the light come through those translucent, heavily-veined leaves, reflect from the pure white petals, glisten on the golden stamens. Nearby, almost surely, will be a clump of Dutchman's breeches, the white pantaloons with yellow waistbands hanging jauntily on clothes-line stems above the lacy, blue-green foliage.

It is pleasant to report that the interest in wild flowers is spreading fast, but the number of devotees would be far greater were the beauty and charm of our native plants more widely known.

Perhaps this is the place for another confession. I'm no botanist (I wish I were) and I'm not going to copy Latin out of Gray's Botany in an attempt to impress you. Scientific terminology is fine for the scientist but it is discouraging to the beginner. Technicalities of botany are thrilling if you can understand them but they are certainly not essential to full enjoyment of the wild flowers. So you and I can talk about this fascinating subject in the common or garden variety of language. I want to be the first to tell you that I do not know "all about the wild flowers." Really, I have learned only a little about them and I'll try to pass that little on to you with the hope that it will give you a glimpse of a wonderful world which will call you on to your own discoveries. I shall try to tell you something of these lovable little people of the wild—how to find them, how to know them, how to make friends of them, how to tender them the kind of invitation they will happily accept to visit and live in the miniature sanctuary of your own back yard.

Since your ultimate aim probably will be to grow (*Continued on page 106*)

9 Stages in the growth of the white moccasin-flow

1. The little pointed gree shoot as it looks four days breaking ground. How w it is constructed so as to f its way upward.

2. It has now been seven above the soil surface and protective sheath has bro revealing the small, clo folded and fuzzy leaves.

3. Our moccasin-flower is days old. The leaves, tho still enclosed one within other, are making rapid gr toward the warm sunshine

4. Three days later one has started opening to rel its partner and meanwhile plant itself continues to g steadily in height.

5. Now it is fifteen days The strongly veined pair leaves have unwrapped th selves further and are get ready to part company.

6. On the eighteenth day first glimpse of the flower may be had as the two lea begin to fall apart reveal the embryo bloom within.

7. Another four days and bud is swelling. Its stalk stretching higher above leaves which now start bend gracefully toward the grou

8. Thirty days have now g by since this plant first pus its pointed sheath out of soil. The sepals are nea ready to burst open.

9. Forty days and our lov moccasin-flower is in bloom, the pure white po held proudly high and green leaves bending low.



NS OPPOSITE

—Follow wild flowers through their growth and you see miracles such as this

For quick summer effects—plant yo

The author of "I Like Gardening" picks the best of the annuals and tells how and where to grow them

By JEAN HERSEY



FRAGRANT NICOTIANA



FRENCH MARIGOLDS



MARIGOLD SPRY



BEAUTY OF OXFORD VERBENA



CAPE MARIGOLDS

ANNUALS are the flowers for summer. They begin to bloom t first days of June, reach their prime in July and August a continue until frost. If you own a small place in the count where you move during the warm weather, or if you want yo year-round garden to be especially festive all through the midc of the season these are the flowers for you.

Annuals hurry into bloom. They grow, blossom, produ seed, and live their entire life span in a single season. They i clude every color of the spectrum and fragrances a-plenty. yours is a spirit of adventure, and if you have a little more th your share of curiosity you will be forever trying various kinc That's the fun of gardens—to have something different each se son. And that's the fun of annuals—the supply is inexhaustibl

The first warm, sunny day after the 25th of April is good time to sow seed in a climate similar to Cape Cod or Ne York City. We always sow sooner than the books say. Plantir day is momentous. The warm, damp earth has a fragrance a its own. The seeds with their assorted shapes and sizes are fu to handle. The sun shines on you in all its warmth as you d in the soil and life is very pleasant.

Sowing seeds put in early benefit by the frequent sprir showers. They germinate promptly, grow rapidly, and in gener become more hale and hearty than those planted later which mi the best rains. Seedlings which struggle through a drought i their youth are apt to be wan and sickly. If you have a war place—sheltered and full of sun and the soil is light, you ca plant sooner than if the soil is heavy and the sun scarce.

As to location, the more sun annuals have the better the behave. If it shines on your garden less than half a day you better switch to columbine or trillium for annuals would languis

With a good start these plants need practically no ca all summer. And a good start consists merely of spading you

rders with annuals

to a depth of six or eight inches and incorporating fertilizer he soil. Ancient cow manure is ideal if you can get it, and if spread it on good and thick before turning it in, the flowers be superb. Sheep manure is also very fine. Commercial foods le excellent for hastening growth and bloom later do not im- ve the soil in the way that manures do.

If you like informality in your garden plant in masses l clusters rather than symmetrical rows. Also be sure to mark h variety with a wooden label or you'll be lost when things ıe up. Seedlings should be thinned when they are three or r inches high on a cloudy or rainy day, after first soaking m thoroughly. I have heard that you should separate mari- ds and annuals of the same height to stand about two feet ırt, but I would not dream of it. For if the cat took a sunbath lining on a plant or two, or if the local rabbit had a weakness zinnia salad there would soon be a scarcity of plants! So I e the law into my own hands and set young marigolds and nias and others of similar height about six inches apart in directions, and smaller plants about three. Then if catas- phes come along and obliterate a few seedlings we still have nty left for replacements.

There are hundreds and hundreds of annuals. It would ke you dizzy if I mentioned too many. I have selected those ich grow with the greatest of ease in any average soil, which l be becoming to each other, and will, when planted together, ke an attractive flower garden. There's every color included l quantities of those that are sweet-scented as well.

In front—it may be unconventional but it is my pref- nce to have the front planting of a garden bed composed of ittle of everything—a few feet of this and a few feet of that— her than just one or two varieties. In sowing seeds don't scat- them in a neat, narrow row. Border plants which spread back into the bed are more attractive than those which stay in a systematic line out front. No border would be complete without verbena—and don't miss some of the dark blues. Apple Blossom is also a beauty. It has white florets shading to delicate cameo-pink. Etna is geranium red, and vivid beside white petunias. Then if you're feeling patriotic have a clump of cornflowers nearby! Verbenas are slow to flower. It may be August before the first come into bloom. But they're worth waiting for. The ancient Druids of Britain held this plant in great reverence because its leaves resembled those of their sacred oaks. Whenever they picked it for religious ceremonies, or for its reputed healing powers, they poured a pot of honey on the soil in return for depriving the earth of such a precious plant.

Everyone knows about petunias in general but there are certain specific varieties which are somewhat new and unusual. Cream Star is the color of real country cream which you skim with a large spoon. Dainty Lady is pale yellow and a bit temperamental. Blue Wonder, a deep and electric blue, trails and spreads about. If you grow white petunias you will have interesting moths in your garden at night. Lured by the sweet scent that these blossoms send out after dusk, they hover among them carrying pollen from flower to flower.

I like snapdragons and when I read that Linaria resembled these flowers in miniature I decided to try it. (You sow the seeds where they're to grow—no thinning required.) Linaria turned out to be one of the best things in the whole garden. The blossoms come in various shades of crimson, pink, blue, mauve, and gold. Their tiny flower spikes first appear in early June and they continue until frost. We trimmed them back drastically three times during the summer when they became scraggly. One short week after each severe pruning they began to flower again. There is quite an enchanting (*Continued on page 100*)



LILLIPUT ZINNIAS



ANNUAL PHLOX



SCABIOSA PEACE



SCOTCH-STRIPE MARIGOLDS



Bright chintz, and Federal antiques in a Carolina great house

White walls and a crimson carpet paint a vivid backdrop for this pleasant drawing room in the Wilmington home of Mr. and Mrs. J. Holmes Davis. The marble mantel, architectural motifs recall those of other Carolina town houses, in an earlier day—Charleston or perhaps Savannah; furniture is Federal. Gay accent: white chintz awash with crimson posies verdant leaves. By John Gerald, Altman

The Federal Period

We present on these four pages the second installment of a new bi-monthly feature: the HOUSE & GARDEN Dictionary of Period Decoration, which will give you the essentials of six leading decorative styles

THE Federal style is at its most suave and elegant in the furniture of Duncan Phyfe, a Scotch cabinetmaker who arrived in New York about 1795. He did not originate a style; he translated prevailing fashions into fine craftsmanship. Thomas Sheraton, then the current English favorite, and the French Directoire cabinetmakers set the style. All these designers were profoundly influenced by a rediscovery of the classic spendors of Greece and Italy.

Motifs characteristic of Federal furniture

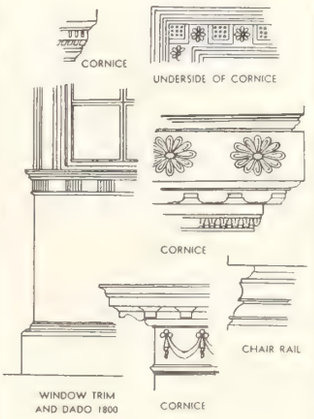


THE EXTERIOR

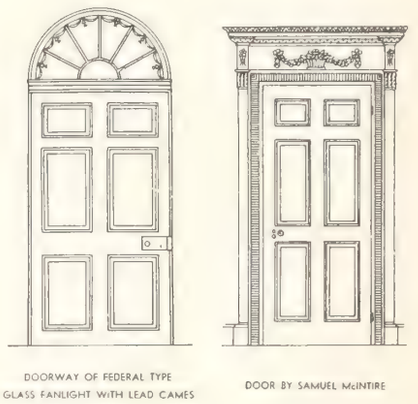


AS A typical mansion of the Federal period we show Mappa Hall in Trenton, N.Y. It was started in the closing years of the 18th Century and completed in 1809. The portico and the simple pediment exemplify the prevailing Classic trend. In the panels to the right are some typical details from the Federal period background

Cornices and trim



Doorways for the interior



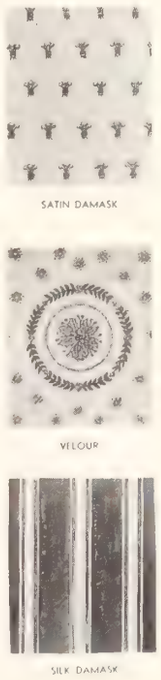
THE LIVING ROOM



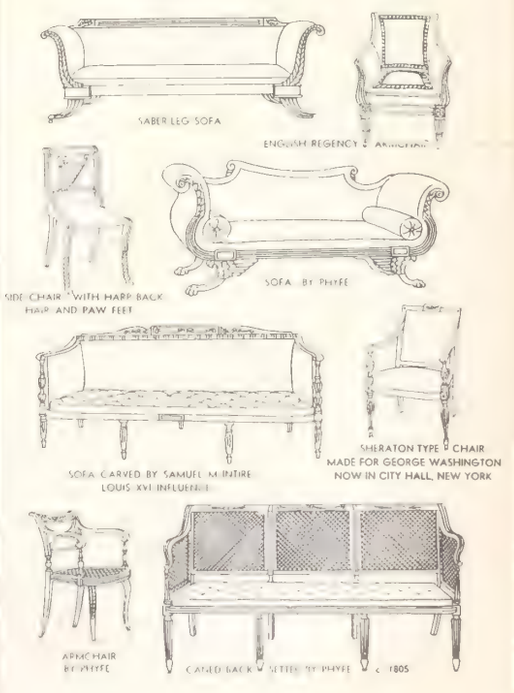
THIS is a fine Federal interior in its original condition. The walls and woodwork are painted pistachio green. The curtains are of beige damask, the sofa upholstered in red and gold damask. Gold damask is used for the armchairs, yellow damask for the side chairs. The Oriental rug is wine red in tone, the furniture mahogany. The clock is of ox-blood marble.

An alternate scheme would have light gray-blue walls and woodwork. The draperies would be yellow damask, the chairs upholstered in green damask. The furniture and fabrics shown in panels at right would also be suitable for the Federal living room

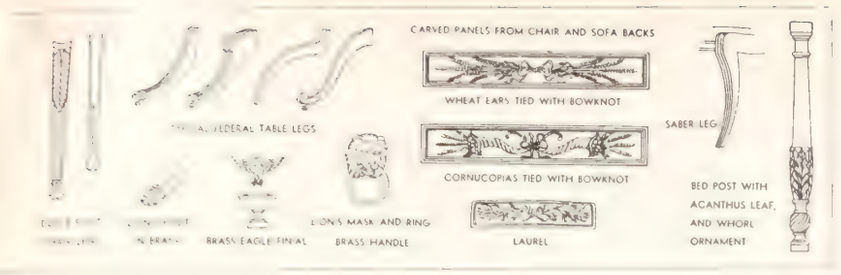
Living room fabrics



Armchairs, side chair, sofas



Lift this fold, don't cut ➡



Federal decoration is enriched by the furniture of the great American cabinetmaker, Duncan Phyfe

The Federal motifs derive almost exclusively from classical sources. The acanthus leaf, the lyre, the saber leg, the lion's mask and paw, the bowknot, rosettes, thunderbolts, trumpets, and drapery swags are all on the list of standard Federal motifs. After the war of 1812, the laurel, cornucopia and eagle motifs became especially popular. (See panel above.)

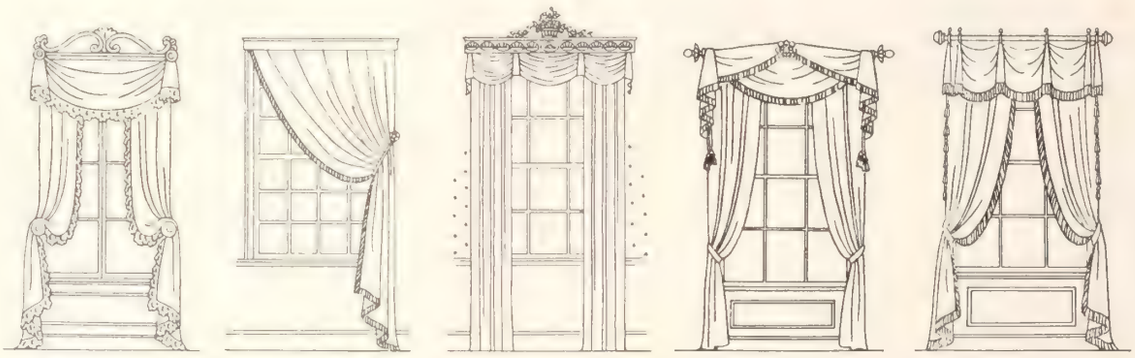
Phyfe's treatment of the acanthus leaf is so typical that many of his pieces depend upon this for their identification. It is simplified into a series of rounded grooves and ridges with a raised tapering ridge up the center.

The lyre was used to fill in the backs of chairs, to decorate the arms of sofas, and (split apart) to support mirrors on dressing tables. Two crossed lyres are used as support for a pedestal table. Usually the "wires" of these instruments are of brass or whalebone with a key of ebony. In some cases the curved sides (Continued overleaf)

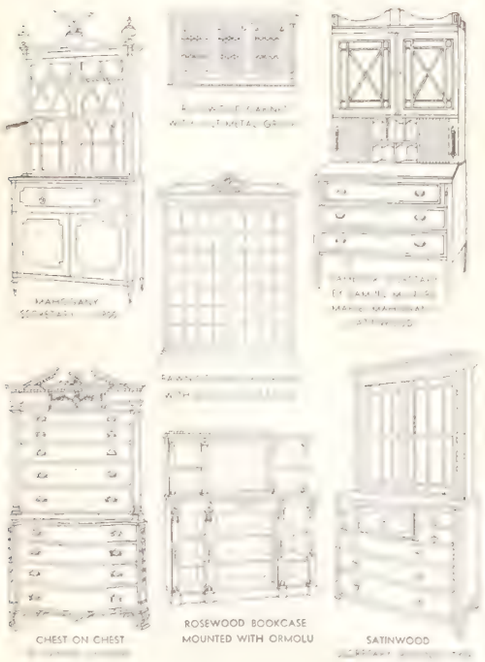
Fireplace designs



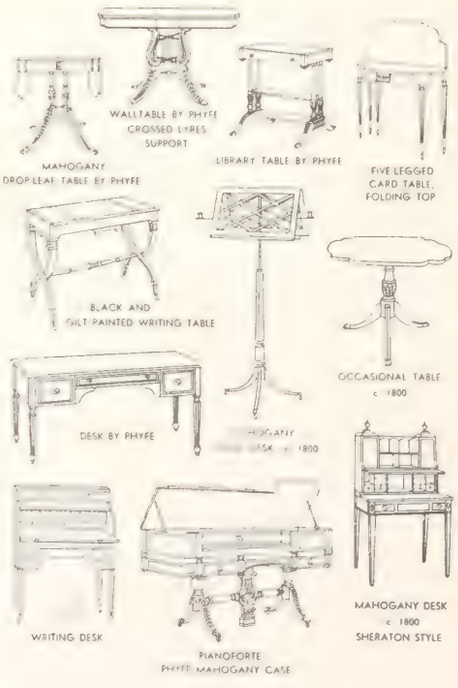
Drapery treatments for five different types of window



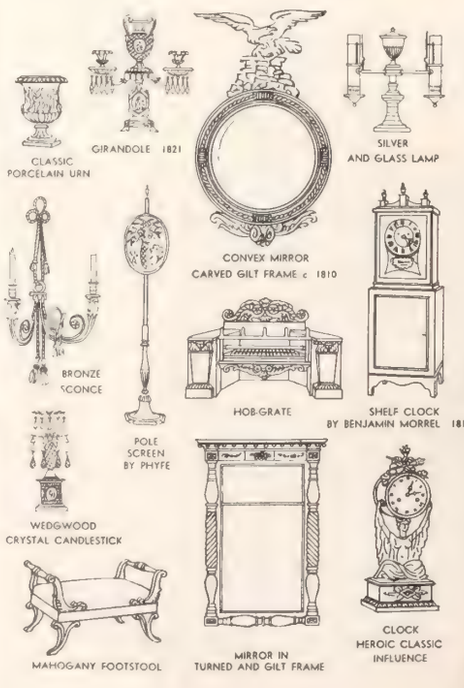
Secretaries, bookcases, cabinet, chest



Desks, tables, piano, music desk



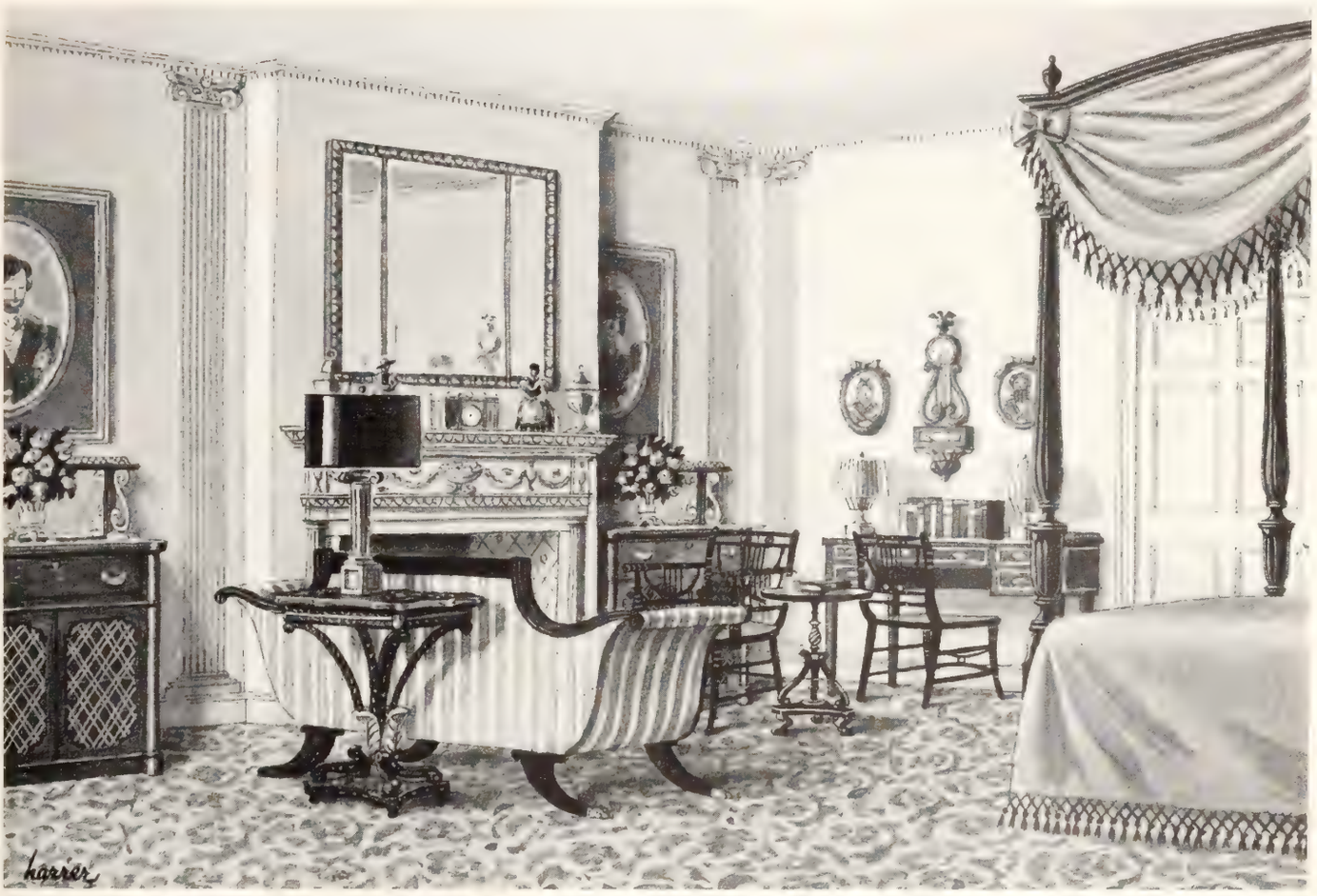
Living room accessories



For dining room, bedroom, turn ›

Federal interiors adapted for today

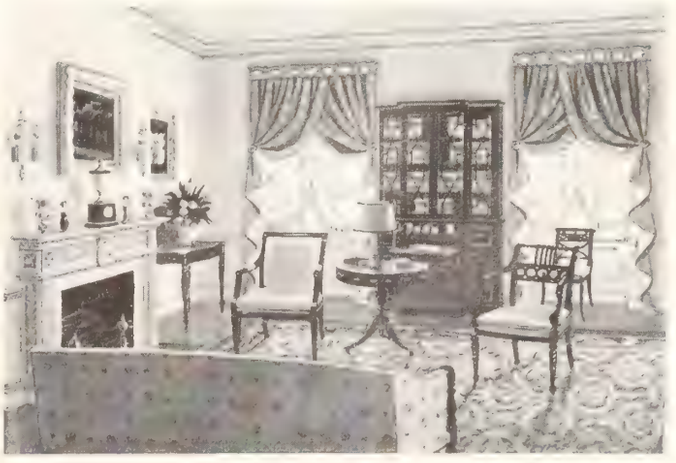
Three rooms that are Federal in character, done with contemporary furniture, fabrics and rugs



Instead of paneling, wallpaper columns here express the classic architectural feeling of Federal. Typical of the era are the plain walls, solid fabrics, alternating only with stripes and the decorously symmetrical arrangement of the accessories. Instead of several patterns, a single bold design gives the scheme warmth without crowding—in the Firth carpet which suggests the figuring of an antique brocade. Such bed-sitting-rooms as this were typical of the spacious Federal mansions of the day



Classic draperies, another Federal hallmark, were often looped back in uneven folds and though the windows of this dining room are smaller we have applied the same technique, using a diaphanous material to admit plenty of light. Paneling is stripped away so that even with lower ceilings the room retains its spaciousness. Carpet repeats 18th Century motifs



Regency and earlier 18th Century styles were intermingled in the typical Federal great house—in just such a manner as we show above. Scaled down, the interiors on this page still seem spacious because the furniture is lighter, too, and because we have deliberately simplified the backgrounds. All furniture mahogany, by Baker. All floor coverings, Firth

Two homes restored in the b

In Beverly Hills, Cal., this home built in the early 1900's becomes the Governor's Palace (right) in miniature. Gene Brokaw, arch't.





A TRULY remarkable transformation is shown in the remodeling of the undistinguished California home shown at the left. The main rooms of the house were darkened by the heavy porch and, with the exception of its choice site in the residential section of Beverly Hills, there was little to recommend it. The photograph below shows the same house after the roof had been heightened, the walls faced with brick and other authentic Williamsburg detail added. No change was made in the window arrangement nor in the floor plan of the house, which is now the residence of Mr. William Rokham.



THE CLIPPED HEDGES AND SERPENTINE WALL ARE CHARMINGLY GEORGIAN IN CHARACTER

ıdition of Colonial Williamsburg



"Hollymeade" in Virginia built in 1760 somewhat resembles the St. George Tucker house, seen at left. Grigg and Johnson, architects

THE original old homestead shown at the right was in poor condition when the present owner took it over, but the unmistakable lines of the old Tidewater Virginia homes suggested that the work of putting it into condition should be rather a restoration than a remodeling. Mr. Milton Grigg, one of the architects, was formerly associated with the restoration of Williamsburg and therefore unusually well equipped to carry out the project. The finished home, the property of Mrs. Nelson M. Brooks, recalls the famous old St. George Tucker house in Williamsburg, which dates from about 1788.





"HOLLYMEADE" TAKES ITS NAME FROM THE 75-FOOT AMERICAN HOLLY TREE SEEN IN THE CENTER OF THIS PICTURE

LADY MENDL AT HOME

These three views show how the first lady of American decoration planned the living room of her New York apartment



LADY MENDL, THE FORMER ELSIE DE WOLFE

THE story of Lady Mendl is told in the homes she has made for herself. Whether it be the famous Washington Irving house in New York, her charming Paris apartment or the fabled Villa Trianon at Versailles—each speaks eloquently of her ability to assemble the ingredients of beauty; each is a reflection of the woman herself whose simple philosophy "Never complain, never explain" is embroidered on the little blue pillow that accompanies her wherever she travels.

For many years Lady Mendl lived in Paris where her husband was attaché to the British Embassy. In the last war she turned her Versailles home into a hospital. For her humanitarian service she received the Croix de Guerre and the Légion d'Honneur. When France fell in the present conflict she returned to New York. Here she has decorated the living room in her suite at the St. Regis, shown here and on the cover and described opposite.

IVORY DAMASK LOVESEAT; QUEEN ANNE SECRETARY



PATTERNED CHINTZ DRAPERIES; EMPIRE WRITING TABLE

Lady Mendl combines fine French and English antiques with a fresh modern color scheme (shown on the cover)

DEEP laurel green walls, white ceiling, panels of mirror and a white Aubusson rug make a dramatic setting against which Lady Mendl has projected her fine French and English antiques. The long writing table (above) is an Empire piece handsomely ornamented with ormolu. Against one wall (opposite) is a Queen Anne secretary and throughout the room Directoire and Empire chairs.

White glazed chintz with a bold pattern of ferns in various shades of green is used for the draperies and two lounge chairs. The two sofas at opposite ends of the room and the love seat are covered in ivory damask.

Blue, green and red pillows against white sofas; occasional red lacquered tables; a series of miniature bouquets of flame-colored flowers ranged around a white and green Chinoiserie lamp; portrait of Lady Mendl by Baron Kurt Pantz; dancing light on the crystal chandelier—all provide brilliant accents to the décor.



SEE THIS VIEW IN COLOR ON THE COVER

A Washington garden provid

In the garden of Dr. and Mrs. Paul Stirling Putzki are many smaller gardens for play, work and rest, designed by Rose Greely, landscape architect



A PLAYGROUND for the children is shielded from the lawn by a hemlock hedge. Here, besides gymnastic apparatus, are the seed beds

THE PLAN was designed to make the most of the existing dogwoods. It is divided into several parts—terrace, lawn, dogwood walls, rose and wild garden and playground. Belled gates are made of rustic fencing

mplete plan for outdoor living



A DOGWOOD WALK (left) was cut through the trees and interplanted with azaleas, dwarf iris, blue phlox, primroses and ferns. Midway, reached from the lawn by steps, is this sunny sitting room. The path leads to a wild garden beyond



TO MAKE AN ADEQUATE FLAT TERRACE without disturbing the dogwoods on the slope beyond was one of the problems. A retaining wall supplies the support and against it is planted a border for continuous bloom. Steps at the end lead to the shade and rose gardens beside the house



GARDEN AND TERRACE. From the terrace in the rear of the house the view extends across the dogwood lawn to a clipped hemlock hedge at the rear, beyond which is the wild garden at the far end of the property. Both terrace and garden are shady, desirable for Washington climate

Rhododendrons, blue blood

A California fancier, O. E. Hopfer, selects his favorite varieties and tells the simple needs that rhododendrons require

ONE man's meat is another man's poison! That is an old adage that seems to find its counterpart in nearly every garden. Sunshine makes most plants—breaks a few. Shade breaks most plants—makes a few. Or should we say that shade creates the conditions that are toxic to most plants—and which are requisite to the happiness of a few?

Since every home has its shady side, and there are ten plants that resent shade to one that likes it, there are ten chances of garden failure on the north side, to one of success. Most home owners never take the time or trouble to inquire into "What's wrong on the north side?", or conversely, "What plants would thrive in that exposure?" Most of them do their planting "by guess and by moonlight", planting the right things in the wrong places, and then grumbling if the plants do not respond in an inhospitable situation.

What goes on in the shade of the north side and under the trees, that most plants are intolerant of those locations? Generally speaking—it's an acid condition of the soil. Most plants, even lawn grasses, will not thrive in sour soil. What, then, can the home gardener do to beautify the shady spots around his home? Obviously he has two choices—he can sweeten the soil by liming, or he can make plantings that not only tolerate acid soil—but, in fact, demand it.

If the soil is sweetened—it has to be repeated—for the conditions that turned it acid remain. The permanent solution—and oftentimes the most beautiful solution—is to utilize any one of a large group of ericaceous plants, at the top of which I would place one of the most aristocratic of all shrubs—the stately rhododendrons.

Naturally, one who fancies camellias, tuberous begonias, cinerarias and other acid-loving plants would never wish to imply that rhododendrons present the only answer—but they do present such a good answer in such a large section of the country, that the subject is worthy of exploration by those residing in areas where rhododendrons are known to thrive. While I have observed plantings of rhododendrons from Highland Park in Rochester, New York, to Golden Gate Park in San Francisco, and have seen them in the wild from the Appalachian Mountains in North Carolina to the Redwood Highway and the Oregon Coast on the Pacific, my own personal experience with the culture of these plants is confined to the San Francisco Bay region.



After flowering remove faded trusses (left) cutting half through stem so it breaks off. New growth starts (right), showing need for care in cutting off the old flowered trusses

If, therefore, some of my observations seem diametrically opposed to what the books say, bear in mind that these are the conclusions of only one man—gained the hard way—by paying for experience through the nose—and one is likely to learn fast when horticultural ignorance can be measured in cold cash. Nor would I even faintly suggest "This is the way I do it—go thou and do likewise." Might I say instead, "I raise many varieties of rhododendrons, and bring them to a high degree of perfection. If you can pick up some ideas from my observations—you are welcome."

More than 850 species (wild) of rhododendrons have been described, and if you add to this the hundreds of clons (named varieties) that have been introduced in Europe and in the United States—it would probably not be difficult to total up 1500 distinct species and domesticated hybrids. A survey of the distribution of rhododendrons—where they came from and how they got here—is a story much longer than space here will permit. We are primarily interested in knowing that they are here—and how we can utilize them to advantage in our gardens.

My eye teeth were cut on rhododendrons from the dime store—which, for want of a better name, my wife dubbed "Woolworthian hybrids". (*Continued on page 104*)



The author demonstrates: rhododendrons are amenable to culture in wooden tubs. Fertilizing and watering can be well controlled and large leaf varieties moved from sun to shade

the garden



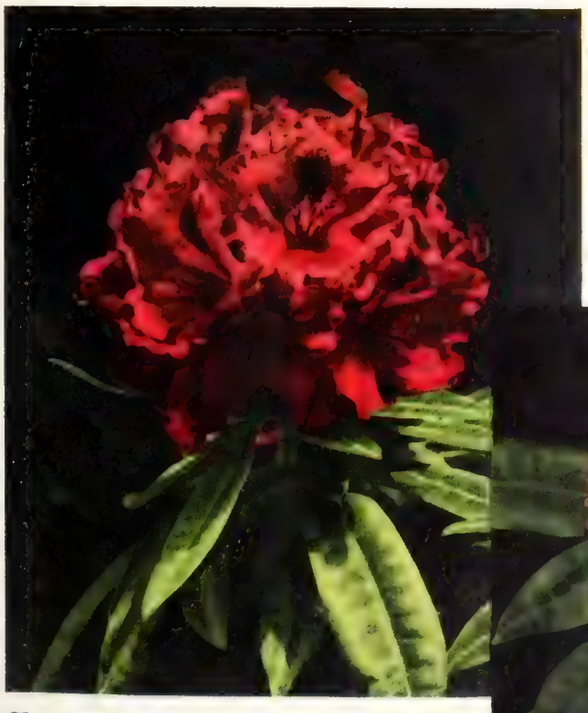
The desirable variety John Walters



The lilac tones of President Lincoln



Cynthia, a vigorous grower



Clear-colored Essex Scarlet



LEFT: Wild species shows the difference between a plant dug in the wilds and cultivated hybrid


Modern Classic
. . . in our own
Prophetic Colors

Small-flowered Clematis

Susan B. Popov tells how to drape your garden with frothy masses of color and foliage

To make a plea for anything small in these days of colossal bigness everywhere, of millions of man-power, of mass flights in the air, of dizzy billions in finance; when our very gardens are threatened with becoming "the biggest show on earth" by grace of the new growth substances and plant extracts—to oppose this universal tendency toward gigantism, seems like swimming against the modern tide, or like flying in the face of whatever stands for providence in the monstrous age in which we are living.

There must be backgrounds, for huge flowers as well as for giant dictators. All cannot be of heroic size, else there will be only a larger scale, and no contrast; contrast, which is of the inner substance of beauty, cannot exist without variation. Therefore, let us treasure some of the indefinite small things of life, especially in our gardens, those plants that are lovely in mass of foliage, or flower, or fruit, that are suited to form backdrops against which the giants may strut and finally show what they are worth.

Small-flowered clematis can fit into the modern scheme of things; they are ideal background material, willing and abundant, healthy of constitution, resistant alike to heat and drought; they seem content to form curtains or just scenery, of rich dark green foliage, or drapes of billowy white blossoms.

Their special rôle is to be fillers in between plants, nonentities which few may notice. You can treat them as such, set them in rear positions back of your delphiniums, or lilies, or dahlias in the border, or hang them on the hedge fence behind your roses; but sometime, suddenly, you will find, as they come into full beauty of flower or plumy seed, that they have stolen at least one act of the swiftly moving drama of your garden.

In early June somber *clematis recta* becomes glorified with its great masses of foamy white; and again in August, the new hybrid, Mrs. Robert Brydon, sets out its prim pairs of blue flower clusters, with waxen stamens, for all the world like the painted decoration on a rare piece of old Copenhagen china; and in early September humble *apiifolia* flings out its long garlands of green and cream; even in late October shy *clematis veitchiana* puts aside her modest flower dress of buffy yellow and dons her wedding veil of shiny silken white. Yes, they can take their turn at dominating the garden scene!

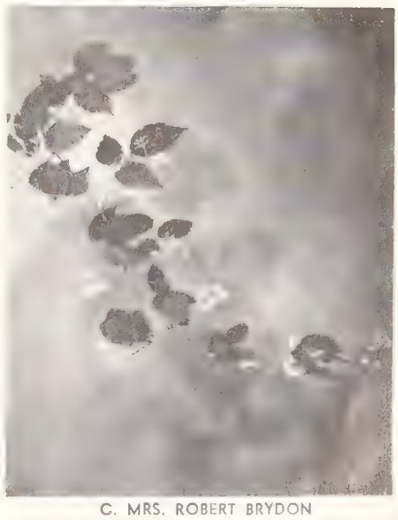
Gertrude Jekyll has realized their limitless possibilities and a careful review of the uses to which she puts "this most delightful of all vines" reveals again and again her understanding of their dual rôle. Like a keen stage director, she knows well her plants and how to bring out the best that is in them. She says: "But there is not only one way of using this lovely climbing plant. Placed at the foot of any ragged tree—old, worn-out apple or branching thorn—or a rough brake of bramble and other wild bushes, it will soon fill or cover it with its graceful growth and bounteous bloom. It will rush up a tall holly or clothe an old hedgerow when thorns have run up and become thin and gappy, or cover any unsightly shed or any kind of outbuilding." She employs it (*Continued on page 85*)



C. JOUINIANA



C. PORT-ROSE



C. MRS. ROBERT BRYDON

ODERN CLASSIC (opposite)

r own Prophetic Colors (see April issue) key-e this feminine morning room in Portsmouth ık and Baltimore Blue. Above the Cochrane ratwist broadloom carpet, the wallpaper, by ge, carries a looped design in Portsmouth ık on Baltimore Blue. Draperies are a cotton nt of lilacs; two chairs wear dusty pink satin; more and the sofa wear pale blue quilted telassé; all Stroheim & Romann fabrics. Up-stered furniture, S. J. Campbell; tables and inet, Zangerle & Peterson. Maid's uniform is Dix-Make, in Litchfield Blue; Fallani & Cohn's ltimore Blue luncheon set. Stationery, Crane

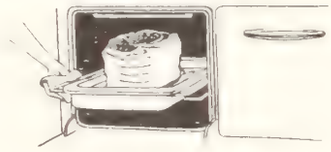
Within your range

Electric cooking now offers increased speed, thrifty operation, fool-proof controls and very good accessories for new low prices



Mercury by Universal

Good cooking features



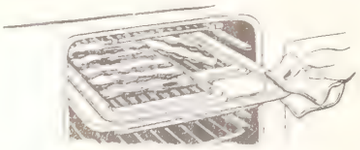
BARBECUE BROILING, the new method of slowly cooking large roasts, hams, whole chickens and turkeys under a broiling unit, gives unusual flavor. Deep broiler has six heats for this type cooking. Estate



TO BAKE A FEW POTATOES use the deep-well cooker instead of the oven. Put potatoes on a trivet directly over the unit, and cover. "High" heat 10 minutes, turn potatoes, reduce heat 30 minutes. Universal



FROM THE OUTSIDE LOOKING IN you can see "how things are doing". No need to risk opening the door for this oven can be clearly lighted by an outside switch. Also lights when door opens. Westinghouse

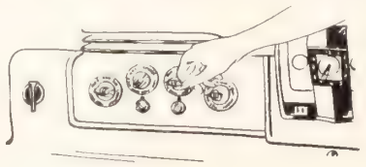


NON-TILT BROILER PAN slides smoothly along the tracks to three fourths of its length and then locks securely into position. No need for the usual struggle with the hot pan slipping, sliding and spilling. L & H

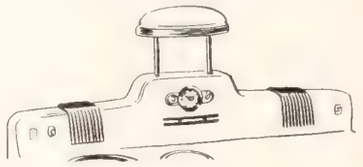
New automatic controls



101 DIFFERENT HEATS for top units can be switched by this Mult-I-Heat Control, giving the exact amount of heat needed for each cooking job. Graduated lights show what heat is being used in each unit. Universal



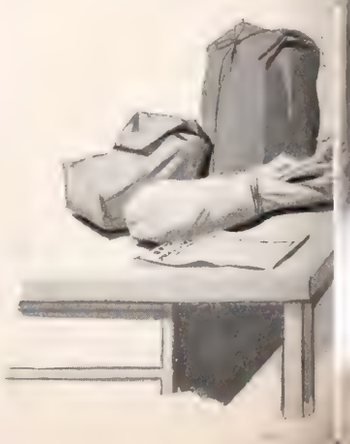
TOP UNITS ARE NOW TIME-CONTROLLED by the Single-Set Switch which can be set to reduce the heat or to turn it off at a specified time, removing all need to "watch the pot" until it begins to boil. Westinghouse



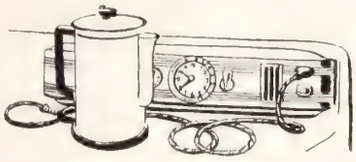
THIS TIMER WORKS THREE WAYS. It can be set to control the oven, convenience outlet, the Scotch Kettle (or the rear left top-unit if the Kettle is installed in the drawer). Turns on, off at set times. Kelvinator



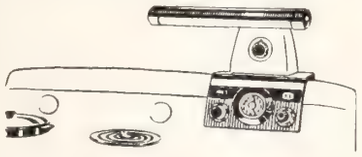
EASY-TO-SET CLOCK CONTROL for the oven requires no fancy figuring. Turn blue knob to the hour when food must be done, and red knob to time required by recipe. Clock computes its own starting time. Hotpoint



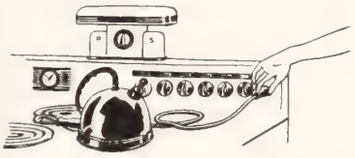
Very useful accessories



APPLIANCES CAN BE TIME-CONTROLLED by plugging them into the convenience outlet when it is connected to the range clock. In this way you can have the morning coffee fresh-made when you get up. Universal



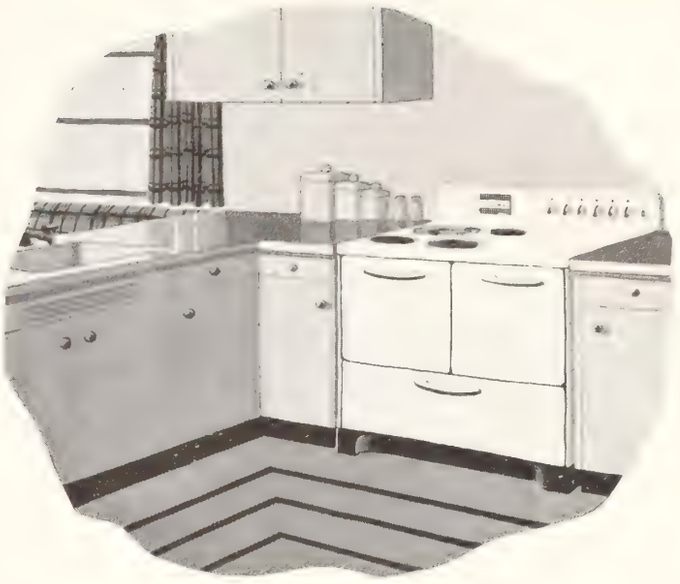
FLUORESCENT LIGHTING fixture of simple modern design floods the range top with shadow-less, glare-free light. Uses only fifteen watts. The control panel below lamp is compact and very easy to use. Frigidaire



BOIL WATER IN A HURRY with this whistling Electri-kettle which has its own self-protected Calrod heating unit. Can be plugged into the convenience outlet. Optional equipment on all ranges by General Electric



LARGE PLATE-WARMING DRAWER is electrically heated and controlled by a thermostat to prevent overheating. A signal light on the control panel shows when warming drawer is in use. Also keeps food warm. Universal



FOR LESS THAN $100 you can buy a good electric range from any of the leading manufacturers. The model sketched above has the famous Calrod units, full size insulated oven, very fast broiler with extra large pan plus good sturdy construction. From General Electric



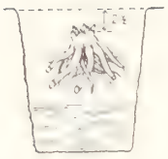
FOR COUNTRY KITCHENS this is the perfect solution—a range which combines a good coal or wood heater with the most modern electric units. The warmth and comfort of a coal fire are almost always welcome in country houses, and doubly desirable for cooking during power failures. This well designed model by L&H



FOR LARGE HOUSEHOLDS with servants this combination of a standard range with a "cooker" provides ample capacity. These two ranges which match in height, depth and finish have all the features necessary for heavy-duty use, and none of the "accessories". Five-heat top units and large ovens. From Universal

How to grow Peonies

9 steps in the garden care and growing of peonies and 5 of the many blossom types



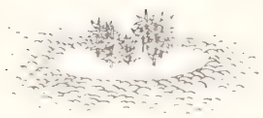
Prepare hole 2½ ft. deep and 3 ft. around. In the bottom place well-rotted barnyard manure mixed with soil. The buds on plant crown should never be more than 2½ in. below soil surface so pack soil down before placing roots to prevent settling.



Place root in hole so that the crown buds are set proper depth. Don't guess at this but use a ruler and be sure that only the right amount of soil will cover the buds. Cover the roots a little bit at a time packing the soil gently about them as you fill. Peony roots are very brittle.



Divide roots by lifting plants and removing all soil. Then divide clumps into pieces containing from three to five good crown buds and a generous amount of fleshy roots. Use a strong, sharp knife for this work. One caution is not to make divisions any smaller.



Cultivate peonies as soon as the young shoots have broken through the ground in the Spring when the ground is sufficiently dry. At this time apply a balanced plant food to increase size of blossoms. After this the soil should be worked regularly for successful growth.

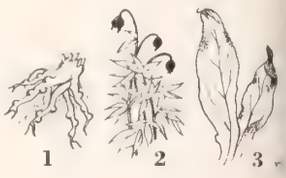


Spray shoots with bordeaux as they break through the ground to guard against botrytis blight, young shoots rotting, buds turning black before developed and blossoms blasting when only partly open. Spray about 3 times 2 weeks apart. Mix powder with flour.



Support peonies to hold the plants erect while in bloom so that they will not be beaten to the ground by wind or heavy rain. The best type of support can be supplied by attaching two wire hoops to three stakes and placing them over the plants when the shoots are about five inches high. The stalks will grow through the rings and adjust themselves.

Root Gall. (1) Small globular swellings found on the root of peony affected. Treatment is to divide plant and soak 20 minutes in water 100° F and 30 mins. at 120° F before planting. (2 & 3) Stem and leaf affected with botrytis blight. Indicated by black spots on leaves and stems. Cut beneath soil and burn. Spray the plant with bordeaux in early Spring.





Cut plants back to the ground level sometime between Aug. 15 and Sept. 15. You may have heard that it is a good idea to place these cut plant stalks over the roots to serve as a winter mulch. This is not true. The removed foliage should be burned to prevent the spread of disease. Never cut plants before, unless cutting flowers for in the house.



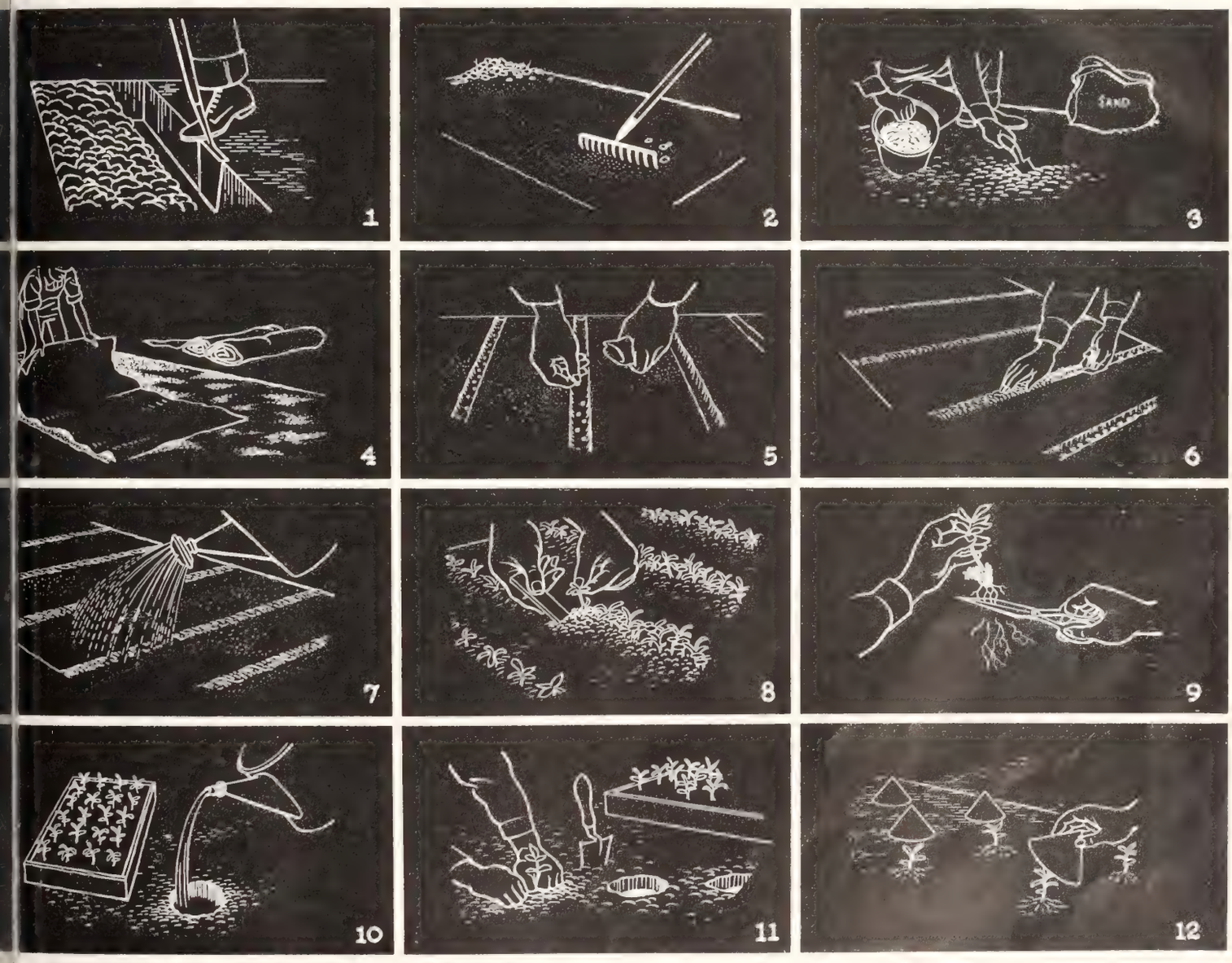
Winter cover plants the first year after planting as the roots, as yet, have not had time to properly establish themselves. Straw, salt hay or leaves to a depth of six inches should be sufficient. Manure mulches are apt to cause the roots to rot, but if used, be sure it is rotted. After the first year don't cover.



5 types of peony blossoms. (1) Semi-double, guard petals and center of petals and stamens. (2) Japanese, 1 or 2 rows of petals; petals and stamens form center (3) Single, 1 row of guard petals with center made up entirely of stamens. (4) Rose, a completely double bloom. Stamens developed into petals to form center (5) Semi-rose, similar to rose except that center has some stamens with the petals. There are other types of peony flowers but these are the ones most often seen

How to raise annuals

In a properly prepared bed with a minimum amount of care you can grow your own annuals



1. Spade deeply the entire bed in which the seeds are to be planted. Remember that the spade should be sunk to its entire depth

2. Rake the bed with an iron rake until the soil is fine. Remove all stones. Don't just rake the surface but the whole plot

3. Mix in peat and sand. Peat will help keep the bed moist and sand will make soil light and pliable and easy for roots to grow

4. Sterilize the soil by working in a preparation sold for this purpose. After applying, cover bed with sacking and let stand

5. Sow seed in drills. Make the rows straight for best appearance and label each row so that later identification is possible

6. Cover with sand for best results. Be sure to follow directions in covering; some seeds require a covering of only ⅛ inch

7. Water plot regularly for it is most important that a seed bed never dry out. Use only a fine spray so as not to wash out

8. Thin seedlings when small to stand 1 inch apart. Use a straight stick to loosen roots so that weaker ones can be removed

9. Lift plants and trim roots when they are 4 or 5 inches high. Trimming the longer roots forces them to root feeders quickly

10. Fill holes with water before setting plants. Be sure the hole is large enough to accommodate the roots and some loose soil

11. Pack soil about roots with the hands. This forces out air and makes the soil solid about the roots of newly set seedlings

12. Cover plants with paper cones or baskets during the day after moving. Uncover them after the sun has gone down

Gardener's Calendar for May



From May first to eighth

Spray evergreens for spider mite and plan now to keep this pest under control. Other pests to be on the lookout for this month are caterpillar nests, aphids on young rose growth, borers in iris and cutworms everywhere. Prevention is the best course. Get out the window boxes. Give them a fresh coat of paint and place securely. Place drainage and fill with good soil. Clear away dead and diseased foliage in the border. This debris is best burned to prevent the spread of disease. Arabis should be restrained by cutting back after flowering. Achillea can be made to bloom again if cut to the ground after blooming. Do a general check up in the garden. Keep up fortnightly planting of gladiolus. Most house plants can be established out of doors now.



From May ninth to seventeenth

This week divide and transplant late-blooming perennials that still need attention. If this work is delayed the roots will be slower to establish themselves. Summer bulbs—montbretias, tuberoses and such—should go into the ground. Keep all newly planted shrubs, perennials and roses well watered. Lift old chrysanthemum plants and re-set the new side shoots in good top soil. Stake and prune tomato vines. Better wear gloves for this job. Supply brush for tall peas. Pull flower stalks from rhubarb and mulch with manure. Tobacco dust is the thing to use for the striped beetle which attacks melons, cucumbers, and squashes. Start sowing seed of sweet corn for an early crop. Look over all your watering equipment. Do all your various sprayers work?



From May eighteenth to twenty-fourth

The perennial border will benefit from an application of complete plant food. When tulips are through blooming you will want to fill the space with annuals. If the plants are leggy, pinch them back. Clean the lily pool and order plants. It is still a little early to plant tropicals. The end of this month is the deadline for moving evergreens. Mow lawn before grass is too long. Don't cut off daffodil foliage until it is well yellowed, which means late June. Now that the ground is warm, plant Dahlias. Thin sweet peas to eight inches apart and fill trench gradually. Do not let them lack water. Spray with nicotine. Plant anemones this month. Remember they like partial shade. Keep them well watered until established. Begin using Massey mixture on roses.



From May twenty-fifth to thirty-first

As lilacs and other Spring-flowering shrubs are through blooming the withered flower heads should be removed. Watch lilacs, dogwoods, and Japanese quince for scale. Also see that the borers in lilacs are dug out or killed. These pests begin work early. Don't bother your head about the ants on peonies. They do no more harm than bees gathering nectar. But ants and aphids—that's different. On drives and walks a weed-killer saves labor. Rotted oak leaves, straw or grass clippings can be used to mulch broad-leaf evergreens. Screen good soil of old compost heap and start a new one. Cut your grave flowers at dusk before Memorial Day and plunge them up to their necks in water overnight. Memorial Day hang out the flag early. Gardening will pall if you don't take time off.



Cold frames and sashes should be cleared out sometime this month. Move to a permanent garden spot all annuals and tender plants. Perennial seedlings can be set out in a well prepared seed bed. After the frames have been cleared, change the soil and start sowing biennials and long germinating perennials for next year's flowering. In short, it is a wise gardener that keeps frames working.

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LOOKING AROUND

A brief guide to current events that are taking place in the House and Garden fields

SHOPS

CHINESE TREASURE CENTER,

543 Madison Avenue, New York City. On fortune's cap we are not the very [illegible], but we were fortunate in finding this fascinating collection of old Chinese [illegible] literally hundreds of them. Red buttons worn on a Mandarin's hat indicated first rank; hand carved nut head buttons originally worn by monks as prayer beads are converted into good luck buttons; compass buttons were worn by boys "whose ambitions should turn to four seas".

Highly prized are the magic buttons resembling tiny ordinary ivory balls. Hold one to the light close to your eye and you will see the sacred image of Kwanyin, Goddess of Mercy.

GEORG JENSEN,

667 Fifth Avenue, New York City. Have you heard the tiny musical alarm clock only 3¼" high attracting so much attention at Jensen's? A favorite with morning dawdlers, it plays six different tunes. Also on display from April 16 through early May is the White House series of Lenox china executed for our Presidents.

Note, too, the special processes of manufacture, grinding clay, making new moulds, waxing patterns and "jiggering" the china before it is set to dry on a chum. Here is an example of American craftsmanship at its best.

FREDDIE STAACK,

42 East 57th Street, New York City. No better diversion can you find than looking over this amusing collection of old games—triangular checkers; one of the earliest known jigsaw puzzles, and even an 18th Century peep show. Of particular interest to the collector and connoisseur are the two large calligraphy portraits of M. and Mme. Roland, victims of the French Revolution; also the fine collection of documentary books on laces, costumes, silhouettes, dolls and toys.

SWEDEN HOUSE,

638 Fifth Avenue, New York City. If you haunted the Swedish Building at the World's Fair, you will be more than enthusiastic about the smart new department established to answer the real demand for the best in Swedish Modern interior design, furniture, fabrics and wallpapers. Rich textures, subtle coloring, sincerity in form and design! Some of the inspirational designs will come direct from Stockholm although the correlated furnishings will be made up here.

GARDENS

THE CLOISTERS,

Fort Tryon Park, New York City. Daily, 10-5, Sundays 1-6. Free, except Mondays and Fridays, 25c. Away from the turmoil of the city you can wander through the sweeping gardens, past the flowering crab-apple trees, up the hill to the quiet repose of the Trie or Cuxa Cloisters. Orange trees, Madonna lilies and daffodils will flavor the breeze from the Hudson, and on Mother's Day you'll see apple blossoms, silvery-gray santolina and grape hyacinths reminiscent of medieval planting.

NEW YORK BOTANICAL GARDEN,

[illegible] & [illegible], Bronx Park, N.Y. Conservatories and buildings open daily, 10-4. Gardens 8 to dusk. Don't miss Spring freshet of daffodils and narcissi, the early blooming tiny alpines in rock garden; and also the famous and col-

Free illustrated lectures Saturdays at [illegible] New York Garden"; May 10, "60 Plants to Quench America's Thirst"; May 17, "What Florida [illegible] in Bloom"; May 31, "Hybrid Peonies". Of short course in practical gardening, May 5, 6 and 7; 10:00 a.m. to 4:45. Class limited to fifty.

BROOKLYN BOTANIC GARDENS,

1000 Washington Avenue, Brooklyn, N. Y. [illegible] and holidays, 10 to dusk. New Spring courses: wonderful chance to know wild flowers and ferns in Botanic Garden and [illegible] 2:30 p.m., April 26 to June 14; $3.50 fee to non-members. "Ornamental Shrubs". Wednesdays, 11 a.m., April 9 to June 11; $5.00 to non-members. "Lilacs in Flower", May 5, 12, 15, 19 and June 9, 4 to 5:15 p.m., $2 for non-members. There is also a children's outdoor garden course, ideal for training budding young horticulturists, that starts April 26 through Summer. Fees, 25c and 35c.

MODEL ROOMS

R. H. MACY,

34th Street & Broadway, New York City. Highly recommended for emphasis on the American way of life! At least 50 rooms and settings. Forward House for livable Modern; Guilford House for sturdy Colonial; Chipping Court for 18th Century and Regency elegance. Special note for prudent housewives: headboard of white enamel bed and sides of a vanity designed so different fabrics may be inserted and removed as your fancy dictates.

W. & J. SLOANE,

17th Street and Fifth Avenue, New York. Spring is here and with it comes that urge to go to Sloane's House of Years. More thrills await you at the new Smaller Homes Shop where Regency, Federal, Colonial, 18th Century English and Contemporary rooms are skillfully designed to meet budget demands. Beech and butternut furniture predominate in the 2½-room French Provincial suite. Colors you'd like to live with: gardenia leaf green, Nattier blue and crushed raspberry; lemon ice, black and gold, silverglow and faded amethyst.

LORD & TAYLOR,

38th Street and Fifth Avenue, New York. With characteristic flair for the unpredictable and novel, William Pahlmann asked seven top-ranking artists to execute paintings around which his exciting new rooms have been built. You know them all—Grant Wood, Luigi Lucioni, Robert Philipp, Ernest Fiene, George Schreiber, Frederick Taubes and John Steuart Curry. These are rooms for gracious living—tradition brought up to date. Don't miss seeing the amusing garden dining room.

MUSEUMS

WHITNEY MUSEUM OF AMERICAN ART,

10 West 8th Street, New York City. Open daily 1-5 except Mondays. When you're down in the village some afternoon take in the Memorial exhibition of the work of Jerome Myers and renew your acquaintance with his fine paintings of New York, his water colors and drawings. Any time between April 22 and May 29. Free.

BROOKLYN MUSEUM,

Eastern Parkway, Brooklyn, N. Y. Open daily 10-5, Sundays 1-6. Free, except Mondays and Fridays, 25c. In brief, current exhibits are: Index of American Design showing 60 color plates of early Americana, April 23 to May 18; 19th Century Chinese textiles, May 1 to June 1. Of vital and patriotic interest will be the display of United States service uniforms from the founding of the Republic to the present time. It will open May 22 and continue through the Summer.

METROPOLITAN MUSEUM OF ART,

Fifth Avenue at 82nd Street, New York. Daily 10-5, Sundays 1-6. Free. Magnificent loan exhibition on the China Trade and Its Influences. Countless works of art meticulously chosen to represent the cultural influence of China upon western civilization. Rich variety of objects made for American market, some owned by descendants of merchants who once plied the China Trade. Only [illegible] painting of "Empress of China", first American boat to reach Canton, around 1784. English tapestries of eastern design woven by Mortlake Looms in 1699 for Elihu Yale. Furniture from the "China Retreat" house of legendary Pennsylvania Dutchman, André van Braam Houckgeest, onetime consul in China. Open from April 23 to September 21, you will want to go back again and again.

MUSEUM OF THE CITY OF NEW YORK,

Fifth Avenue at 103rd Street, New York. Daily 10-5, Sundays 1-5. Closed Tuesdays. Chiming in with this merry season of old shoes and rice and church bells pealing is the display of romantic old wedding dresses from 1750 to 1941. Special feature is the new permanent alcove opened on April 15 showing a "Front Parlor of 1855". Original woodwork from the Pierrepont Mansion, ebony furniture with gilt ormolu; lush blue satin draperies, heavy gilt cornices and massive pier glass. Victoriana at its sumptuous best. Free at all times.

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Salem — Wm. G. Webber Co.
Spencer — Lamoureaux Furn. Co.
Springfield — Wm. Kavanaugh Furn. Co.
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Carthage — Campany-Sunderhaft
Fort Johnson — Sweetstone
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Herkimer — Rush Furnitu
Hornell — Tuttle & Rockwe
Ilion — Best Appliance & Fur.
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Jamaica — Lee House
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Portland — Fishel's Columbia Awning & Suppl.
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Allentown — Hess Bros
Allentown — J. B. Van Sciver
Bellefonte — C. P. Brac
Butler — Reynolds Bro
Carlisle — Ear
Chester — H. Feinberg
Clearfield — Leitzinger Bro
Conemaugh — Gearhart & H
Easton — Wm. Laubach &
Erie — Erie Dry Goods
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Lancaster — Westenberger Maley & M
Lebanon — P. H. Thompson's
Lehighton — George A. Schw
Mahanoy City — R. Guinan
Norristown — B. E. Block &
Philadelphia — Gimbel Bro
Pittsburgh — Kaufma
Plymouth — Miller S. Frederick &
Pottstown — Wilke Furniture H
Quakertown — J. S. Sn
Scranton — C. C. Biglin
Shickshinny — Edgar G. Scott Furn. S
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Williamsport — Page Furn.
RHODE ISLAND
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Bellows Falls — Fenton & Hennes
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Milwaukee — Gimbel Broth
Superior — Grand Rapids House Furnishing
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Yours — this secret of Colonial Charm

Faithfully reproduced in this delightful "PENNSYLVANIA PIECRUST" Collection

Pennsylvania called it "Piecrust" and took it to its heart.
Yet in a shell or lapping wave it finds its counterpart.
For skilled Colonial craftsmen and cabinet makers fine
Took inspiration from the sea in forming this design.
In stately Pennsylvania homes this pattern found its place,
Admired for its symmetry, its beauty and its grace.
Now Cushman recreates it in a suite of true perfection,
With pieces for the bedroom; it's a choice, complete collection.
Like every Cushman piece that's made, these lovely
new Creations—
The heirlooms of tomorrow—will last for generations.
Their hand-rubbed maple lustre gives them an added charm.
They even have a finish that hot dishes cannot harm!
Your dealer has this "Pennsylvania Piecrust" on display.
Its cost is modest for its worth. Why not see it today?

ABOVE — *The kind of bedroom you've always wanted — with furnishings rich in tradition, yet sturdy and practical. From left to right are illustrated. No. 1041 Vanity, No. 1047 Mirror, No. 1042 Vanity Bench, No. 6187 Forest Hall Chair, No. 3-82 Studio Lamp, No. 149 Bedside Table, No. 1040 Bed, No. 7058 Bed Lamp and No. 1045 Chest.*

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(DIRECT FROM FACTORY FOR LIMITED TIME ONLY)
COLONIAL SMOKING STAND
$3.00 Prepaid
(Add 25c West of Miss. River)

To show you the beautiful maple finish and craftsmanship of CUSHMAN COLONIAL CREATIONS, we will send this charming hand-pegged and wedged stand for only $3.00, prepaid (1/3 actual value).

BOOK — 32 page illustrated book of correct room decorations on period designs, color schemes, etc., by prominent decorator. For booklet only, send 10c to cover mailing costs (no stamps, please.)



ABOVE — *In the No. 1040 Chest, as in all Cushman Creations, you will find the same sound construction method of joining, used by the cabinet makers of colonial days.*

Note Name of Dealer Nearest You, as Listed on Opposite Page

Cushman COLONIAL Creations

H. T. CUSHMAN MFG. COMPANY · N. BENNINGTON, VERMONT

An Invitation TO ECONOMIZE



There is a Faribo color . . . solid or pattern . . . to fit every decorative scheme

Spring brings many welcome things, among them lower prices on beautiful FARIBO *All-Wool* BLANKETS. ✓ Make your selection at your store's Spring Blanket Sale. Your fresh, brand new FARIBO BLANKET will be delivered in the fall. Brand new, because it will be made for you this summer. Comes fall...and your FARIBO BLANKET, sweet and clean, downy-soft and luxurious, untouched by shoppers, is ready for you. Meanwhile, you have saved money, for fall blanket prices are higher. ✓ So watch for your store's Spring Sale of FARIBO *All-Wool* BLANKETS, soon to be announced. Enjoy the leisure and economy of spring selection, the convenience and freedom-from-storage-worries of fall delivery.

WRITE FARIBO AT FARIBAULT, MINNESOTA FOR THE SALE STORE IN YOUR TOWN

TOOLS FOR HOMEOWNERS

The tools you need, their use and care, described by Clifford Parcher

men are prone to classify
mselves as handymen or non-
n, and to feel that if they are
ite enough to be in the latter
ere's nothing to be done ex-
up with the handicap. As a
f fact, minor repairs around
do not demand natural skill
within the grasp of any man
l intelligence who is equip-
a minimum supply of good
a desire to accomplish these
s himself. I speak with the
of one who has no natural
along these lines but who has
he fun of making wrong things
hin moderate limitations.

he best built house needs at-
nd repair occasionally, to say
f the equipment and furnish-
hat house. A small amount of
l keep the home in better con-
id retard its depreciation, for
e will show signs of wear and
begin to decline in value if it
operly cared for.

lon't get me wrong. It is not
n that I, or any of you other
lymen, can remodel a house,
new roof, or add an elaborate
. What I'm talking about is,
he fixing of a sticky door, the
ent of a broken window lock,
ilding of an extra shelf in the
r a sand-box for the children.

rst step is the securing of good
ie long life of a quality tool
t decidedly more economical,
ool that is designed and made
ll give you confidence as you
Good tools, like good friends,
-ll.

what tools you should have, it
ole to start with no more than
er, a saw, a screw driver and a
pliers. However, that would be
rl going on a month's vacation
ly one dress. She would prob-
along, but she couldn't work
ively nor take as much plea-
she could if better supplied.
ie four tools mentioned, you
many of the jobs that cry for
, but you couldn't do them as
d before long you'd find that
e completely stuck.

Essential tools

uthority on tools has suggested
owing list as absolutely essen-
the non-handyman. While it
lude items that are strange to
re are definite reasons for their
n, and the outfit will provide
h most of the tools that are
for the type of work under dis-

hammer—13 oz.
ination square—12″
driver—4″ blade
driver—4″ small blade
plane—14″
plane—6″
f augur bits
ket brace—8″ sweep
f pocket chisels
set—4/32″ tip
g-zag rule
l cut off saw—26″ 10 pt.
Hand rip saw—28″ 5 pt.
Hand back saw—12″ 14 pt.
Combination pliers—6″

Add these

The list above represents an assortment of primary tools. As you want to build up your outfit, or as the need arises, he recommends that the following additions should be made.

Screw driver—large 6″ blade
Half round cabinet rasp—10″
Half round cabinet file—10″
Smooth mill file—10″
Brad awl—1¼″ blade
Countersink—¾″ (for bit brace)
Hand axe—19″
Nail hammer—7 oz.
Riveting hammer—4 oz.
Level—24″
Ripping bar—18″
Tinner's snips—10″
Metal working vise—4″ jaws
Monkey wrench—8″
Putty knife
Scratch awl
Soldering iron—electric
Caliper rule—1′
Cold chisel—¾″
Upholsterer's hammer
Hack saw and 6 12″ blades
Glass cutter

If you would prefer to make the plunge at one time, and have a convenient work bench, to boot, the Tool Division of the Stanley Works has an intriguing set that sells for a little over forty dollars. The bench itself stands 32″ from the floor. Its top is 48″ long, 18¼″ wide, 1¾″ thick, and is glued-up hardwood with end pieces tongue and grooved to keep the bench top true and straight. It is fitted with a steel bar woodworker's bench vise with dog-in-front jaw, has an ample tool recess and a large drawer.

In the set: hammer, plane, bit brace, 2 augur bits, rule, combination square, 3 screw drivers, nail set, brad awl, 2 socket chisels, marking gauge, cross cut saw, coping saw with 12 extra blades, pliers, mill file and taper file. Here, in one outfit, is a convenient place to work, and the tools that you will need to work with.

This same company puts out attractive and convenient sets of tools in chests, ranging from $5 to $90, although the higher-priced assortments are more suited to craftsmen and hobbyists than to us non-handymen.

Other equipment

Even before your outfit is completed, there are a number of allied items that should be added. You will want nails, which, as you probably know, are now available in an assortment of convenient sizes. There is plenty of use for a supply of screws, also in assorted sizes. It would be a good idea to have some tacks on hand, too, as well as an assortment of nuts and bolts, washers.

Right here is an appropriate place to mention a convenience gadget that has been put on the market recently. It's called a Rotokit and consists of a number of glass jars with screw top closures, mounted on a revolving wood-

(*Continued on page 68*)





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Leading stores and decorators choose Salterini Neva-Rust* Wrought Iron Furniture because it is beautiful but more so *because its beauty lasts*. An exclusive process, the Salterini Neva-Rust* treatment preserves the metal by combining with it, forming a barrier against rust. Comparative speed-up laboratory tests show Neva-Rust* Wrought Iron to outlast ordinary wrought iron finishes by a tremendous margin — a margin so great that Salterini understates when he guarantees Neva-Rust* furniture for only six years. This guarantee is attached to every piece of Salterini Neva-Rust* Furniture.

For lasting beauty in Wrought Iron Furniture specify Salterini *guaranteed* Neva-Rust*.

*Reg. U.S. Pat. Off.

AT BETTER STORES EVERYWHERE OR THROUGH YOUR DECORATOR

JOHN B. SALTERINI CO. • 322 EAST 44th STREET • NEW YORK

The Corner Bench (above) and the Dining Group (below) are part of the "Rose Leaf" ensemble. Other pieces available include matching console tables, as well as lounge pieces, cocktail tables, etc.



TOOLS FOR HOMEOWNERS

(Continued from page 67)

en block. Depending upon which jar you want to open, you turn the block until this jar is at the bottom. Here in one handy location you can keep nails, screws, tacks, bolts and nuts, teakettle and coffee percolator knobs, washers, cotter pins, and all the other little odds and ends which are needed from time to time.

You will want to equip your outfit with plastic wood, patching plaster, glue or cement, and electrician's tape. By the time a glass cutter has been acquired, it will also be worth while to buy a sheet of glass and a can of putty. All these things will come in handy sooner or later, and it's much more convenient to have them when the occasion arises.

Care of tools

And now let's spend a few minutes on the proper use and care of some of the commoner tools. Probably there isn't a man alive who doesn't think that he knows how to use a hammer, yet few non-handymen are fully acquainted with its correct use. The tool should be held very near the end, and the blow delivered with wrist action, supplemented by elbow and even shoulder force where the blow required is a heavy one. To start the operation, rest the face of the hammer on the nail, draw the hammer back and give a light tap to start the nail and determine the aim. Strike squarely to avoid marring the wood and bending the nail. It's worth while to keep the face of the hammer clean to prevent it from slipping off the nail head. If the nail bends, pull it out and substitute a new one.

The face of the hammer is hardened for striking purposes but will be damaged by striking steel harder than itself. Never use the cheek, or side of the hammer for striking, as that is the weakest part of the tool.

Handling your tools

To drive the head of the nail below the surface of the wood so that it can be concealed, use a nail set. The little finger should rest against the surface of the wood while the other fingers hold the nail set firmly against the nail. In this way the nail should be set about 1/16 of an inch below the surface.

Should you want to draw a nail, slip the claw of the hammer under the nail head and pull until the handle is nearly vertical. To continue beyond that point will bend the nail, mark the wood and possibly break the handle of the hammer. If an additional pull is required, slip a piece of wood under the head of the hammer to increase the leverage.

Let it never be said that you would have the least difficulty using a screw driver, but at least run through these hints for the most efficient operation of the tool. If a screw driver is used as a substitute for everything from a cold chisel to a crow bar, don't expect it to serve its own function ideally. Length and tip should both be fitted for the job you have to do. If the screw driver is too small for the work, the tip is likely to bend; if it's too large, you may twist the head of the screw; if the tip is too wide, the wood around the screw will be scratched; and i has become rounded or bevel wear, it will raise out of the sl ing the screw. Be sure to hold in line with the screw, as oth will come out of the slot and both screw and work.

It is always advisable to bor for the screw. In the case of screw, a brad awl is suitable, sure that the edge cuts across t to avoid splitting the wood. Fo screws, use a twist bit, with a ly smaller diameter than that screw. In soft wood a hole half as the threaded part of the should be made. In hard wood, should be deeper, approximat length of the screw.

Hand saws

The size of hand saws is dete by the length of the blade in and the coarseness or fineness number of points to the inch. A saw is better for fast work or wood, while a fine saw is the selection for accurate cutting ar soned wood. Rip saw teeth—f ting with the grain—are shape chisels, and like a whole series sels they cut through the wood cut teeth—for cutting across th —resemble knife points and cut double row which crumbles th between the cuts. Alternating sa are bent right and left to make wider than the thickness of th and thus prevent binding.

The correct way to start sawin draw the saw backward, holdi blade square to the stock and s ing it at the mark with the thu you are doing work that calls fo cision, be sure to saw on the outs your line so that the cut comes waste stock and not out of the that you are trimming.

We've already emphasized th portance of buying quality tools. say that a handyman (and you're to graduate to that classification you know it!) is known by the he keeps—and how he keeps When you get through using your wipe them off and put them away. dentally, you can keep them bet you use a rack rather than tossing into a tool box where they ma nicked; and besides, it's easier to the one that you want at the mom

A light film of oil on your tools keep them from rusting, and you early learn to maintain their sharp A dull tool is not only less effic it is actually dangerous.

Nothing has been said about the sibility of becoming so attached to tools and their use that woodwork comes your hobby, because we considered the subject purely from standpoint of home repair and upk However, you won't be alone if yo progress to this point. It is estim that over 750,000 persons get rel tion, enjoyment and worth while complishment from this one avoca Meanwhile, you will find it a plea to take care of the little jobs arc your house and build up a better quaintance with good tools.

To Cherish . . . .

from this day forward

Libbey Modern American Crystal is a gift any bride will cherish as long and dearly as her memories. It is fine crystal ...superbly fine... and every piece is hand-made by masters of their craft. Each design is a work of art, with a beauty that never grows old. You could not choose a more royal gift than Libbey stemware or a lovely decorative piece. In America's leading stores you will find bridal-gift collections of this, the finest crystal Libbey ever made. Libbey Glass Company, Toledo.

Libbey

MODERN AMERICAN GLASSWARE



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Essex

An entirely new idea in the fine art of dining. Designed for more gracious living in the American way of life . . . Composed to express your own personality . . . Lenox Symphony in China. Your service plate is your theme, and each course is a variation of that theme, in design and color. You may add to your present service or plan a Symphony from the beginning, as additions to your Lenox service are always available.

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MADE IN U. S. A.

America's Finest China

Write for the name of your Lenox Dealer

LENOX, INCORPORATED

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STERLING SERVICE

These occasional pieces will make welcome wedding gifts for a May bride



Many uses will be found for a sauce bowl such as this one —for serving dessert sauces, meat sauces or gravy. Its simple design blends with any flatware. It is priced at $5. The accompanying ladle, in the "Fiddle Shell" pattern, is $5. Both by Frank W. Smith & Co.



Generous in size, a sterling silver water pitcher adds great glamour to the filling of your new crystal goblets. This one stands about 9½" tall and holds 4½ pints. Its clean-cut lines have great dignity. It is priced at $45, made by the Manchester Silver Company.



Two welcome additions to a bride's staple sterling service are these — sterling bonbon dish and sandwich plate—both deeply scalloped and fluted. The bonbon dish is about seven inches long, costs $5; the sandwich plate, 10", $10. Both are from Frank W. Smith Co.



Main course essential for a bride who will entertain is a a sterling platter. This well-and-tree design is simple enough for any setting; with plain raised border it measures about 12½", and costs $22.25; from Manchester Silver Company.



A New High in Comfort

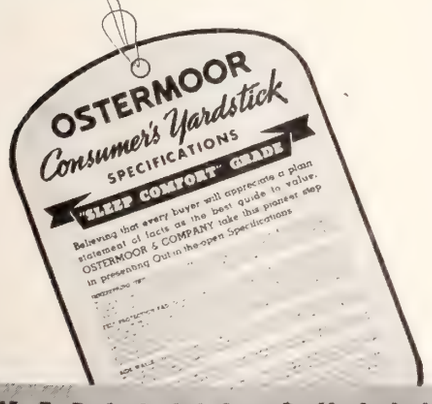
OSTERMOOR adds INNER-TUFTING* to the Art of Mattress Making

Buttons? Not here! This is a *new* mattress, born of Ostermoor's genius for leadership in fine mattress making. Exclusive, in its Inner-tufting, a tuft-tied construction which promises more of restful relaxation than ever before, and *longer life.* No buttons to pop out, or eyelets to come loose. Nothing on top of the mattress but the dimple-like impression that marks where a sturdy tape within holds the deep soft upholstery permanently in position . . . Truly this is a mattress fit for a queen. Smartly styled and with a trim cleanness of line which is the foundation of all that a woman seeks in bed making. Sit-proof, sagless edges, of Ostermoor's own devising. Equipoise innersprings that forever banish center-of-the-bed sag. Quilted cotton-felt insulator pads beneath the layer-built upholstery make this a mattress totally without a "feeling of springs within" . . . To see one is to long to own it. Try it — at your local Ostermoor dealer's.

If you do not know his name write Ostermoor & Company, 2317 Calumet Ave., Chicago, Ill.

*U. S. PATENT

The "Consumer's Yardstick" tag on an Ostermoor offers every buyer the factual data by which to be sure of the value received.



OSTERMOOR INNER-TUFTED Sleep Comfort $39.50

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EVERY BRIDE'S A DECORATOR AT HEART!



That's why they love the authentic designing of Rock Sharpe Crystal created in patterns of all periods and trends.



There's something unusual about "Virginia" a new Sharpe pattern in the Early American style. The wreath of leaves (a hall mark of colonial decorating) is cut so deeply that it actually produces the effect of a raised ornament! Note the twisted baluster stem, another favorite trick of colonial glass-cutters. Priced as low as **85¢** each.

The stylized fan device used in "Diamond and Fan" was taken from the decorative cornices used so often in colonial interior architecture. We've combined it with a square-cut diamond to make a pattern that glows and sparkles from rim to foot. The 7-sided diamond stem (an exclusive Sharpe patent) produces prismatic colors. As low as **$1.75** each.

This leaf treatment is a modernized version of a well-known design by the famous 18th century glass cutters of Waterford. We've used it with a Waterford diamond-cut center section in "Hancock" to bring you a brilliant authentic Early American pattern for as low as **$1.25**.

Shapes illustrated come in a variety of patterns inspired by our own American background. But you'll find designs representative of all the best decorating periods, American and foreign, in the Rock Sharpe Crystal collection at your favorite store. All good stores carrying stemware carry Rock Sharpe Crystal. Tip for brides: choose your Rock Sharpe Crystal pattern and tell your friends. Prices vary from East to West. For illustrated folder write Sharpe, Inc., Department F-10, Buffalo, New York.

LOVELY BECAUSE OF AUTHENTIC DESIGNING

Rock Sharpe Crystal

NORTHWARD HO!

East coast, west coast—Canada beckons its American neighbors. Briefed by Dorothy C. Kelley

THINKING of heading north this Summer? Canada is wide open to visitors from the United States. No passports are required, but take enough identification to get you back over the border. And remember, if you stay forty-eight hours or longer you can each bring back $100 worth of furs, tweeds, china or what not, duty free. Here are a few suggestions for stop-overs:

Banff-Jasper

Any winding road has a fascination for the traveller, but a mountain road is best of all. One of the most spectacular of mountain roads on this continent is the new Banff-Jasper Highway.

Visitors who formerly had to pack-train over the 186 miles between the two resorts, or make a 500-mile detour by car, can now drive along the very roof of the Rockies with complete ease and safety. As soon, therefore, as you can tear yourself away from the charm and luxury of Banff, don't hesitate to tackle the new road.

You go from Banff to Lake Louise—more luxury in a superb setting—up the Bow Valley to Bow Pass (6,878 ft.)—then down through magnificent stands of primeval forest—up again, skirting giant cliffs laced with waterfalls, angling through apparently unbroken mountain ranges, past sapphire lakes—and always the clean smell of eternal snows mingles with the fragrance of spruce and hemlock.

At one point the mighty Athabaska Glacier comes down from the Columbia Icefield to within a hundred yards of the highway, and is perfectly safe to walk on.

Cairns mark the top of the divide and the boundary between the two parks, after which you drop down in a gentle switchback to Jasper Town and civilization once more.

If you have time, stop over at one or more of the bungalow camps along the way and take some of the side trips to natural wonders you will never forget. That's the best way, too, to get acquainted with the animals which, never having been hunted, have no fear of man.

Information concerning camps, etc., can be had from the National Parks Bureau, Ottawa, Canada. The road will probably be open from June 1 to October 15.

Vancouver Island

The four-day garden festival in Victoria this year runs from April 30 to May 3. Then is the time to see the English May flowers at their best and to wander through beautiful and exclusive gardens, not open at any other time of the year.

But even if you cannot make your visit then, Vancouver Island is always well worth a visit. Victoria, one of the loveliest residential cities in North America, is like a breath of Old England—except that the skies are blue most of the time, and roses bloom all year round.

Fine roads entice the motorist one beauty spot to another. Yo hook a sixty-pound "Tyee" saln Port Alberni; lively steelhead sw the coastal rivers; rainbow an throat trout in the lakes and stre the interior. (License for non-tid ters $1.00 a day up to five days— per season—and that's hard to b first class fishing territory.) Golf, i ming, sailing—all are excellent.

A side trip to Harrison Hot Sp on the mainland, makes a novel lude, both spa and recreation fac being of the best.

And for those with the time to a cruise from Vancouver (the city time) through the Inside Passa Prince Rupert and on to Alas something that happens once in a time.

Maritime Provinces

An iron cross marks the sp Grand Pré, Nova Scotia, where Acadians sailed forth to exile. O the old church stands the famous s of Evangeline. It is a favorite go tourists, for it typifies the simpli a lovely land and the sorrow of who would see it no more.

Grand Pré makes a fine headqua from which to explore not only Scotia but the whole of the mar provinces. Drive south to eat "L chicken" (which isn't chicken at at one of Nova Scotia's finest su resorts. South, too, lie the little p Yarmouth and the tuna-fishing w of Wedgeport and Soldiers Rip. A the peninsula is Halifax—doubly i esting now for its strategic import in wartime, and Chester—another resort. Northward lie the quaint lage of Antigonish—annual High Games—pastoral Prince Edward land—fox farms, orchards, lobste and rugged Cape Breton Island.

Canada's newest National Parks on Prince Edward Island and Breton Island, and they combine th tractions of hills, forests and fine b ing beaches.

Homeward bound stop off at M ton, New Brunswick, to watch the sweep up the Peticodiac River in a sometimes six feet high. If you d down to the Maine line take in Andrews-by-the-Sea, New Brunswi magnificent resort where you get golf and other sports.

Simplicity or luxury—you can h all you want of both in Canada's m time provinces.

Newfoundland and Labrador

Britain's oldest colony is one of least known to tourists. A trip to N foundland and Labrador still provi almost a pioneering thrill.

Fishing for giant tuna and broad swordfish, for instance, is a sport yet three years old in the Newfou land bays, but what a sport! Char boats are not very numerous, so sportsman out after the big fellows better take his own tackle and swi

(Continued on page 98)

UBEROUS-ROOTED BEGONIAS

The story of the brilliant beauty and its famous hybridizer, C. F. Langdon. By Alma Mailman

tuberous-rooted begonia first me known to England during y part of the 19th Century. By of the Century, the Peruvian f South America had yielded nterprising plant hunters the seven species of tuberous be- and that great English horti- house of Veitch had already to cross-fertilize them. Veitch some eighteen noteworthy from these seven species, and foundation for future hybrid- breeders. The history of the from then on, however, is almost solely with the extra- patience and industry of but n—Mr. C. F. Langdon of the re and Langdon nurseries of ngland, and more recently with einelt of our own Pacific coast.

Langdon started his work about is material was a tiny, drooping about the size of a quarter, with the good habit of the com- ttercup. The stem was slim and he flowers hung down, and the ncluded only red, rose, and a shade of yellow. The contrast this insignificant little flower years ago and our magnificent -day varieties stands as a monument to careful and intelligent hybridization. Mr. Langdon has selected for his crossing material the best varieties of begonias he could get, best in habit, color, and form, in order to produce the present begonia—a straight, thick-stemmed plant, with full leafage, and beautifully formed, well-balanced blooms which look up at you instead of hanging their heads like the original blossoms. Anti-hybridists may scoff at the idea of making a flower as large as possible, but they cannot fail to see what Mr. Langdon has accomplished in improving the color and enlarging the bloom, and yet preserving its good proportion to the rest of the plant. Compared with the first begonia varieties, and especially with the doubles, which were nothing more than a small irregular mass of petals, with no pretence to form, Mr. Langdon's results are little short of miraculous.

The single begonias come true to form from seed and therefore do not need to be propagated by cuttings. So they are not named, but merely called by their various shades, as *single white*, or *single pink*. The ideal single begonia, according to Mr. Langdon, has a good circular flower, an effect

(*Continued on page 84*)



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OVERTON BENTWOOD TRAYS are made of genuine Mahogany, Walnut, Pecan, Northern White Maple — each piece expertly selected for perfection of figure. The wood is formed under heat and pressure into smart tray shapes that are light in weight yet strong and durable, and will not warp. Step by step a special licensed lacquer is applied that enhances the beauty of the natural wood, and which is impervious to stains from foodstuffs or beverages. In many patterns rare and romantic woods, inlaid by hand, provide a colorful decorative accent. See them, at the better stores.

OVERTON CARVED WOOD serving accessories are expertly carved from solid Amazon Mahogany and Sweet Louisiana Pecan — each piece an original style creation.

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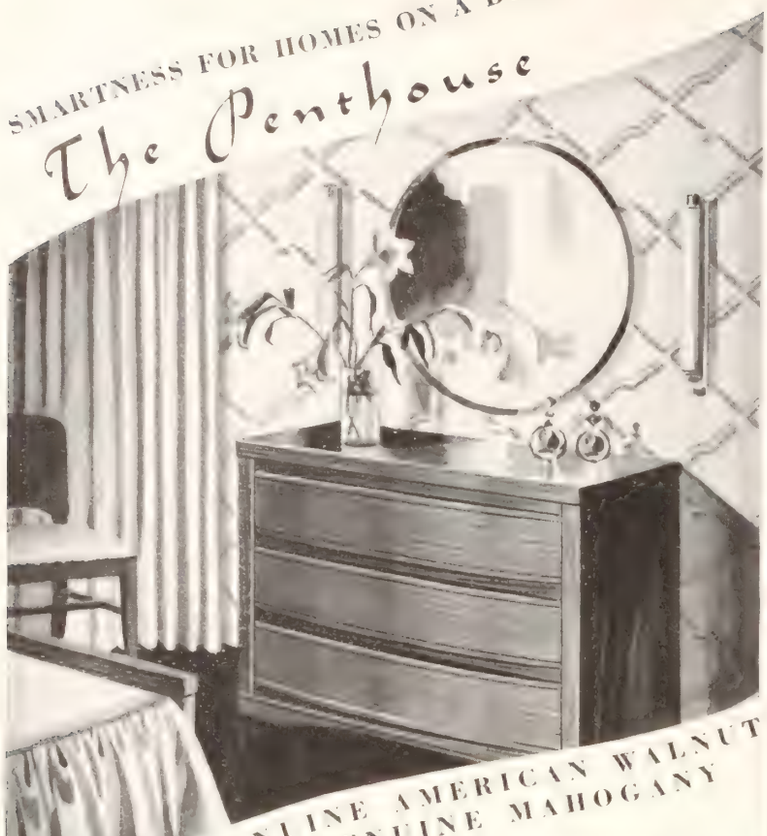


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NEW DESIGN...

Dignified serving pieces and new flatware patterns for the May bride



For ornate grandeur choose R. Wallace & Sons' "Baroque" pattern—a dignified service for formal occasions. The oval bowl—a beautiful shape for roses or gardenias or an arrangement of fruit—is priced at $25. The matching plated silver candlesticks, to flank the bowl on table or buffet, cost $20 a pair.



Simpler in line, this tray and coffee service rely on shape alone for their charm—a shape which is a direct descendant of the first simple designs of the New England silversmiths. The pattern is aptly titled "Betsy Ross" and is by Reed & Barton. The three pieces—coffee pot, cream pitcher and sugar bowl—cost $27.50; the oval tray with curved edge and pierced handles, which will find many other uses, is priced at $13.50.



Three-way service, this vegetable dish—fine for the dinners-for-two of a new menage. Its three compartments hold as many vegetables; and the delicate gadroon edge, slightly scalloped, gives it a nicely traditional finish. The price is $25 from Gorham—it may also be had with a cover for $37.50.

ATED SILVER



After an old pattern is this coffee service which will add traditional dignity to an Eighteenth Century living room—and will set off the fine finish of a mahogany buffet. Swelling curves and deep flutings suggested a fitting name for this pattern—"Old English Melon". The price for three pieces—coffee pot with ebony handle, sugar bowl and cream pitcher—is $46. The design, in Community Plate, made by Oneida, Ltd.



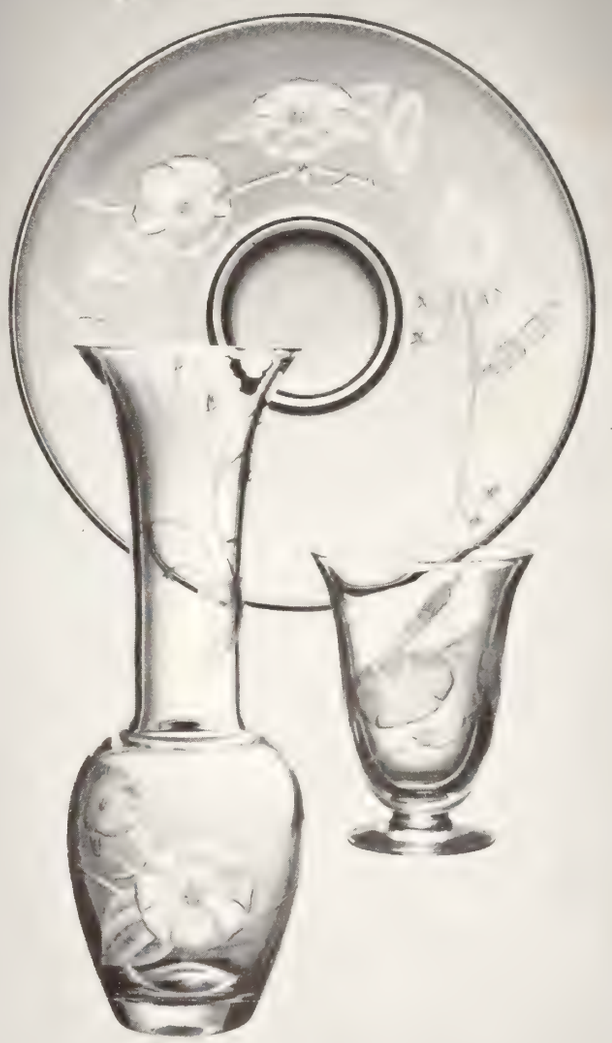
Cigarette lighters to blend with your silver service have been a long-felt need. Here are two designed to complement either a traditional or modern setting. The first, called "Queen Anne", has decorative flutings and a gadroon edge; $6.50. The other one, "Colonnade", is more modern in style, finished by crystal columns at the ends; it has a touch-tip top; $10.00. Both these unusual silver plated lighters are by Ronson.



Flatware modern and traditional: From left to right, first, "Forever", a Regency design with beaded, scrolled handle. Next, "Coronation" has pierced flower and leaf design. Both are in Community Plate by Oneida, Ltd. The third is "Chateau", with twining flower and leaf on a pointed handle. And the fourth, "Grenoble", has a floral line up one side of the handle. Last two, Heirloom Plate, made by Oneida, Ltd.

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by Fostoria



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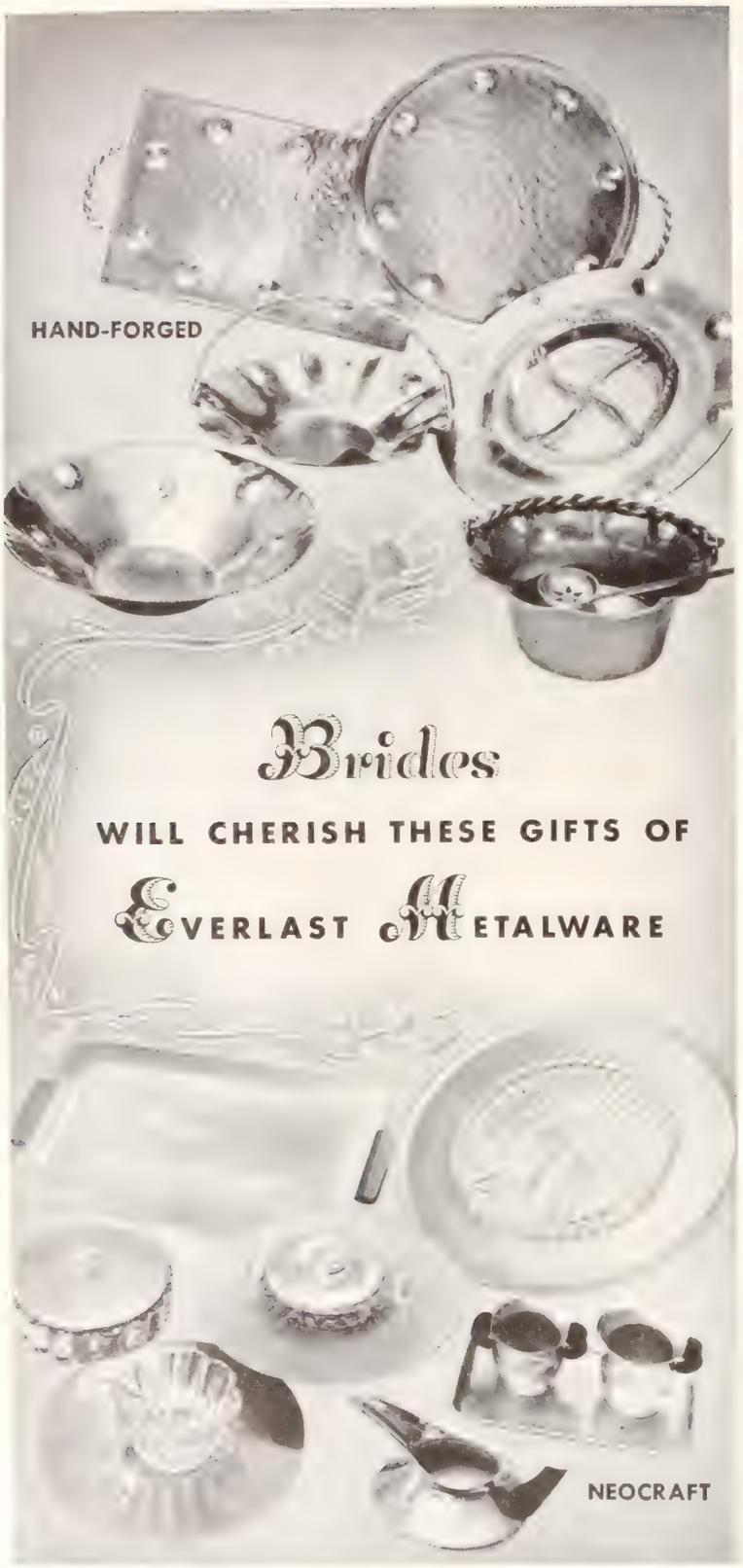
• For its clear, limpid crystal, Fostoria has achieved a new carving technique. These unique creations are available in a variety of shapes and designs. Each piece is an exceptional gift, acceptable for any occasion . . . gifts which rightly are a symbol of your loyalty and affection as well as an eloquent testimony of your good taste.

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The age-old question "What shall we give the bride?" is solved — easily and beautifully — with these gifts of Everlast Metalware. Whether the bride prefers the crafted appearance of the Everlast hand forged pieces in the smart new Americana design, or the sleek, modern colorfulness of Everlast Neocraft, you will find innumerable items for gracious entertaining. To make a bride blissfully happy, join with others in giving her an ensemble of Everlast accessories. The prices of the pieces illustrated range from $3.50 to $7.50; slightly higher west of the Mississippi.

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A NINE-BOTTLE B

The basic spirits she'll need to please a gamut of guests, from fathers-in-law to maiden aunts

ONCE you're settled down to calm domesticity, one of the Salient Truths which begin to emerge is—that the Open House season is on. Guests drop in singly, guests arrive in droves—you'd better be prepared. On this page we have planned a basic bar which should see you through. From it learn to contrive the essentials: old-fashioneds or Manhattans for those who like a faintly sweet cocktail, dry Martinis for the cheese-cracker and green olive school; a choice of whiskeys for the men; rums and gin for the cooling potions Summer demands. Caution: beware fancy mixtures; don't skimp on ice.



← A dark Jamaica-type rum heavy, fragrant, potent—such as Myers's eight-year-old "Planter's Punch" Rum to swirl around ice cubes in cooling Summer drinks. Use it with slivers of fresh pineapple, orange, a cherry for planter's punches; with lime for a Collins; or as base for a Zombie.



A famous light rum for → pre-prandial cocktails. Use it with lime and sugar for daiquiris. Add a dash of grenadine to achieve the perfect Bacardi. Or try it in one of Nassau's famous swizzles. All three combat the heat waves, all three are easy to mix.



← A dry Vermouth for Martinis; and a sweet Vermouth to mix with it for Manhattans. Serve the sweet alone or with a dash of the dry with ice as an apéritif. Both of these are "Miramar", one of several good domestic brands which are beginning to replace the diminishing European imported types.



Rye is an indispensable. → The base for old-fashioneds—and to a whole group of males—for highballs. In the former use 1½ jiggers of "Mount Vernon" bonded rye to your bitters and sugar set-up. Add fruit for those who like it. Don't forget the lemon peel.

R THE BRIDE



A Bourbon whiskey—for juleps with the true Kentucky Colonel touch. PM is a Bourbon blended with straight whiskey four years old. The big thing to remember is that goblets should be chilled without touching. (Wrap in napkin.) For a real Blue Grass julep, see page 48 of attached section.



A fine dry gin—backbone of your bar. You'll want a versatile one—such as Bellow's "Fine Club"—that can go with your dry Vermouth and olive into the perfect Martini; that can double with lemon and sugar for Tom Collins; that can dress up in a tall goblet for a Ramos fizz or gin daisy.



A blended whiskey such as "Seagram's V.O." (86.8 proof) is selected by many people for its light, mild, distinctive flavor in highballs; it goes well, too, in old-fashioneds. Seven years old, it is made under the supervision of the Canadian Government.



A fine Scotch—for visiting tycoons, connoisseurs. Haig & Haig, 12 years old, and 86.8 proof, should do the trick. One of the world's best-known brands, it still arrives on schedule from Great Britain. Seasoned veterans take it neat, with water, or with soda. Don't forget to offer them a choice—men are very particular on this.



Mixings: Schweppe's Quinine Water (for gin-and-tonic); grenadine; pearl onions, green olives, Maraschino cherries, all Hammacher Schlemmer. Orange flower water (for Ramos fizz), Caswell-Massey. Canada Dry Sparkling Water. These give you wide variety.

MRS. ALLAN A. RYAN says: "I use RONSON table-lighters in my living-room also, because . . . ."



Eleanor Barry Ryan is a descendant of Peter Stuyvesant. Her... Harper's Bazaar for 5 years.



Mrs. Ryan's living-room, using RONSON "Decanter"

An authority on "the thing to do", Mrs. Ryan says "I know of no more practical, decorative convenience for every room than RONSON table-lighters. They have saved my furnishings from match burns. Guests love them. If every woman realized the comfort, cleanliness and safety of RONSONS, there wouldn't be a home without them. And as fashion accessories, RONSON lighters are unbeatable. I always carry one."



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"PLAN-A-ROOM"

Introducing a fascinating new game to make home decoration easy for every one

CAN you imagine yourself picking up your piano between your thumb and forefinger to see how it would look across the room? You can do just that -and what's more, change sofa, table, rugs and draperies about—with the new "Plan-a-Room" kit.

Originated and designed by Paul R. MacAlister, "Plan-a-Room" is a composite assortment of symbolized furniture (76 pieces in all), walls, carpets, windows, doors and a floor board large enough to form the foundation for almost any size room you may dream up.

Every home owner can now see the magic of her own imagination come to life right before her eyes! She can at last experiment in the fascinating field of decoration. Each piece of furniture is made to perfect scale (one-half inch to the foot) so that no possible mistake can be made in proportion. Furthermore, you need no longer have any fear of wasting the household budg on experimental ideas, becau this kit you can see any sch work out before you buy.

Also included in the kit an struction book which gives a bri hints on how to introduce cor other attractive decorative fea your room set-ups. You can m covers" for the tiny furnitur folds of paper cut from your magazine. You can paint on id ors with tempera paint—easil off. And you can try out new ra treatments you saw photograp d.

You can experiment with m out of an old hand-bag or con see how it will enlarge your

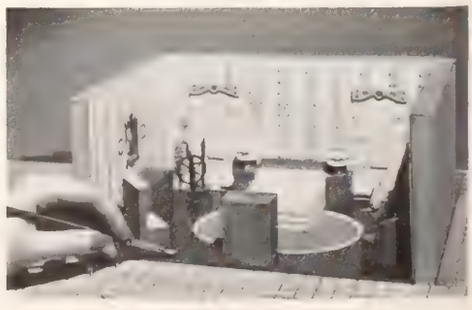
"Plan-a-Room" is now ava ble many department stores and information may be had fr MacAlister, Rockefeller Cent York, N. Y.



PAUL MacALISTER, "PLAN-A-ROOM'S" ORIGINATOR



76 TINY FURNITURE SYMBOLS



A FINISHED "PLAN-A-ROOM"

BOOK REVIEWS

Special for gardeners—these two are new, stimulating, filled with ideas

THESE INDOORS, by Allen H. r. Illustrated. 236 pages. *Hale, n & Flint, Boston, Mass.* $1.75.

is a very special satisfaction to ardeners in successfully grow- ult and temperamental plants. oor gardener particularly likes ice, in his south bay window flowers which are generally ed as greenhouse subjects. We the sense of pride which comes h an achievement.

ood, in his new book on indoor g, gives us all sorts of infor- about unusual house plants, d corms. From his cultural in- s and descriptions the window may glean the information epares him to try many amaryl- ls, arums, lilies and numerous liage and flowering plants. these are cool greenhouse sub- ich should do well in a well- d room at low temperature. are hothouse plants requiring mth and humidity. Still others, not commonly grown indoors, "fussy" about their surround- e reader can choose at will nts which seem best to suit the ns of his home.

maryllid fan may wish to try a, the red "St. James lily" lexico, the Winter-blooming eucharis or Amazon lily, a bloomer which can be forced y blossoming, crinums, clivia of flower arrangers) and many

g the irids Mr. Wood suggests varieties; the crested japonica, c.; and there are innumerable s of the lily family and its allies nded: calochortus (globe lil- tulips and mariposas); glorio- ithogalums, etc., etc.

ction on miscellaneous plants such amenable subjects as hus and cissus, only a few of y varieties being mentioned; rs far more difficult such as s and orchids.

too are recommended as kitch- w garden plants, with the ad- they be dug from the garden mber and brought in for Win- September is the end of the season, of course, and plants m the open ground in that uffer from severe shock when indoors. I think that only the of the herbs would rally suffi- o be really decorative through ter months after such treat- ut perhaps I am a pessimist. od quotes from an article by Noyes Webster, and she has veet herbs successfully indoors. lso, but only by giving them a art in the greenhouse during er and October, and moving ck under glass whenever they l piqued and unambitious.

is material for endless experi- *Try These Indoors.* What a book it would be for a shut- r lover who has much time to devote to coaxing and growing! And every one, even the busiest of us, will certainly take the author's advice and "try" a number of the plants which he has found satisfactory as indoor subjects.

DO YOU KNOW YOUR GARDEN?, by Gladys M. Goshorn. Decorations. 310 pages. *Oxford University Press, N. Y. C.* $2.50

Was Mrs. Goshorn inspired by Mr. Fadiman of "Information Please", by Alfred Hottes of *1001 Garden Questions Answered*, or by "Ask Me Another", of blessed memory? Whatever her inspiration she has achieved something different and stimulating in the garden field.

Do You Know Your Garden? is a book of questions and answers; but the contents are carefully regimented in chapters or sections so that the individual or group who wants a quiz or some sound facts on roses or rock gardens, lawns, hardy borders or a score of other garden subjects, may turn to the indicated page and get the information desired.

Because she hoped and planned that the book would be used as a garden parlor game and as a prop to garden club programs, there are sections of entertaining or literary horticultural information, of history, etc., etc. The advertisement tells us that it should be helpful to lecturers as well as program chairmen, and hostesses to horticulturally-minded guests. In all of these fields, as well as in that of dirt gardening, it should prove to be really exceedingly popular.

The question and answer method is an extremely efficient one because it obviates the necessity of wading through talk or literary style to get at the information. Four or five pages can give all the data which would be carried in a dozen of ordinary text.

A section on Flower Shows and Arrangement will be helpful to garden clubs, while Gardening Across the Continent gives a bird's-eye view of horticulture throughout the United States. And speaking of birds, there is a section on Our Fine Feathered Friends which asks and answers such questions as: "How are predatory birds useful in the garden?", "Name three perennials that will attract humming birds", and, "What birds are the principal eaters of weed seeds?"

Mrs. Goshorn's bibliography covers six closely printed pages and includes everything from Robert Burton's *Anatomy of Melancholy* to Richardson Wright's *Practical Book of Outdoor Flowers* and others of his works.

Editor's Note

The unusual collector's article "Out of the Pacific Ocean", which appeared on page fifty of our April issue, was written by Virginia Murray.



Hint #1 **YOU CAN SEE WHAT YOU'RE DOING** when PC Glass Blocks like these flood your kitchen work surfaces with daylight. The picture below shows how these glass blocks look from the outside. Architect Todd Tibbals has masked them with potted plants set on a railroad tie . . . a convincing demonstration of the fact that PC Glass Blocks can be used in a house of any architectural style without striking an incongruous note.

Hint #2 **A NEW IDEA** in home decoration is a smart, semi-partition of glass blocks like this. It transmits lots of light, pleases the eye, and is non-transparent. PC Glass Blocks can be used in a hundred ways to preserve your privacy, deaden noise, lower heating costs, improve appearance...give you a "happy home". Eight lovely patterns and three sizes to choose from.

Hint #3 **FLANKING YOUR ENTRANCE** door, PC Glass Blocks add to the charm of your home. Through them daylight streams into the house by day, making rooms lighter and more cheerful. And at night indoor illumination frames the doorway with brightness when it is seen from the outside. PC Glass Blocks are inexpensive. Any mason can set them, just like ordinary bricks.

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LOVELY dishes, like charming people, should be above reproach in cleanliness. The cup you lift to your lips, the silver at your plate may look spotlessly clean, yet if they are hand-washed they may not be as clean as you think. For remember, human hands can be "all too human"!

To assure you of hygienic cleanliness the Dishwasher in the marvelous new G-E Electric Sink uses water hotter than human hands can endure. Your dishes are better safeguarded, too . . . washed and dried more safely and faster than even you could possibly do them. With equal ease, the pots and pans are also cleaned gleaming bright.

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1. Washes All The Dishes!
2. Disposes Of All Garbage!

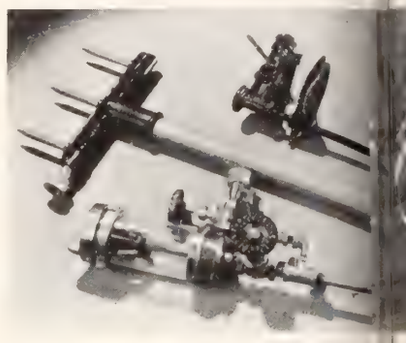


GENERAL ELECTRIC

GADGETS F

A collection of garden tools t
real joy. A second gr

STARTING way back in November when most people were thinking about doing their Christmas shopping early, HOUSE & GARDEN editors started watching for new garden gadgets for this Spring. Markets were covered and storerooms were delved into, and not a spot was neglected that might disclose a find. Then just to be sure that the cream of the crop had been ferreted out we withheld our findings until after the flower shows. There are many too many to show in just one issue and so we shall have to carry these gadgets and tools over several. But here is the first crop. "Musts" for your garden this year. Each tool has its own use. Each has been tested and found to meet the necessary requirements.



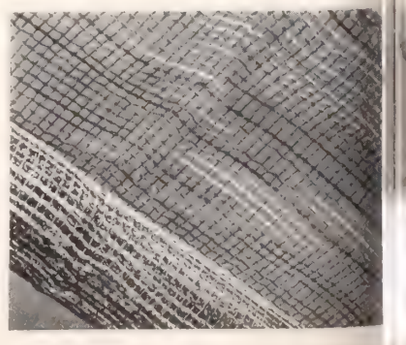
Three underground watering devices used to place the water directly at the roots of trees, lawns and shrubs. Tatroe's Watergun for shrubs. About $2.50. Tatroes Co. Hydro lawn spiker for aerating lawns. About $2.95. Berkeley Garden Supply. Fertilizing at the roots of trees. About $12.50. Fertigator Co.



Just the pump you have been searching for to run that garden fountain you have been dreaming about. Here is a little pump worked out to use the same water over and over. During a period of time it will more than save its cost in water bills. Well constructed for good service. About $16.50, found at Stumpp & Walter.



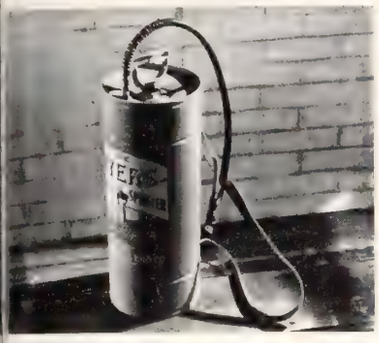
Four handy tools that you will use over and over and be pleased every time that you run across them. Gardex Culti-tweezers for cultivating and weeding. About 35 cents. Carl Giessler. Culti-weeder, about $1.00. Green Key Co. Gardex seeder, about $1.25. Gardex dibble for transplanting, 75 cents. Carl Giessler.



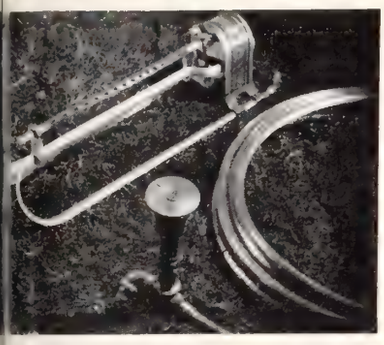
Stop worrying about that unsightly terrace that you have had so much trouble getting grass to grow on. Now this problem has been solved for you. All you have to do is sow the seed and cover the terrace with Erosinet. It is available by the yard in several widths. Simply peg it down. 15c yard; Stumpp & Walter.

RDENERS

ar's work around the place a
s to be seen on page 82



Myers "Kwikfill" sprayer is a must for every gardener who is going to be really serious about those things called bugs. It will save many a weary arm muscle, for it operates on pressure. After pumping it, it will spray continually until pressure is exhausted. Carried by shoulder strap. Costs $6.50 at Schling.



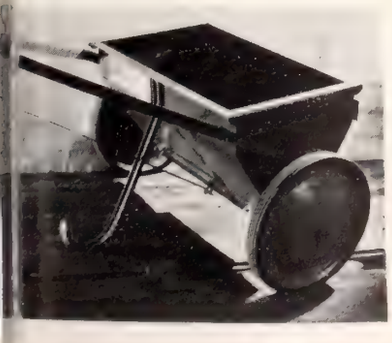
Two lawn sprinklers that will give long-time service, for that is the way they are made. Skinner "Spray-wave" waters in a square and is adjustable. About $18.00. Carl Giessler. Brooks Little Lulu is a tailor-made sprinkler cut to orders. Tubing carries water from hydrant to underground head. $35. Stumpp & Walter.



The Lawnette two-wheeled gardener is the successor to the wheelbarrow. It makes lawn and garden hauling a pleasure, for its two wheels mean no sideway tipping. Comes equipped with rubber tires, disc wheels and roller bearings which make it easy to operate. At about $8.50 from Peter Henderson & Co.



Three pruning tools that will make garden cutting a real treat. And don't forget that half the story on successful pruning is the right kind of tools. Disston Super-lite pruner, $2.50; Stumpp & Walter. Bartlett pruner #999, $3.25 from Vaughan's. Wiss Hy-power about $1.50; Stumpp & Walter.



Masters' home lawn distributor will save you many a weary hour when you are sowing grass seed or apply ing plant food on the lawn this Spring and striving for even distribution, for this machine is made to accomplish it. Sturdy with rubber tires and four adjustment plates. $7.00. Peter Henderson.

(Continued on page 82)

FOR YOUR NEW HOME . . . HAVE THE CONVENIENCE OF CLOSETS WITH BEAUTY IN YOUR HALLS!



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Washington, D.C. Woodward & Lothrop
Wichita, Kansas Geo. Innes Co.

GADGETS FOR GARDENERS

More garden tools each with a specific place in the garden. **Continued from page 81**



Garden Club tools will add a great deal of interest to your tool shed, for they are practical and colorful. There is a tool for every purpose, finished in attractive shades of goldenrod, terra cotta or lavender. Illustrated is a turf edger, floral hoe and floral shovel. Price is about $1.10 each. From J. S. Woodhouse.



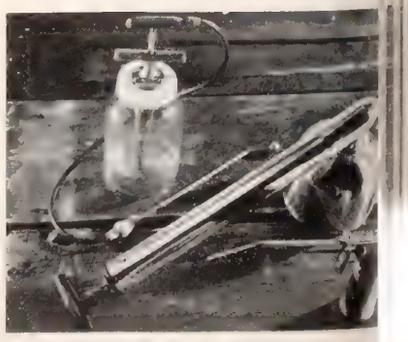
The Roll-a-way grass catcher and lawn cart is just the thing you have been looking for to use with your power mower. This grass catcher can be attached or detached from the mower simply by raising or lowering a lever. When detached the wheels lower forming a cart. $11.75. From C. F. Sullivan Mfg. Co.



Goodrich Junior Garden Club hose is a new type of hose extremely light so that it can be moved about with ease. Although this hose is smaller than the conventional type it will carry almost as much water. 50 ft. for $4.95. Canvas soil soaker allows water to seep slowly in ground. 18 ft., $1.75. Stumpp & Walter.



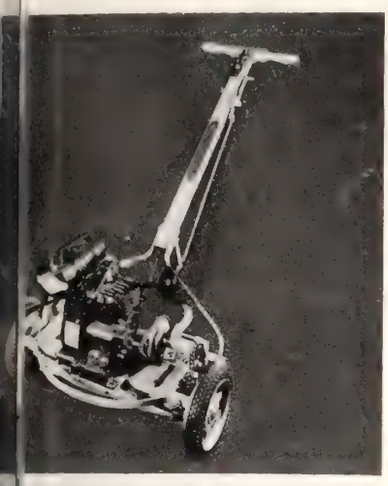
Dunham water-weight roller, Champion by name, is easy to use and you'll find a hundred and one needs for it in the garden this Spring. Cylinder is 12½" in diameter by 18" long and weighs up to 100 pounds when filled with water, 150 if sand is used. Solid steel. Practical and convenient. $5.00, Carl Giessler, Inc.



Three garden sprayers that will do their part in creating a blitzkrieg on insects. Harco sprayer for house plants. About $1.75 at Max Schling. Blizzard continuous sprayer for general garden work. $2.00; Vaughan's. Cornex gun for treating single ears of corn for earworm. About $3.00 from Carl Giessler, Inc.

NEW POWER EQUIPMENT

Four very practical suggestions for saving time and labor on general garden upkeep



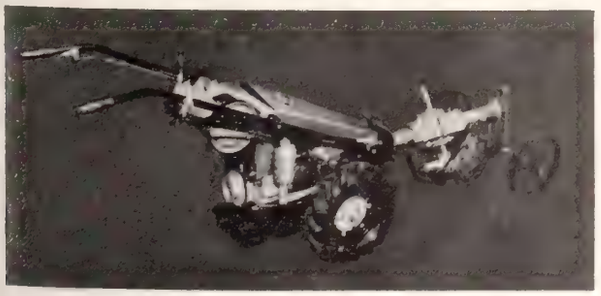
Coldwell's Bear power mower makes quick and easy work of mowing the lawn. Here is a sturdy, strongly built machine that cuts the grass evenly and will actually improve the appearance of the lawn. One-horsepower, air-cooled engine. 5 blades and 21-inch cut. Costs $105. At Vaughan's Seedstores



Jacobsen's estate mower is built to cover a lot of ground in one day—⅝ of an acre per hour, to be exact. The absence of protruding side wheels enables it to work over edges of walks and flower beds and up close to buildings and trees. 24″ cut, one-horsepower motor. About $205 at Stumpp & Walter



Stearn's power mower, model 181A-ST, will solve that problem of giving up part of your weekend to mowing the lawn. With this mower you can accomplish the task in less than half the time. Three-quarter-horsepower motor and an 18-inch cutting width make it thoroughly practical. Around $68.50 at Carl Giessler, Inc.



Gravely motor plow tractor, Model D, illustrated with rotary plow, is the cart, the extra horse and the dog under the wagon for the country place. Here is a 5-horsepower tractor that has attachments to mow, plow, spray, snowplow, etc. Tractor costs about $285. Separate attachments extra. Gravely Manufacturing Co.

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TUBEROUS-ROOTED BEGONIAS

(Continued from page 73)

gained by enlarging and rounding out the side petals which in the original species are elongated.

The double begonias are of three distinct varieties—the rose-formed double upright, the most beautiful and popular; the *fimbriata* variety, characterized by the cut or fringed petals, a form not favored by Mr. Langdon and therefore not worked on as much as the others; and thirdly, the basket variety, or *Begonia pendula.* Some years ago Mr. Langdon conceived the idea of improving the begonia in another way.

Basket begonias

Instead of straightening and strengthening the stem and enlarging the bloom, he thought of taking advantage of the original habit of the plant by encouraging the flowers to hang down. The result is this third group, the basket or hanging type of begonia, which is becoming increasingly popular for both porch and indoor decoration. Mr. Langdon's object has been to get a plant full of flowers hanging over the side of a basket, usually suspended; the flowers and foliage ideally cover the basket. He has succeeded in getting good clear colors with the exception of a good yellow. The rose-formed double begonias reach a tremendous size, often six to eight inches across, although size has been less the aim than perfection of color and form. One of Mr. Langdon's most recent creations is the named variety, Oriel, a plant with unusually lovely form and handsome foliage, bearing very large waxy blossoms of pale apricot. Oriel, although not ready as yet to be catalogued, promises to be one of the most beautiful and popular of Mr. Langdon's introductions. Yellow was again a difficult shade to get in the double varieties, but after years of patient struggle and thousands of crosses, Mr. Langdon has been finally rewarded with a beautiful clear shade in the named variety Lady Lilford, which blossomed for the first time in 1930.

Raising the begonia from seed as we saw it in the Blackmore and Langdon nurseries is exceptionally interesting owing to the minute size of the seed itself—the smallest in exister Langdon makes the startling st that one ounce of choice begoi is worth five hundred pounds. T in this ounce is enough to supp all the growers in England. T ficulty at the start lies in separa seeds from the brownish dus with them in the pod, done b blowing and sifting the through strips of gauze. The se separated, it must be mixed w white sand to prevent its clum gether. It is sown in January i perature of from 65 to 70 deg the greenhouse. It germinates i a week to ten days, and afte weeks the little seedlings are r from their shaded pans and p small boxes about an inch apar again the work has to be exp cause the seedlings are so ti delicate that they can only b with forked sticks. After fron weeks to a month, they are set i boxes, still in the greenhous finally, out in cold-frames whe are allowed to get used to the s cold air. Eventually, when th much stronger, they are give beds out of doors, and by Sep they are in flower.

Process of selection

About 150,000 plants used t flower each September at the more and Langdon nurseries, an there begins the severe process o tion and elimination. The plants gone over carefully, and only th outstanding are marked for c There are about 150 of these s plants, the cuttings of which are in pots to prove and test th named varieties, exhibition, an purposes. Thus a new "find" is catalogued directly. The beautif low Lady Lilford first blosson 1930, but not until 1935 was she duced to the public. Today the grower can buy tubers of Mr. don's most distinctive begonias them to greenhouse perfection simplest garden, and perhaps and consider the long years, t numerable crosses and the patie that went into their making.



BEGONIA EUNICE, PARENT OF MANY PENDULOUS VARIETIES

SMALL-FLOWERED CLEMATIS

(Continued from page 57)

rches, bowers, and pergolas, as s for many aspects of wild gar- :"

"hangs *Clematis montana* infor- from rough branching posts"; wings it on ropes between cob- with its garlands dipping down to meet the flowers of pale pink onies beneath." She bends down branches to let the wild *Clematis* get a hold to clamber up and heir dark rich evergreenness. She s in a shiny holly "with a *Cle- montana* growing into it and ing out at the top." Once she ob- : "I like to plant the Guelder *Viburnum opulus*) and *Clematis na* together; nothing does better th or east walls and it is pleasant the way the clematis flings its ul garlands over and through the ranches of the viburnum."

an angle of her cottage wall ew spirea, *Sorbaria lindleyana Clematis flammula* embroidered ; the foliage and flower of each making a fine contrast of texture shade of both white and green Of this combination she says: "I think there is any accident in rden that has been more favor- oticed than the happy growth of wo plants together." In our coun- e could use *Sorbaria arborea ta* with *Clematis vitalba, apii-* or one of the new hybrids in f the forms she mentions.

her famous perennial aster r she used a curtain of the r foliaged clematis species such *usticifolia* or *vitalba* as a back- l; and she loved the motley of the gay Michaelmas Daisies t their cool green, as dark almost all of yew.

lieve however that she reserves iefest enthusiasm for "beautiful *tis recta*, with its foam white, that orm, three feet tall, far too sel- sed." She loved it "for its color iality of foliage as much as for ads of flowers." She delighted to it with yucca and thalictrum, e of her most dearly treasured y pictures, as she grew older, this plant set alternately with rple *jackmani*, and in front, at feet masses of grey *Cineraria na* and *santolina*. "The leaves of matis," she writes, "were deeper than these and had a leaden sort eness; but the coloring, both of ts in light and even more of the ious shadows, was in the highest satisfactory and made me long appreciative presence of those ends who are artists both on can- d in their gardens." That is in- igh praise from the greatest gar- of them all! What eyes she had for who of us would have rea- lone the exquisite blue green of oliage?

is another of her clematis ies; this time of *Clematis flam-* of vigorous, many-flowered , climbing over a stone arch and ng partly over the adjoining yew "At this end of the border," she "were pale sulphur-colored hol- . Both in form and color this was a delightful picture; the foam-like masses of the clematis resting on the dusky richness of the yew, the straight shaft of the hollyhock giving clear color and agreeing with the upright lines of the sides of the archway, which showed dimly in the shade beneath the vine."

Here, for those intent on transforming bare roadside banks, she has this to say: "I have seen long stretches of bare chalky banks for year after year with nothing done to dispel their bald monotony, feeling inward regret at the wasted opportunity, thinking how beautiful they might be made with a planting of two common things, *Clematis vitalba* and red spur valerian."

In handling these more vigorous, longer growing sorts, such as *vitalba, apiifolia, ligusticifolia, paniculata, montana*, and its varieties (and, more recently, the newer hybrids like *C. jouiniana*), she seems never to fear to put them in narrow quarters nor to combine them with other less abounding plants such as climbing roses; perhaps, because she never doubts but that her capable and tireless pruning shears will be used at the correct time to prevent a too smothering growth. She mentions often pruning and directing their growth. Once she cunningly leads a single stem of a seedling clematis across a broad step in her cottage pathway—pushing it back to nestle into the hollow of the step and laying on its stem stones so that ladies' skirts might not disturb its lacework.

The often pictured *Clematis montana*, over her house wall, she says only "appears to riot; it is really trained and regulated, the training favoring its natural way of throwing down streamers and garlands of long bloom-laden cordage." That is understanding and the highest art; but coupled with extreme diligence! In our more careless American gardens, perhaps we had better place these vigorous species and varieties where they will have plenty of room; for I fear our shears will be less tirelessly assiduous than hers.

I have quoted at length from Miss Jekyll, not only because of the wealth of her suggestions as to its use; but because she is the chief exponent of the small-flowered clematis, and especially, of that group described thus far, which Colonel Spingarn classifies as the "rampart sorts" in contradistinction to the better-known and more often used "slender climbers," the exception here being Wilson's favorite, *Clematis paniculata* (*japonica*), which the whole world knows and grows.

Of the various "slender climbers" Colonel Spingarn lists a few "musthaves" of which every garden should have one at least. Included in these is the amusing *C. tangutica obtusiuscula*, of yellow dress; the dear red *texensis*, native of our own Texas; *crispa*, with purple bells; and dainty *viticella*, which comes in red purple, white, or pink forms. Of *viticella*, the commonest distinction is that it is one parent of most of that glorious company of the large-flowered varieties, which are not to be touched upon in this article. However, in its own right, *Clematis viticella* is

(Continued on page 79)



FIFTY 4-SQUARE HOMES

Designs by leading architects show you how to get both charm and value

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SEASIDE PLANTI

Flowered and berried shrubs to withstand the rigors of salt air and spray

WHEN one considers the very large number of private and public gardens which are on or near the sea-coast, it will readily be seen how important are those trees and shrubs which can be safely recommended for growing in the most exposed positions and where they have to withstand frequent immersions of salt water. Of equal importance is the absolute necessity of such plantings' being able to withstand with impunity heavy gales of wind accompanied by extreme cold and constant drenchings of salt spray. Such conditions are by no means uncommon and some years ago when living on an island in eastern Maine, with full exposure to the Atlantic, I had many opportunities to prove how valuable such material is not only for its aesthetic side but also for use as wind breaks.

Individual selections

No two gardens are exactly alike in their planting requirements and those near the shore offer great variety and have to be studied and treated individually according to the composition of the terrain. It is fortunate that among the material one can use there is much of different character and no difficulty will be found in making a selection for any situation whether it be of larger varieties for protection or ground cover among rocks.

It is important that one give the existing soil, where one proposes to plant, timely consideration so that the site may be in readiness when the planting season arrives and though many of the varieties employed do grow on poor sandy soil, they will repay the addition of any good soil or other suitable material which can be spared. Good turfy loam is most valuable and especially in very exposed positions where difficulty is often experienced in keeping the soil in place. It may be necessary, under certain conditions, to provide means of keeping the planting safe until it becomes sufficiently well rooted to withstand any conditions, and where high winds are prevalent adequate support may be given by tying to strong stakes or, in the case of larger specimens, guying with wires will be most satisfactory.

The best results in seashore pla[n]g are undoubtedly obtained when c[a] i[s] able to plant those trees or sh[rubs] which are primarily protective [in] st[ruc]. and, given attention in their e[ar]ier stages, it is surprising how quickly [they] accomplish the desired result. A p[ro]per selection of suitable varieties i[s] of course, all-important and not diffic[ult] if one observes what succeeds best i[n] h[is] particular locality. A famous En[glish] arborist when asked by his friends [what] kind of trees they should plant al[ways] advised observing those which [grow] naturally in the neighborhood an[d] of attempting those growing under [dif]ferent conditions of soil and cli[mate]. This is good advice for American [gar]deners and we shall be well advis[ed] to plant liberally those native species [and] varieties which have proved their w[orth] and can be safely relied upon to [pro]duce the desired results without [un]necessary expense or delay. It wi[ll] of course, be apparent that much [as]sistance can be given the plants to be[come] more rapidly established if they re[ceive] some form of protection from the w[ind], such as closely woven hurdles w[hich] are easy to erect, look well and las[t for] many years. Other methods will pr[ove] themselves such as boards, native [ev]greens are often available, corn s[talks] or whatever will make an effective [and] screen.

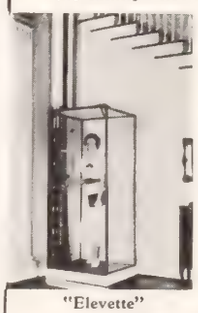
Rose types

Roses of various nationalities ma[ke] a valuable group of flowering shrubs [for] seashore planting and many are fa[mil]iar with the robust Japanese *Rosa r[ugo]sa* with its handsome foliage, flo[wers] and showy masses of fruits. It is [also] to the best advantage when groupe[d in] quantity and has few superiors [for] planting on banks or the steeper gra[des]. An annual pruning out of the old w[ood] keeps it vigorous. The plum-colo[red] foliage of *R. rubrifolia*, from Europ[e is] worthy of more extended use here [and] pecially for mass planting, when [in] quantities of pink flowers and red fr[uit] make a delightful color note. [The] Scotch group, varieties of *R. spinos[issi]ma*, make pleasing single specim[ens] particularly well adapted for mi[xed] plantations and can be had in a var[iety]

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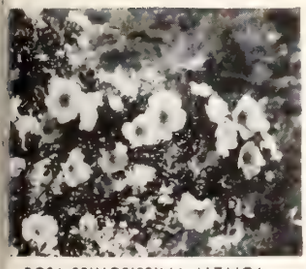
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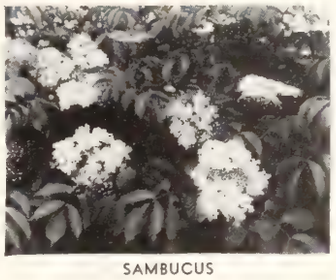
GGESTIONS



AMELANCHIER



ROSA SPINOSISSIMA ALTAICA



SAMBUCUS

ors. The Mount Altai form, with creamy-white flowers and black always commands attention.

native roses, including *blanda*, *is*, *lucida* and *setigera*, all with flowers, succeed under various tions and are of much value for ng the soil on banks, etc., owing to ability to spread freely and root . *R. nitida* is perhaps the most ning and few dwarf-growing Roses more claim. The very glossy foli- nd pink flowers, succeeded by e-colored fruits, make it very at- ve for marginal planting and the olored spines are so thickly set ong the stems as to make a con- ous Winter effect.

The barberries

deciduous barberries contribute good shrubs in all respects as *B. is* and its purple-leaved form and *nbergi*, and I have no doubt many e beautiful later introductions China may be used. An important ion to the evergreen barberries, *B. ulosa*, of moderate growth, is y of extended planting with its green above and dense deep col- neath the leaves. Amelanchiers or ushes, both in tree or dwarf form, ed anywhere and never fail in Spring and Fall to make a pleas- isplay.

v native shrubs are more valuable apable of greater use in our gar- than the viburnums and all are planting, some of them being happy in shade, notably *V. denta-* The European species *opulus* and *na* should also be included as their rs and fruits are handsome.

For very wet spots

The alders cannot be recommended for their beauty but are valuable for planting in very wet and exposed positions, where our native holly, *Ilex verticillata*, with its brilliant display of red fruits, will also be at home. The various elders, or sambucus, will grow in any soil even if it is very moist and their hardiness and vigor make them valuable for the background.

For Winter beauty we have no shrubs which equal those dogwoods and willows whose brilliantly colored stems can give pleasure in any garden, park or roadside, and their extended use is much to be desired. These are, of course, most effective when group plantings can be made but even single specimens will add color to the mixed shrubbery. The best of the cornus are *C. alba*, *sanguinea* and *stolonifera*, all with bright red bark, and *C. stolonifera flaviramea*, with yellow.

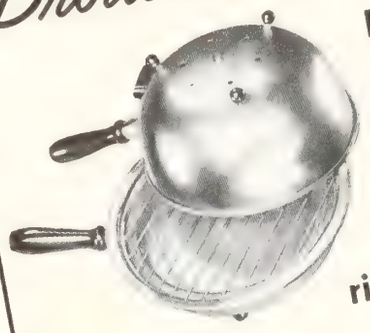
Among the willows for this purpose *Salix vitellina*, yellow, and *britzensis*, scarlet, have very brightly colored stems. Both these and the dogwoods give the best results if the growths are pruned to the ground every Spring just as the new growth is commencing. Our native thorns, whose name is legion, and the single and double forms of *Crataegus oxyacantha*, are beautiful alike in flower and fruit and, if planted in a young state, soon develop into good-sized shrubs or small trees. One must not omit our native dwarf-growing junipers for the most exposed positions near the water, of which the most beautiful possibly is *J. horizontalis*, a native of the Maine coast.

ARTHUR E. THATCHER

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ONCE IN A LIFETIME

Southern islands and western resorts make idyllic honeymoon spots

It's all very well to be casual about an ordinary vacation trip, but a honeymoon is something else again. Pick your spot with an eye to what you both enjoy most. Choose a trip that you've always wanted to take—to a place you've always wanted to see—and store up a memory for the rest of your lives.

Plain sailing

June seas are apt to be smooth seas—which is one good reason for launching yourselves on the sea of matrimony by way of a cruise. Some of the steamship lines make a specialty of tropical cruising in Summer—the United Fruit boats, for instance, and the "Santa" ships of the Grace Line are built for warm-weather comfort.

Bermuda is still the honeymooners' paradise, but remember that if you stay there you have to have a passport.

The Grace Line runs a twelve-day cruise which touches at Bermuda (no passports required if you are leaving on the same ship) and includes Curaçao, La Guaira and Puerta Cabello. High spot of this trip is the quaint little town of Willemstad, Curaçao, where your ship sails up the main street (really a canal) between gaily colored Dutch houses. "Queen Emma", the famous pontoon bridge, opens politely for you and you steam through to the landlocked harbor beyond. After which you explore the island, visit the markets (Willemstad is a free port and a fine place to buy perfumes, imported liquors, tropical clothes, cameras, etc.), use up all your colored films—and finally collapse on the terrace of the Hotel Americano, order a planter's punch and watch the traffic cop in his mushroom-shaped shelter direct the traffic on the bridge.

Another good idea is to combine a cruise to Nassau with a tour of the outlying Bahamian Islands. This takes more time—but what's time when you are on a honeymoon?

Go to Nassau by cruise ship or plane (Eastern Steamship, Munargo, Eastern Air Lines). At the time of writing, Nassau requires no passports, but check up first to be sure. Sight-seeing, parties, aquaplaning, golf or tennis, dancing to languorous music—Nassau is tops for all. When the trousseau has been properly shown off, pack the oldest clothes you've got (if you've got any with you) and hop on one of the sturdy little boats that leave every fortnight for the "out islands" carrying mail, freight and passengers. You may be the only first-class passengers on board. The round trip may last from three to eight days and cost you anywhere from $8.00 to $32.00 a person—everything included. You chug along from island to island (they call them cays down there) over unbelievably colored water, with a handline over the side and a coconut straw hat (air-conditioned by an occasional dunking overboard) on your head. You go ashore at the various cays, carried through the surf when necessary by one of the Negro crew, and visit with the islanders. The mail boat is their only contact with the outside world and how they do love to visit! Every cay is different—and all fascinating.

High and dry

You don't care for sailing? Rather have some place inland? Well, what about a dude ranch in Wyoming or Idaho? They're fine in early Summer, for the weather is not too hot for riding and a pack trip *à deux* packs plenty of fun.

Or there's Lake Tahoe, high in the Sierra Nevada, where the snow lingers on the peaks while flowers bloom below. It's like a bit of Switzerland—all the more amazing because the desert is so close. There are lots of nice little hotels along the lake—or perhaps you would rather have a cottage to yourselves, with your own canoe bobbing at the dock. The California moon makes a silver pathway across the lake just for you, and the pine trees, black and mysterious, sweep right down to the water's edge—as fine a backdrop as any heart could desire.

Or what about Sun Valley, Idaho? The Lodge is open all year round now and is getting to be a popular place with newlyweds because of its varied attractions. Watch the Sunday rodeo put on by the cowboys, swim in the glass-enclosed pool—open to the sky but sheltered from cool breezes—ride the nearby trails or go off on a pack trip with all the comforts of home provided, play tennis in air so invigorating that you never feel tired (Sun Valley is over 6,000 feet), enjoy the company of other young couples or wander off by yourselves—you're on top of the world and it's all yours.

East Coast hideaways

You don't want a cruise and the West means too long a trip? There's plenty of choice along the east coast.

Two fine resort hotels, one at Sea Island, Ga., and the other at Virginia Beach, Va., welcome honeymooners with long, lazy Summer days and glamorous nights. You practically live at the respective beach clubs—swimming and lounging by day and dancing in the patio after dinner. Both places provide good orchestras, fine food and the kind of accommodations that make you feel like millionaires. You don't have to join in the various parties but you'll find it hard to resist at least some of the moonlight horseback rides, beach picnics, barbecues and such.

The fine old city of Charleston, S. C., with its historic houses and gardens is lovely in June and makes a good center for an automobile honeymoon.

And further north, for simple, unspoiled surroundings, you might choose Nantucket or Martha's Vineyard. There you'll find fresh ocean winds, lonely beaches inhabited only by sea birds, and the wholesome hospitality of New England.

So begin collecting the travel folders and put your heads together. HOUSE & GARDEN's Travelog has more details of these and other honeymoon spots.



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A directory of

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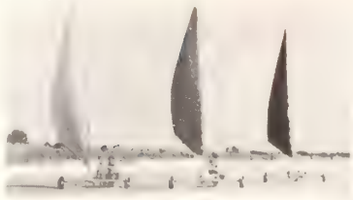
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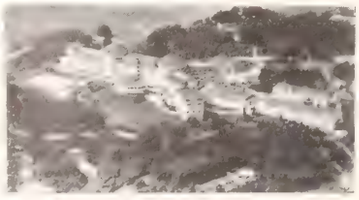
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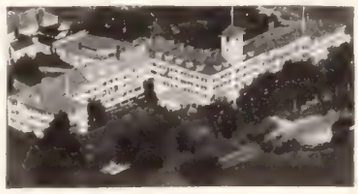
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A Pilgrimage and a Pageant

On April 26, an imposing pilgrimage of patriots will gather at Cape Henry, Virginia Beach, Virginia, to do honour to the first permanent English settlers that touched land here three hundred and thirty-four years ago. This service is an annual event, presided over by the Governor of Virginia, and draws enthusiastic travelers who combine their patriotism with a partiality to the balmy fragrant air that is spring in Virginia at this time. The solemnity of the afternoon service changes to gaiety with the evening's Cape Henry Ball at the Cavalier Hotel. The bright dress uniforms of the Army and Navy officers present make this ball one of the most colourful of the season. Many visitors will linger for the Virginia Garden Week from April 27 to May 3.

For the eighteenth year, Hemet, California, will turn back time to relive a story inspired by its people, its rugged foothills, and its hovering Mt. San Jacinto. Helen Hunt Jackson's

TRAVELOG



fine hotels and resorts

"Ramona" comes to life in the Ramona Bowl on May 3, 4—an annual pageant enacted by the townspeople except for the leading rôles. The twin cities of Hemet and San Jacinto are joining in a gay fiesta, expected to draw over 20,000 visitors.

Dog Show

If you are intrigued by the world's highest mountain, the lowest possible temperature, and the world's smallest man, you will undoubtedly be anxious to attend the world's largest dog show, held on May 31 at the Giralda Farms, Madison, New Jersey. Over four thousand dogs from all over the country will enter to compete for the $25,000 in cash and silver trophies.

Information Bureau

About this time of year, you suddenly find your pockets full of travel folders, and your daydreams full of details on *that* trip. To help you make those daydreams reality, we have maintained an Information Service, listing resorts that feature golf, tennis, bathing, riding, social life, scenery, or just plain peace and quiet. We suggest the dress needed, the best means of transportation. So check with us for your perfect vacation recipe, by writing the Condé Nast Hotel Information Service, 420 Lexington Avenue, New York City.

NEW YORK

NEW YORK CITY

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NEW YORK CITY



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NEW YORK CITY



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NEW YORK

NEW YORK CITY

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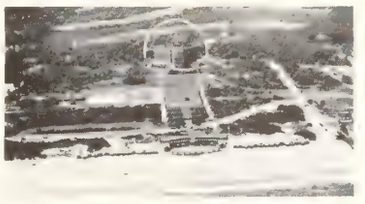
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[illegible]

MENUS FOR SPRING

(Continued from page 32)

ing dot the chops with the rest of the curried butter, sprinkle with chopped parsley and serve at once.

Grapefruit. Cut well-chilled grapefruit in halves in the usual manner, remove seeds and cut out pithy centers, loosen each section with a sharp knife. Fill centers with a teaspoon or more of good Cognac, sprinkle ever so lightly with powdered sugar and ever so copiously with freshly-grated coconut and serve at once.

Quiche Lorraine. First make a paste in the following manner. Sift one and a half cups of pastry flour with one-half a teaspoon of salt. Work into it with fingertips one bar of salt butter (¼ of a pound). Moisten with just enough ice water to make it hold together (about four tablespoons). Make a smooth ball of it, wrap in waxed paper and place in refrigerator for half an hour or so, before rolling it out thin, on a lightly-floured board. Line a very large tart or pie pan with it, trim the edges and crimp them. Prick the surface with a fork and place in refrigerator while you prepare the following ingredients, but first set your oven to 450 degrees F. and light it.

Grate Swiss cheese until you have a cup of it. Fry or grill until crisp about one and a half dozen strips of very lean bacon, but don't overcook it. Break it into small pieces. Break four whole eggs into a bowl and add to them two cups of thick cream, a pinch of nutmeg, a pinch of sugar, three-quarters of a teaspoon of salt, a big pinch of cayenne and plenty of freshly-ground black pepper. Beat with rotary beater just long enough to mix thoroughly.

Now rub a little soft butter over the surface of the pastry and sprinkle the bacon over the bottom, sprinkle the cheese evenly over the bacon and pour the egg mixture over all. Place in the preheated hot oven, and bake ten to fifteen minutes, then reduce the temperature to 300 degrees F. and continue cooking until an inserted knife comes out clean, showing the custard has set (about 25 to 30 minutes). If not a light golden brown on top, place under a hot grill for a second before serving hot.

NOTE: Variations of this pie may be made by substituting thinly-sliced ham, sizzled in butter, for the bacon; or parboiled salt pork, cut in tiny squares and fried until a golden brown, may be used; sizzled chipped beef may also be used. The cheese may be omitted too if you like, or thinly-sliced onions browned slowly in butter may be added.

Hot asparagus with browned butter and capers. Scrape and wash two bunches of fine asparagus. Cut off the tough ends and tie in three bunches top and bottom with white string. Place heads down in cold water to soak until ready to cook. Plunge into a big enamel pan full of briskly boiling water, add a pinch of soda and a little salt and cook until tender but not floppy. Drain well, place on hot serving platter and serve at once accompanied by a bowl of browned butter and caper sauce made by melting half a pound of butter slowly and allowing it to simmer until it browns. Then add the juice of half a lemon and a teaspoon of vinegar, a pinch of salt and plenty of freshly ground black pepper, a little chopped parsley and a small bottle of capers.

Strawberries with mounds of sugar. Wash but do not stem plenty of luscious ripe strawberries. Dry by placing on a tea cloth, then put in refrigerator until ready to serve. Have ready six little thimble-shaped liqueur glasses filled to the brim with sifted confectioner's sugar. When ready to serve, turn the little glasses upside down in the center of individual dessert plates, and remove the glass carefully, leaving a perfect little mound. Place a circle of perfect strawberries around each and serve.

Spinach and mushroom soup. Cook one box of Birds Eye Spinach, following directions on the box. Drain well but save the juice. Run the spinach through the meat grinder (a messy performance). You should now have one cup of ground-up spinach and one cup of juice. Next stem one pound of mushrooms. Wash the stems carefully, cover with three cups of cold water and simmer until water has reduced one-half. Drain and save the juice. Peel and chop the mushrooms very fine, then cook them slowly in six tablespoons of butter for about ten minutes. Then add the mushroom juice, the spinach juice, and two cans of clear chicken broth. Simmer gently about fifteen minutes longer, then add half of the spinach if you like a thinnish soup, all of it if you like a hearty soup, simmer a while longer.

When ready to serve, put the yolks of two eggs in a soup tureen with one cup of thick cream, a little salt and some freshly-ground black pepper and stir into it gradually the boiling hot soup. Add a lump of butter, stir until melted and serve at once. Accompany by buttered curried toast, made by dipping trimmed slices of bread both sides in melted butter, flavored with more or less curry powder, laid on a cookie sheet and placed in a moderately hot oven until a golden brown. Be sure they are hot when you serve them.

Baked fillets of flounder. Butter an oblong Pyrex baking dish, sprinkle it with a teaspoon of finely-chopped shallots or white onions, lay on this bed six or eight fillets of flounder, pour over the fish about half a cup of dry white wine, sprinkle with salt and plenty of freshly-ground black pepper, and dot with one-quarter of a pound of butter. Place in preheated 450-500° F. oven and bake, basting occasionally for about 25 minutes or until opaque through. Then baste once more and place under hot grill to brown quickly and lightly, sprinkle with finely-chopped parsley, garnish with quartered lemons and serve at once with plain boiled new potatoes.

Lime chiffon pie. Soak the thinly grated rind of one green lime in two thirds of a cup of strained lime juice for one hour. In the meantime make a graham cracker crust by rolling very fine 16 graham crackers. Cream until very soft one-quarter of a pound of sweet butter. Add to the crumbs one teaspoon of flour, one-half cup of granulated sugar and one teaspoon of powdered cinnamon. Mix well and add gradually to the creamed butter. Butter a round ten-inch Pyrex pie plate and press the crumb mixture evenly over the bottom and sides to form a crust.

(Continued on page 93)

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MENUS FOR SPRING

(Continued from page 92)

ce in refrigerator to chill for one ir.

Soak one envelope and one extra tea-onful of Knox Gelatine in one-quar- of a cup of cold water. Beat the ks of five eggs and beat into them dually one cup of granulated sugar, l the lime juice strained again ough a fine sieve to remove the green d. Place in top of enamel double ler over hot water and cook, stirring istantly until thickened (about five nutes). Remove from fire, add the ked gelatine and stir until melted. ol until it begins to stiffen (about f an hour). Beat the whites of five gs until stiff and beat in one-half a) of granulated sugar. Fold into the k and gelatine mixture until all the ites have disappeared, then pour into pie shell and return to refrigerator several hours until ready to serve.

Roast chickens. Clean two fine sting chickens weighing about four l a half pounds each, inside and out, ge, wash, and dry well. Insert in the ity of each about one-eighth of a ind of butter and sprinkle them in-e with salt and freshly-ground black per. Place side by side in a roasting n, dot with one-quarter of a pound of tter, place in preheated very hot 500° oven to brown quickly, basting occa-nally. When breasts are browned, n the birds breast down and brown m on other side before reducing heat about 400° F. and continue roasting, sting frequently, turning them over asionally until well done, allowing out 25 minutes to the pound in all, about two hours.

When almost ready to serve, remove birds from the roasting pan and ace them temporarily in an oven-of dish. Skim off the fat from the ce in the roasting pan and pour it ck over the birds and place back in n while you make some clear gravy, if you prefer, a cream gravy. If you fer the former, add to the brown rt left in the roasting pan one cup clear chicken broth, made by sim-ring together in two cups of water e carrot sliced fine, a bit of celery, chicken necks, livers and gizzards you like) until reduced to one cup-. Stir well to melt all the brown part d boil down until syrupy.

Place birds, carved or not, on a hot ving platter, garnish with parsley d send to table.

Braised celery. Cut off tops and ter stems from twelve stalks of celery, aking them about six inches long, and m the roots, leaving them attached to stalks, however, so that they will re-ain intact. Scrape the outer stems to move coarse fibers, pull slightly apart d wash well, soak a while in cold wa-, then lay the stalks in a pan and ur boiling water over them, add a aspoon of salt and cook until par-iled. Drain well, place side by side a well-buttered baking dish, and ur over them one cup of chicken oth. Sprinkle with salt and coarsely-ound black pepper and dot with one-tarter of a pound of butter.

Cover with another inverted dish of e same size, place in moderately hot oven (400° F.) and bake for about three-quarters of an hour, at which time remove the cover and continue baking, basting occasionally, until it just begins to brown. Place under the hot grill a second if it doesn't brown sufficiently, sprinkle with parsley, chopped very fine, and serve at once.

Curried egg and watercress salad. Hard boil eight eggs. Plunge into cold water until cooled. Remove shells and cut in two lengthwise. Place the yolks in a small bowl, add to them one-quarter of a pound of creamed sweet butter and continue creaming together until well mixed. Add two teaspoons of good curry powder and a little salt and freshly-ground pepper and mix until smooth. Fill the two sides of each egg level with this mixture and place them together, reforming the whole eggs. Wipe clean with damp cloth. Have ready two or three bunches of watercress, well washed and carefully picked over, discarding the toughest part of stems. When ready to assemble the salad, chop the watercress slightly and season to taste with lemon juice, salt, pepper and olive oil. Arrange in a level layer in a shallow salad bowl and stand the stuffed eggs big end down on this bed. Serve at once.

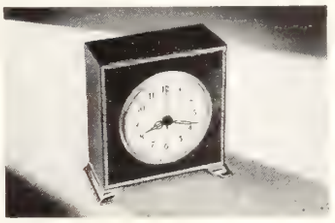
Coffee and violet delight. First make two and a half cups of very strong clear black coffee. Put one-half a cup of it away for future use. Soak one envelope of Knox Gelatine in one-quarter of a cup of cold water and stir into it one-third of a cup of granulated sugar. Add two cups of the boiling hot coffee and stir until the gelatine is well dissolved. Place bowl in another dish containing cracked ice and cool stirring occasionally. In about one hour the jelly will have begun to set. Add more ice to the under bowl if necessary and using a rotary beater beat until the jelly becomes a light tan color. Add one tablespoon of powdered sugar and a teaspoon of vanilla and continue beating until very light and about to set, at which time pour it immediately into a one and a half quart sized ring mold which has been rinsed out in cold water. Surround the mold with ice and place in refrigerator until well chilled and set.

In the meantime, make some coffee frosting by moistening one cup of granulated sugar with the one-half cup of coffee in reserve, and boil until it will form a soft ball in cold water. Remove from fire, beat the whites of two eggs until stiff but not dry, and add the hot syrup gradually, beating constantly, preferably with an electric beater. Add a teaspoon of vanilla and continue beating for five minutes or until cool and very thick. When ready to serve the dessert, dip the ring quickly into hot water and turn out the jelly onto a round flat serving dish, being sure to place it in the center. Now beat one-half a cup of thick cream until stiff and fold into it one-half of the coffee frosting. Take the remaining frosting and using a spoon, pour it gradually over the coffee jelly. It will trickle down and coat the entire surface of the jelly. Fill the center of the ring with the whipped cream and frosting mixture, and just before sending to table decorate the top of the ring with sugared candied violets, sticking them lightly into the jelly so that they won't slip off. Serve at once. NOTE: If candied violets are unobtainable, real ones may be substituted for the sugared ones.



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A GARDENER

Suggestions for May—the height of gardener's busy season



THE ELDER IN FLOWER

Elders. Because they are so common on the low-lying edges of woods, we may not value the beauty of the elder. Out of the twenty-two kinds comprising this group the most easily found is the Canadian elder, *Sambucus canadensis*, which bears broad flat clusters of cream white flowers in June and July, followed by purple black berries (good for wine making) in August. No wild garden could be complete without this native shrub. Incidentally, bees haunt its flowers, not for nectar, of which it gives very little, but for pollen.

Spring night and morning. There may be many unforgettable sights in this old world but one we enjoy the most year after year is the combination of moonlight, apple blossoms and seas of daffodils on the orchard slope behind the house. We also enjoy the apples and daffies at dawn. Being a complete sybarite, we planted, last Fall, a drift of 1,400 yellow trumpets in such a position on that slope that, as we awoke in bed on the sleeping porch, they would be the first to greet us. In fact, one afternoon we propped ourselves up in bed and yelled the stake directions to the gardener to make sure we would place those bulbs exactly in the line of our matutinal vision. It was a slow and easy sort of drift, going down the hillside the way molasses runs down the edge of a pot.

Electric hotbed. Until we acquir an electric hotbed we didn't know wh fun we were missing. In it, up to Mar 1, we had brought into flower four po of crocus and five of tulips, which we moved into the house for closer enjo ment. Their place was taken by se ling lettuces, forty of them, and varie seed pans and flats. By the time se had germinated we were eating o own tender lettuce. This hotbed was sulated by building a wooden fra around it and stuffing the interven spaces with rock wool. At night m were spread over the glass. Expens to run? There was a slight accretion our power bill, but we charged that to fun and salads.

Late crop. Quite a number of pla around the garden here withhold th burst of beauty to the last—plants w insignificant flowers but remarka seed-heads. Nothing could be more significant than the flowering of sn berry, *Symphoricarpos racemosus*, let the pure white seed-heads, like li snow balls, begin to string along stems and this late crop of beauty ju fies every lack of it that went bef The same is true of honesty, luna One must forgive the ugly mag flowers and wait until the flat s pouches appear. Before using then Winter bouquets, strip off the out skin so that the inside silvery poc book will reveal the coin-like seeds



WINTER BOUQUET

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WELL PLANTED GATE

eturn cargo. Now that the pil ages to the South are over and rant garden lovers have seen the y that is Middleton Place and the ess Gardens, the Mobile Trail and hez, the rich peace of Virginia and tateliness of Maryland, we wonder they brought back. Was it only a dy memory, a jumbled heap of and form and the echoes of their "Ohs" and "Ahs"? Or did they back freighted with new ideas for own gardens? Did they see a gate and a garden structure there, a m of planting, a floral color scheme might be applied at home?

aste or intelligence? When cold her came down last Fall we added ur usual bird feeding stations a little affair set directly below the y window, equipped with sand tray, anut shells for seeds and branches side with holes for suet. Directly nd the window is the writing table at we were able to watch the little ars at their meals.

ickadees are as choosy about their as a gourmet about his food. What don't want they throw out. It may ntelligence or just wastefulness. how, as the Winter progressed our seed bill rose perceptibly. We e our own suet mixture, lacing it rously with ground peanuts, rai- cooked rice, raw rice and plenty of meal. And thus for several months catered to the fastidious taste of kadees, nuthatches, downy wood- ers and creepers. An old robin stayed with us all Winter, living under the ground-sweeping branches of a Chinese juniper, beneath which we tossed bread-crumbs and bits of fat.

Records of forcing. Come late February and even the most easy-going gardener will bring a few twigs of forsythia indoors to force in a sunny window. There are a lot of other shrubs and trees that respond to the same treatment.

The last week in February we cut pear, plum, *Caragana arborescens*, kerria, *Syringa hyacinthiflora*, *Forsythia ovata* and *F. intermedia*, halesia, cotoneaster, *Lonicera caerulea*, quince, Mentor barberry, Chinese witch-hazel, *Viburnum fragrans* and various flowering crabs. These were placed in tall vases of water (with a lump of charcoal in each to keep the water sweet) and set against the glass in a small, south-facing bay window. At this point in the window the temperature drops below 50° at night but rises to 70° by mid-afternoon.

In a week *Forsythia ovata* broke out its sulfur flowers and *F. intermedia* three days later. Pear, plum, caragana, halesia, the viburnum and the barberry in four weeks. A period of intensely cold wind had intervened, which probably held back the advancement. These vases had only a low house heat except during weekends. Anyhow, they made a pretty sight and formed a multi-colored background for the potted blue browallias and pink begonias below them.

R. W.



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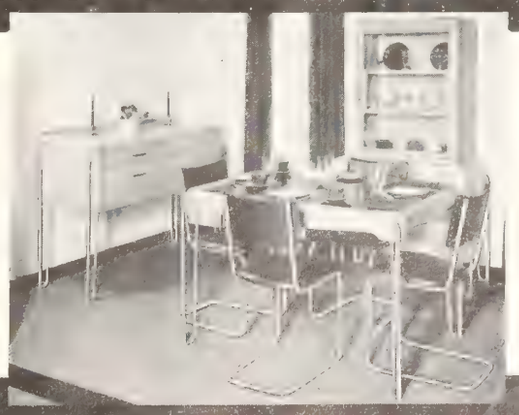
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QUESTIONS & ANSWERS

"Di-Noc"—a Photographic Finish

QUESTION: *Can you explain just what the "Di-Noc" finish on furniture is?*

ANSWER: "Di-Noc" is a photographic finish for furniture. This new process permits any material that can be photographed in its original colors to be reproduced as a finish for high-styled furniture. By means of a large color separation camera, the exact colors and details of the subject are printed on lacquer. In turn, this is fused to the wood, becoming an integral part of the surface.

To Renovate Rough Walls

QUESTION: *We have rough plastered walls which are quite a problem to keep clean because of their pebbly surface. How can these walls be smoothed? I have been told that the plaster wouldn't hold if they were re-plastered. Our remodeling budget is limited.*

ANSWER: If the walls are well scored or scratched before a finish coat of plaster is applied, it should hold. However, your plasterer may have found that they were too sandy to hold a smooth coat securely. Have you investigated the new cold-water paints, which come in a variety of colors? They would be easy for you to apply and simple to keep clean or re-new. Another good solution would be to cover the walls with wall board.

Definition of "Damping-off"

QUESTION: *In your Gardener's Yearbook for January you refer to a "damping-off" disease which destroys seedlings. Just what causes this in the soil?*

ANSWER: "Damping-off" is caused by fungus parasites which usually grow near the surface and attack the plant just where the seedling emerges from the soil. These spores flourish when the earth is damp and the air very moist.

Shade Trees—Sidewalk Planting

QUESTION: *Our Garden Club is planning to work with the township in mapping out roadside planting. Can you give me a list of trees which would be suitable for a narrow street, also some large shrubs or small trees that can be grown with a single trunk for planting on the inside of the sidewalk?*

ANSWER: In selecting trees and shrubs for a given location it is wise to choose varieties that grow under conditions similar to the plants now thriving in the locality. For narrow streets consider: pyramidal white birch; pyramidal hornbeam; pignut hickory; American redbud; flowering dogwood; Washington hawthorn; Dawyck beech; columnar ginkgo; pyramidal European linden and bolleana poplar. For sidewalk planting: amur, Japanese and Tatarian maple; American hornbeam; Siberian pea-tree; white fringetree; Russian-olive; Japanese tree lilac; nannyberry; blackhaw; winterberry euonymus; and Allegheny shadblow.

Patching Plaster Formulas

QUESTION: *I built a new house three years ago and a few cracks have appeared in the walls of one bedroom. Is there a special cement that can be used to fill the cracks before I re-paper?*

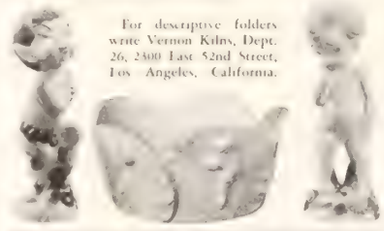
ANSWER: These cracks can be filled with patching plaster and although it is inexpensive to buy, for a large area you may prefer to make your own. Here are formulas for two kinds of finish plaster. One is called "sand float" and is made of 1 part calcined gypsum, parts lime, 3 parts sand; the other is composed of 1 part calcined gypsum and 3 parts lime, and is a smooth ordinary finish.



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Before Papering Rough Walls

QUESTION: *My home, built about fourteen years ago, has rough plastered walls, painted. There has never been a white coat applied and I understand it cannot be put on now because the walls have already been painted. Is there anything I could use which would be inexpensive so I could have the walls papered?*

ANSWER: There are several preparations on the market which can be used over rough plaster walls but before they are applied the plaster must be scraped if it has formerly been painted. None of them are any cheaper than a coat of white finish plaster. Rough walls generally have a good percentage of sand in the plaster and a good stiff scrubbing with a coarse wire brush will probably remove the paint.

When Cleaning Plain Plaster Wall

QUESTION: *My living room wall is white, smooth plaster. It was new three years ago and we left just the plain plaster. Is there any satisfactory agent for cleaning such a wall? Plain soap and water is not good.*

ANSWER: Plaster is very absorbent and as it softens if wet too much, it is difficult to clean. A great deal depends upon what caused the discoloration you wish to clean off. A small amount of ammonia—about a tablespoon to a half a pail of water—may clean the walls although we cannot guarantee it. If there are grease spots, a cloth dipped in any standard cleaning fluid may remove them, but it may also leave a ring. If you decide to paint the walls they will have to be primed first.

Paint for Window Shades

QUESTION: *Is there any paint on the market which could be used on old window shades so that the street-side would be green and the inside would show ivory? Also, we wish to copy different colored flagstones in a cement floor of the veranda. Do colors come which can be mixed with cement, or can we use colored cement paint?*

ANSWER: You may be able to paint the window shades satisfactorily if you first use a rubber-base paint, which will prevent the colors on both sides from bleeding through. For simulating the flagstone colors you can get dry colors that may be mixed into the cement, or you can use cement paint which comes in a variety of hues.

Black Mold in Unexcavated Cellar

QUESTION: *Our newly built house is all on one floor. Two bedrooms form an L-shaped wing to the otherwise rectangular shape of the house. Under the bedrooms we excavated between 30" to 4' and under remainder of house we have a basement. I notice the staining sills, ends of joists and some parts of sub-floor are turning black. T*

(Continued on page 97)

QUESTIONS & ANSWERS

(Continued from page 96)

kness and mold appear only in cor- of unexcavated portion. We have large opening from excavated base- t into unexcavated part for ventila- . Outside ventilators have relieved lition somewhat but in cold ther there is too great a chance reezing the water and drain pipes. we have to excavate the entire ?

NSWER: Not necessarily. All you t to do is to eliminate the damp lition. We assume the ground is under the bedroom wing and if you three or four feet of head-room, a rough concrete slab over this por- and the dampness and mold should . Any handy-man who is familiar cement work can mix the concrete he cellar floor and spread it over the ground very easily. Have him e a rather light mixture, four or parts of sand to one of cement, and ty of gravel. The ground should be raked out smooth and the con- e need not be more than two inches k.

Smoke Gets in Your Eyes

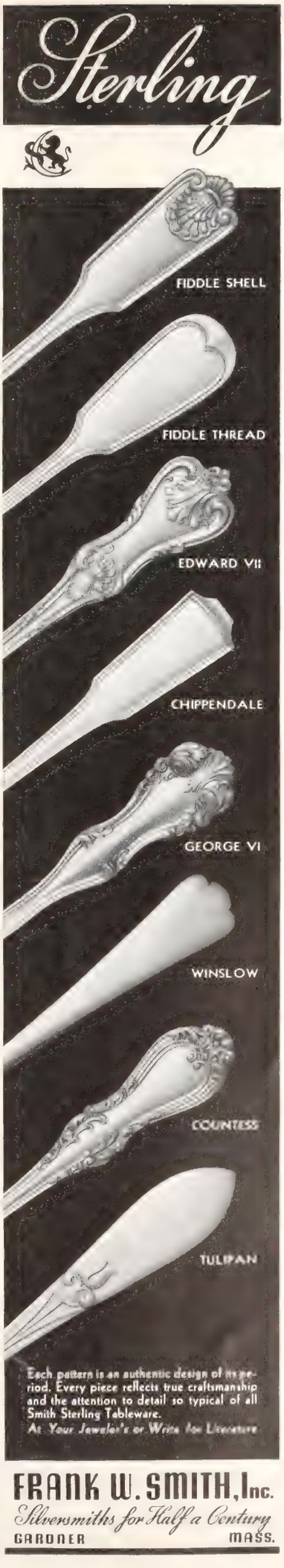
UESTION: *The fireplace in my city rtment, which is in a remodeled ding, smokes badly and this condi- has prevented my renting it. I have a stack put on the chimney but this sn't improve the draft enough to the fault. What steps can I take?*

NSWER: The flues in old houses re the fireplace was originally de- ned for gas logs or coal fires are apt e only 12" square. The amount of such flues can discharge is limited may be controlled by reducing the of the fireplace opening. To do this, sheet tin across the top of the fire- e opening and fasten by nails to the de face. The tin strip should be at t 25% of the height of the original ning to secure the best results. Paint match the fireplace surround.

sterious Draft on Library Floor

UESTION: *On cold, windy days there distinct draft on my library floor ough the chimney flue is closed; double windows are metal weather- ped, and I have rock wool between window sill and the floor, and und the casings. Outside brick has n repainted and outside window ngs caulked but still the draft con- ues. Can you suggest anything other n hot-water coils under the win- s which would heat cold air com- in?*

NSWER: You seem to have taken eve- precaution against having a drafty r; however, there must be some in- and outlet in order to create the ft. You can determine the spot re the cold is entering by light- a small candle and running it und the window and door frames, the bottom of the door. Any draft show on the flame. If the draft es from the windows toward the r, we feel that a pipe coil of three pipes under the windows should rect the condition and remove the d infiltration at those points. The e coil can be concealed by a radia- enclosure made to match woodwork.



To Remove Old Varnish

QUESTION: *How can I go about removing the old varnish from interior framework of windows which has become faded and unsightly due to changes in outside weather conditions and lack of storm sashes? Is there any way to brighten lighting fixtures that are somewhat old?*

ANSWER: Varnish remover is your best bet. Apply it with a brush and allow the first coat to soak for a while. Before it dries apply a second coat and rub the varnish off with a coarse cloth. When all varnish has been removed, wash the woodwork down with a small amount of turpentine.

If old lighting fixtures will not brighten when polished with a good liquid cleaner, they will have to be taken down and replated or dipped.

To Attain Patina on Furniture

QUESTION: *During the past two years of married life I have acquired quite a few lovely pieces of mahogany furniture but some of them look dull and I am told this is a combination of dirt and too many applications of wax. How can I remove this coating?*

ANSWER: The beautiful luster which you have often admired in old furniture is acquired by constant rubbing and plenty of "elbow grease" rather than repeated applications of wax or polish. If the furniture looks cloudy, wash it off carefully with luke-warm water and pure soap, and dry with a clean cloth.

Pork Chops and Oranges

QUESTION: *Can you recommend a recipe for baking pork chops other than the usual pork and apple combination?*

ANSWER: You can give the old standby of baked pork chops an extra fillip by including oranges. Combine 1 (11-oz.) can of mandarin oranges, 4 large sweet potatoes, ¾ cup brown sugar and 4 pork chops. Drain orange segments. Boil potatoes until tender; skin and cool them. Put a layer of sweet potatoes in half inch slices in a buttered casserole, and half of the orange slices over this. Sprinkle with half the sugar. Then arrange the rest of potatoes, oranges and sugar in layers. Brown chops in skillet. Salt and pepper liberally on both sides and place chops on top of potatoes and oranges. Add 3 tablespoons of drained orange liquid. Cover and bake in moderate oven about one hour or until chops are tender. Baste occasionally with syrup that forms.

Bermudian Style Textured Roof

QUESTION: *One of the most striking roofs I have ever seen was illustrated in your January issue under the heading of "Bermudian Design in Florida." What construction materials were used to attain that white textured effect?*

ANSWER: In making this tile roof, the architect, Mr. Phelps Barnum, specified that two thicknesses of thirty pound roofing felt, asphalt impregnated, first be laid over all roof surfaces. The first layer was tacked and coated with tar; the second coat stuck with tar on the bottom only. Over the felt roofing 10" shingle tile was cemented down in elastic cement—not nailed. The tile roof was then covered with a heavy wash coat of gray cement to obtain the effect of the sample approved by Mr. Barnum. Last of all, a coat of white lime was applied over the cement coat.



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SMALL-FLOWERED CLEMATIS

(Continued from page 85)

exquisitely lovely, fit for the finest kind of gardening, with flowers about half the size of *C. jackmani*. It can be used over light trellises or etched on cream or gray wall in an intimate part of the garden, where its delicate tracery can be appreciated at close hand. Also its very long-blooming period especially recommends it.

The yellow *tangutica obtusiuscula*, of the saucy and outlandish sounding name, is well titled, for *tangutica* is the clown of the tribe, with bobbing gold cap and bells, in bud and flower, changing to bared curly pate as it ages to white; a clown, generously giving two or more shows a season, never quite resigned to old age; but continuously coming back with new cap and bells to cheer and rejoice our hearts!

Clematis texensis is a third lovable form. The best examples (for it varies and must be carefully bought for trueness of color) have sharp rose red and greenish white on tiny sculptured urns. It is delightful for table decoration laid on the cloth in vine formation, or, lovelier still, tied in with a gift wrapping. It seems to lend itself perfectly to such personal uses. Out of doors, it is cheery and gay over a low arch or trellis, and effective on a fence back of a rose bed. One of the several hybrids of *texensis*, the Duchess of Albany, is of a lively bluish rose color, the flowers bell-shaped with pointed sepals, instead of tight urns like its parent. This lovely vine makes beautiful festoons hanging from successive supports, running along each side of a garden path. This variety is often classed among the large-flowered sorts.

New types

Among the newer hybrids, perhaps crosses of the white- or cream-flowered species with the blue or lavender bush forms, *Clematis davidiana* and *integrifolia*, which, themselves, are good border plants, are several charming and interesting vines with great garden possibilities. The lovely Mrs. Robert Brydon, porcelain blue, was alluded to at the beginning of this article. In the garden, try it on short branched posts back of a blue or pastel shaded bed, with dark yew near by, and note its fine crisp beauty. *Clematis jouiniana*, a form developed in Colonel Spingarn's private garden, is similar to this, but of a different shade of lavender blue, and its flower clusters are more diffuse and irregular. So far as we have grown it, it is a much longer grower and fitted for bigger spaces than Mrs. Robert Brydon.

A third form, Port-Rose, while lavender blue in bud, opens up almost white, not creamy as is common among the wild forms but bluish white like the shade of milk glass. The individual flowers are somewhat larger than the two above, and more bell-shaped, and the inflorescence is arranged more in the "all-over lace" pattern of *C. paniculata*. The remarkable thing about it is its covering power; two seasons' growth will serve to cover a bamboo Summer house similar to those used in Sans Souci Gardens at Potsdam. Speaki of bamboo reminds one of the char ing Irish method of growing clema of all sorts, on low bent bamboo arch each rounded form overlapping successor, and one variety followi another in gay profusion.

Such hedge fences are particular intriguing when the vines are buoya with the "fluffy heads of silken fruit which are as various as the flow themselves. Many of these seed hea are pretty enough, and have sufficie substance, to be cut for Fall arrang ments with berries and Autumn foliag You will recall Mrs. Spry's fondne for them.

Of different kinds one might me tion many more; for, with clemat there are always *many more*, over fi hundred species and varieties, on eve continent. Nature must have loved the pattern for she has created man copies; and man, also, for he has adde his share, his mostly in the large flow ered section. These latter are the ari tocrats requiring more care and atte tion. The small flowered forms are the common people, happy-go-luck and joyous; cheerfulness is the wor for all of them. They are the garde er's as well as the traveller's joy!

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NORTHWARD HO!

(Continued from page 72)

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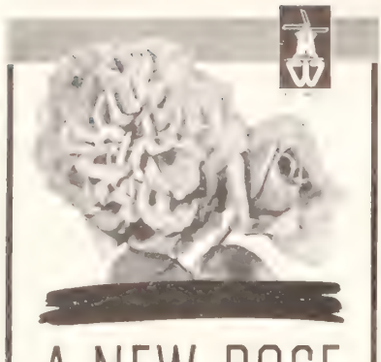
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FOR QUICK SUMMER EFFECTS

(Continued from page 41)

inch phlox, *Phlox drummondi nana compacta*, whose ancestors grew wild on the plains of Texas! It comes in fiery scarlet, primrose yellow, shades of tan, white, soft pink, and sky-blue with a white eye. Completely captivated by the description of the latter, I planted some next to dwarf orange marigolds. The blue phlox came up magenta and the color scheme was terrific! Annuals are sometimes as unpredictable as the weather—perhaps that's half their charm. You never can be absolutely positive that the color you plant will appear. Sometimes this is disconcerting but as often it will be unexpectedly delightful and will fit perfectly into your chosen color scheme.

There is a new marigold for the front of the bed called Spry. Each flower is two-toned—bright yellow and mahogany red. It's such a profuse bloomer that you can scarcely see the plant. Yellow Pigmy is but four inches high and lemon yellow. *Tagetes signata pumila* has feathery fern-like foliage and quantities of single gold flowers. According to legend when the Aztec priests wanted a prophetic trance to descend upon them they inhaled the smoke of dried tagetes leaves combined with tobacco. I wonder how many prophecies one could conjure up by smoking a few of these leaves in a pipe. I must persuade my husband to experiment with tagetes sometime!

You can raise your own wishbones in the garden if you plant torenia! The blossoms are light blue, dark blue, and yellow all at once. Deep in the heart of each flower is a tiny, perfectly formed, silver wishbone which botanists would probably call pistils or stamens or something.

Portulaca is one of the reasons why a garden is a pleasant place before breakfast. The flowers open very early but by noon their day is over and they fold until the next morning. They revel in poor soil and the blossoms both single and double are similar to small roses. If you once have portulaca you will always have it for this colorful plant reseeds riotously and no thinning is required.

Every good garden must have clusters of white flowers here and there. For the front of the bed there is alyssum, Carpet of Snow. *A. compacta procumbens* is a variety which grows but three inches tall. As many as three hundred heads of pure white blooms may be open at once on a single plant. Treat it like a diminutive hedge, clipping it back roughly whenever it tends to become stringy and it will remain low, compact, and floriferous all Summer. In Southern Italy the most superstitious inhabitants hang sprigs of this plant on their front door to keep the evil eye averted.

Another low white plant is dimorphotheca which loves sun, and starts to bloom in a hurry. The blossoms are dramatic with black centers surrounded by orange anthers and a deep violet ring. And they are sometimes four inches across. The name Swan River Daisy suggests South Africa. Its more formal title is *brachycome*. It will really bring



Anita Louise,

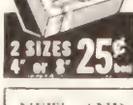
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leisure to your Summer, too, for yo will not be able to refrain from whilin away many pleasant moments conten plating its beauty. It introduces bot blue and white to the garden with quar tities of small, daisy-like flowers whic all but obliterate the feathery plar they grow on.

The best of gardens are those wit plenty of blue. Blues for the border i clude: browallia which lasts two week picked in the house; *Nierembergia hi pomanica coerulea* with lavender-blu bell-like blossoms; lobelia, and age atum.

Flowers for the middle of the be vary in height from a little over a fo to a little over three feet. Marigol head the list. In the days of old th flower was used to flavor soups i England. It grows rampantly throug the fields in parts of New Mexico an South America. Marigolds massed in small garden in the brilliant sunligl are spectacular. A whole hillside them growing wild would be breat taking I'm sure.

There are innumerable different kin of marigolds, but I'll only menti our favorites: Burpee Gold—loosely p together and vivid orange; Crown Gold—a collarette type with a tuft center and a ruff of petals around; Ye low Crown—the yellow collarette ma gold. The single flowers of Harmo are mahogany and yellow.

A new coppery and very beautif marigold is Idabelle Firestone. W have a pheasant that comes around ea morning during the Winter for crack corn. When the sun shines on the r of feather around his neck they turn glowing copper—the exact color of t new flower.

There are as many kinds of zinni as there are marigolds—they come every color but blue. Our favorites i clude radio zinnias with tubular p als. Fantasy a sort of communist zinnia whose petals rush madly eve which way in a tangled and disorga ized manner, and scabiosa-flower zinnias with a crested center surroun ed by single petals. The California zi nias are large and flat. Dahlia-flower zinnias are simply tremendous a thick through the middle. Coreops flowered zinnias are single. Cut-an Come-Again zinnias are just plain zi nias of medium size and height, a perhaps they are the best of them a since they live up to their name.

There's a nice myth about this pla The Navajo Indians in the Southw had trouble with their crops years ba —so runs the tale. A lady prophet t them to plant a few of the wild yell zinnias in the fields and all would well. They did and all was well an think I shall follow their example a plant zinnias among our corn one y —just for luck!

There is a crested calendula call Orange Fantasy which is shaggy a coppery orange with a mahogany c ter. One year some regular calend which we had surprised us. Each flo was surrounded by four or five t blooms which emerged from the m stalk just below the head of the bl som. The effect was somewhat like old lady who lived in the shoe with children about her.

Charmed by its name we sowed se of the Star of Texas (*Xanthisma t anum*) for the first time a few seas

(*Continued on page 101*)

FOR QUICK SUMMER EFFECTS

(Continued from page 100)

ck. This plant likes to grow where s hot, dry and open. The daisy-like ssoms are adorable a cool, chaste low with a double row of finely-inted petals. All colors of scabiosa worth investigating from Blue Moon King of the Blacks, and the effect of latter next to orange marigolds is rtlingly lovely.

Half the fun of growing annuals that you are perpetually making dis-veries. A plant may exist for hun-eds of years and you may know about in a vague way, but once it inhabits ir garden successfully you feel that discovery is yours. It was thus with piglossis the first Summer it lent its auty to our outdoors. Its velvety flow-come in red, violet, gold, and blue. favorites are the blue. Having bits blue velvet growing in the garden is easant indeed.

Asters are temperamental. If a ue or rose California sunshine aster wers in your garden you will know have never seen anything quite so gnificent. But you cannot be at all re that they will grow at all—and if ey do they may have problems. We m to harbor in our outdoors several onies of black beetles which sit on ch aster and eat the petals as fast as unfold. An aster with no petals is depressing sight so for the moment have given them up, but we hope better luck later.

The most attractive celosias of all are pyramidal sorts which branch in a ndelabra manner and have feathery iage. Pride of Castle Gould has red, low, and orange-plumed, ostrich-like thers. An ostrich in the garden might awkward, but a feather or two in ch cheerful colors is quite an addi-n!

Three other plants which come in an sortment of colors and are most de-able for the center of the bed are kspur in pinks, blues and whites—illardia in reds and yellows—and apdragons in a variety of crimsons, llows, pinks and white.

Beside the white varieties of zinnias, abiosas, snapdragons, etc., there are ner plants which bring white to your rden. And white massed here and ere through the bed causes the sur-unding colors to seem even more vid.

One of the most inspiring and excit-g of these is *Arctotis grandis*. It is silvery-white African daisy with a y-blue eye, a yellow halo, and downy ay foliage. One year arctotis exceeded our expectations and caused as uch comment as any other plant in e annual garden. We loved it so that e following Spring we got about four fferent varieties. We were promised ades of terra-cotta and russet, apricot d mauve. But the promises were ver kept, for the seeds didn't come at all. Instead the *Arctotis grandis* om the previous season reseeded it-lf and stole the honors again with its very white blossoms.

Another white is nicotiana with its owy, star-shaped blossoms fragrant at wn and dusk. This also reseeds year ter year.

Blues for the center of the bed include annual anchusa with porcelain-blue flowers growing in graceful sprays on plants about eighteen inches high, and Chinese forget-me-nots (cynoglossum) with similar flowers of an equally enchanting shade. The latter will come up all over your garden the following season in clusters thick as spinach. Thin them so that each may develop properly. These self-sown forget-me-nots bloom several weeks ahead of the newly planted ones—an advantage to be considered.

Jubilee Gem is the best cornflower of them all. The plants are dwarf and compact and masses of double dark-blue flowers cover their gray foliage all Summer long. It blooms in a rush—as early as June. If you like wild Queen Anne's lace growing in the fields in August you will want blue lace flower (*Didiscus coeruleus*) in your garden for its flowers are somewhat similar. Tahoka daisies are lilac-blue with gold disc-like centers. Though they start flowering late they then make up for lost time and proffer a rich shower of blossoms.

Cosmos is for the back of the bed and comes in shades of lavender, red and pink. The lavender is soft and delicate and the crested varieties have clusters of beguiling tiny white petals in their center. There is a gold cosmos too called Orange Flare. Cut-and-come-again sunflowers are also tall—about four feet or five. They have gray foliage and blossoms, sometimes cream and sometimes yellow, with velvety black centers.

A garden of annuals planted properly with a bit of fertilizer requires almost no care through the Summer. Their few needs will never keep you from a fishing trip or swim. A little weeding perhaps in the early part of the season—a little cultivating upon occasion—a sprinkling now and again if there is a drought—but that is all. Weeding is fun when the garden is fresh and fragrant after a good rain. I also like to weed in the early morning when the flowers are covered with dew, for their fragrance before breakfast is especially appealing. The cornflowers are bluer, the marigolds more brilliant, and the zinnias a deeper scarlet when their petals are damp with dew.

You seldom have to spray annuals. If they are healthy bugs don't wander in their foliage. It's only when they're weak and spindly that insects attack them. However if you should notice aphids and want to act spray with a nicotine solution. Our technique is to plant quantities of everything and if a few things succumb to a storm of pests there is still an abundance.

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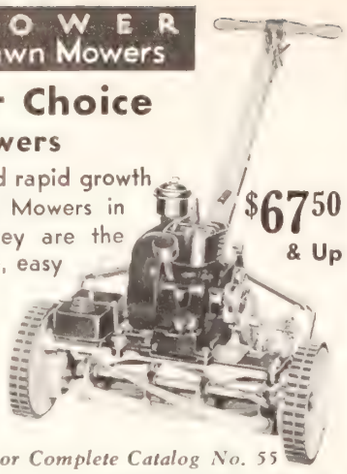
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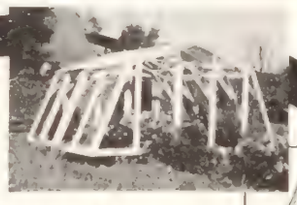
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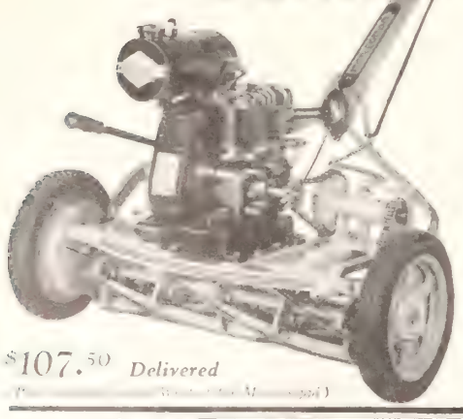
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OUTH AMERICAN HOMES

(Continued from page 27)

treatment of these "children and ds of the Crown" as the natives e considered in Spain. For the most , the treatment of the Indians was unkind, according to the standards he times. The preponderance of ve inhabitants is living testimony.

uring the three hundred or more s of the Spanish Colonial period, ishings of the old world were ght to this country with each suc- ve expedition. Artisans of Europe, ing of the natural riches of the ricas, came to ply their crafts in metals and woods of the colonies.

ecause of the difficulties of trans- ation, Colonial officials brought major treasures to furnish their es and Colonial and native arts and still are used together, each ing its own identity. A four-poster from Spain might be used in the nies with a "bedspring and mat- " of stretched hide; native fabrics holstered Spanish Colonial chairs, so on.

nd where Colonial arts and archi- ure were copied by Indian labor at order of Spanish officialdom, the es were executed faithfully al- gh quaint primitive touches found way into the designs. Spanish edrals, painstakingly detailed ac- ing to instruction by Catholic mis- aries, show traces of Indian labor ccasional sly pagan motifs! Images e decorated in the Spanish style of 17th and 18th Centuries, but in ht Indian colors. Colonial silver take on added charm from feath- Indian head tripod legs. And ughout South America, Colonial ishings and accessories are used in nish ancestral homes against simple ve backgrounds.

uring the early part of the Colo- period, Spain controlled a large of the European world. The min- g of these civilizations was felt in mother country and transmitted he colonies. Later, as the power pain waned and the influence of ace in particular became stronger ome, it too affected the Colonial e in the Americas. Throughout the e Colonial period, wealthy Colo- families sent their children to pe for special education in fine France came to be considered cultural center. Paris, the artistic . Those of the colonists and their dren who returned to America ght this training with them. Span- or Portuguese remained the mother ue, but French was the language ociety. To be "afrancesado" was still is the fashion.

Transition period

s South and Central America rged from Colonial domination and separate republics were evolved r considerable internal strife, a ng desire for self-determination within most of these countries. It begun to find answer in Modern and architecture. Since the coun- s to the South take pride in their oric Indian arts and crafts their in- st in Modern is a happy choice n a decorative point of view, as many primitive designs appear Modern in conception and trueness of line.

Modern trend

Although the Modern trend is a new one, it has gained an apparently stronger foothold in Mexico and South America than in our own country. Designers and architects have turned primarily to France, Germany and England for inspiration. As English and German immigration to South America has been predominant in the last decades, it has not been difficult to find interpreters for this decorative syle. These new citizens have absorbed and been absorbed readily into their new locale. Logically, they have interpreted the Modern trend in terms of their respective American republics. North Americans, preoccupied with their own problems of cultural growth and the development of their own resources, have not contributed to this newest phase to any great degree.

Life and customs

How do these people live and dress? What are their customs? What do they talk about? These are natural questions for the North Americans. *They* want to know the same things about us!

The first thing to remember is that there are chiefly two major classes only in South and Central America (this is not as true of Argentina or of Mexico), and the gap between them is a big one. The largest and most varied group is of Indian descent. They live simple, poor but rather contented lives and gradually are being trained to form an intermediate class in agriculture and trade.

The other major class, much smaller in size but important as leaders, is composed of the wealthy or socially prominent. These people are of Spanish Colonial or more recently English and German descent. They no longer hug their European ancestry, but consider themselves as truly South American as we think of ourselves as North American.

You will find the counterparts of this group all over the civilized world. In Buenos Aires, Sao Paulo, Caracas and Rio de Janeiro and other large cities, they live in Modern apartments or in ancestral Colonial homes like those on pages 27 and 28. They go to the theatre and the movies and are enthusiastic followers of opera, symphony and ballet. In business they have their "rush hours" just like ours. And for those with time to play, country clubs, swimming pools, excellent golf courses, tennis and other athletic clubs are within easy reach. World news is theirs in morning and evening papers of recognized high rating. Radios and broadcasting stations abound.

Don't expect to find gauchos parading the cities, or tangos danced at street corners unless there's a special troupe in town putting on a show like our rodeos or circus. And don't expect to startle the citizens with ultra-smart clothes. Upper-class South Americans have bought from Paris and Bond Street for many years, and may even be able to show you the latest styles.

Do expect a fine welcome. These people are proud, hospitable and cordial. Long habit has accustomed them to the traditions, courtesy and inspiration of Europeans. Today, a feeling of fellowship and friendship is growing toward us.

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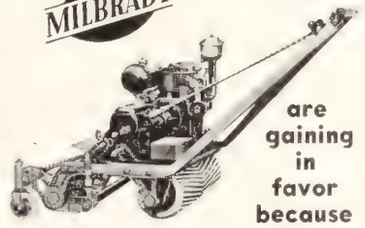
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WRITE FOR CATALOG

RHODODENDRONS

(Continued from page 54)

The plants appealed to me particularly because they were so much more bushy than the named varieties offered at the nurseries, and they cost me only a third as much. I rationalized that at $1.10 each—they were worth that price as foliage plants alone—regardless of the quality or color of the flowers. We had just built an English Manor type house of clinker brick with reddish-brown tones, and used these Woolworthian Hybrids in a foundation planting on the northeast side of the house. When, in April, they burst forth in all their glory—primarily a magenta glory, against a brick background—I could fully appreciate how much better they looked at a distance—in their native habitat—up on the Oregon Coast.

Buy the best

It has been a long jump from the Woolworthian Hybrids at $1.10 a throw, to four-star English importations at $10.00 each. From my first experience, I have never again bought unnamed seedlings or forest-gathered rhododendrons. The difference in quality between the better clons and the native wild species is so pronounced that I would stuff the ballot box in casting my votes for the well-rated named varieties. So, if I had never before bought a rhododendron—and was interested in this family of plants—I would eschew all unnamed seedlings. I would go to a reliable nursery and buy the best clons I could afford—and if I were not acquainted with the various varieties—I would prefer to see the plants in bloom before purchasing. The color range is so wide that you can have just about any color you want from pure white or blush, to the darkest scarlet imaginable. The greatest choice is, of course, in shades of red—but there are also yellow varieties and several blues, which are not true blues but rather bluish shades of lavender.

Pink varieties

On the Pacific Coast, the rhododendron which gets the call over all other varieties is the luscious shell pink variety Pink Pearl. It is the first love of the uninitiated who admire the soft, delicate pink of a newly opened flower truss. In the filtered light of the nursery lath house, the color holds for a week or ten days. In the home garden—growing in the light shade of oak trees, the color holds equally well—but if exposed to strong light, the color fades all too soon. Fortunately, Pink Pearl is a good doer, grows rapidly and rather openly, and buds up well each year—which may be reasons sufficient to justify its wide acceptance. If I were enamored of this delicate shade of pink, I would select instead the new hybrid variety Eureka Maid, which retains all of the best qualities of Pink Pearl—with the outstanding advantage of holding its color over a long period. After the blooms of Eureka Maid have passed their peak, they still have as much color as a Pink Pearl when the flower first opens. Eureka Maid is now being distributed on the Pacific Coast, and I am confident that in due course of time will find wide acceptance in the east. If I were unable to locate Eureka Maid, my next choice would be Alice, which

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My own inclinations follow largel the trend of choice of rhododendro fans who seem to favor the dark red Very often my ears have burned at th remark: "Of course, you like all colo of rhododendrons, especially if a those colors are dark red." It really i not quite as bad as that, but there ar so many outstanding varieties in shade of red, that it is often difficult to keep collection well balanced, with a mor limited choice in other colors. Amon the reds which I particularly admire i the blood-red variety Cornubia, whic is rated three stars by the Rhododer dron Association of England. It is th earliest bloomer of all, coming int flower in my garden in early January. I forms a beautiful truss of campanul shaped flowers, and with no other rh dodendron in bloom, with which it ca be compared, it is an excellent prelud to the show that is to follow. Unfortu nately, it comes into flower right at th height of our rainy season, and ofte driving rain will ruin the flower trusse —but given the protection of a porc roof or a glass house—its beauty is ju about breathtaking.

More reds

Another red, which I like for it foliage and habit of growth, quite a much as for its gorgeous blooms, is th three-star Britannia, a bright crimso which is one of the very latest to bloon This variety grows into a very dens bush, the beautiful green foliage hidin the trunk and branches almost con pletely. This is very much in contra to some of the "leggy", open growin varieties. It is very useful as a for ground planting for taller growin rhododendrons. Britannia is a compara tive newcomer in the United State but its rare beauty is winning it wid distribution. Cynthia is a rosy crimso which is a vigorous grower, and form beautiful, large flower trusses. Amon the very dark reds, I am partial to Esse Scarlet, a deep clear crimson-scarle and Lord Roberts, a very dark red wit black spots. Most of the above ar readily available in the trade. Perhap the very finest of the reds is Gill Crimson, a four star blood-crimson or ginated by R. Gill & Son of Cornwal England. In this country it is still ver rare and expensive. Tally Ho is anothe of the four star English hybrids that i a beauty. It is a bright scarlet. Th four star bright blood-red Earl of Atl lone and Ivery's Scarlet, a three-sta blood red, are still too scarce and costl for the average buyer. The "sure shot among the reds, which is available a most everywhere, is the four star var ety, Mrs. Charles S. Sargent. It is a ros red with yellow spots, a vigorous growe and very hardy.

Now, lest someone think me pr judiced in favor of the reds, let u survey the good things in the oth colors. The very finest of all rhododе drons—the ultra-ultra—are a series clons introduced by Sir Edmund Lode Ten varieties are available in this serie the best one being King George, whi throws individual flowers six to sev inches in diameter, ten or more to truss. King George is a faintly fragra white, and if I could have but o rhododendron in my garden, and choi might be based on quality without

(*Continued on page 105*)

RHODODENDRONS

(Continued from page 104)

rd to price, this is the one plant I uld own. Sir Joseph Hooper is an- er gorgeous white in the Loderi ies, and Pink Diamond is a marvel- s, rich pink. But perhaps we should set our sight so high, for there are ny other fine whites much more dely distributed. Among these I uld mention the three-star Beauty Littleworth, the early, compact Boule Neige, Cunningham's White, Loder's nite, and the three star varieties een of the May and Snow Queen. A utiful novelty that blooms heavily Madame Wagner, with pure white vers margined with rose.

Among the yellows

Turning now to the yellows, we find two-star Cunningham Sulphur; the ee-star Goldsworth Yellow, which is apricot shade; the three-star prim- e-yellow Souvenir of W. C. Slocock; sulphur-yellow *Ochroleucum*; the ee-star varieties Lady Primrose, a non-yellow; *Damaris* and *Dalhousae torianum*, both pale yellows; and the o-star Buttercup. If you like density pigment in your colors I would ays purchase yellow rhododendrons h a slight margin of imagination.

n the purple shades, from light enders through the entire range to rk purples, the rhododendron en- siast has a wide choice. I can highly mmend President Lincoln, a lilac; *stuosum flore pleno*, a two-star uble mauve, and I believe the only uble-flowered rhododendron in the de; the two-star medium purples rpureum Elegans and Purpureum andiflorum; and the deep, black otted Purple Splendor.

n the blues, choice is very limited, l if blue to you calls up delphiniums, charitable in judging rhododendron ues. Blue Tit is the best. It is a small fed variety, that could be easily lost a bed of azaleas. The English have en it their top rating of four stars, sed primarily, I presume, on its or novelty, more than on any other aracteristic. Then there is the variety ue Peter, rated three stars. It is a le lavender with a deeper blotch. me class the variety *praecox* among blues but it is really a lilac-rose.

Cultural requirements

Now for a few of the cultural re- irements of rhododendrons which ll aid the average home gardener to the maximum enjoyment from his ododendrons. Absolutely essential is id soil—if you have it to start with, u are fortunate. If you haven't you n make an acid soil mixture by spad- g into your soil quantities of oak leaf old and acid reacting peat moss. A ore elaborate process is to excavate e soil to 18″, unless, of course, it is id-reacting, put in 4″ of broken stone the bottom for drainage, then fill the lance to within 6″ of the surface th ½ sand and ½ tan bark on rotted k leaves. If your irrigating water is stinctly alkaline, and many public ilities step up the alkalinity of water make it less corrosive to their water ains, regular applications of alumi- um sulphate—a heaping tablespoon- l scattered around the base of each plant every six weeks or two months and immediately watered in, will maintain the soil in an acid condition. Or you can water the buds with 1 part commercial tannic acid mixed with 5 parts water.

The importance of providing shade depends upon your location and the varieties you select. If your atmosphere is particularly clear and the sun shines in its full brightness—afternoon shade may be essential to prevent leaf burn. Most varieties can stand the early morning sunshine. If your skies are somewhat overcast, your rhododendrons may be able to take full exposure to the sun, even in the afternoon. If you have lots of fog—you can plant them in full exposure with assurance. Generally speaking, the large-leaf varieties such as *falconeri*, *grande*, *protistum*, insist upon full shade.

Rhododendrons should not be planted near trees with heavy, fibrous roots. In planting them surround the root ball with a mixture of ½ peat moss and ½ fine soil. Water this in.

Wind protection

Wind protection is, I believe, of greater importance. Wind, especially if it whips around a corner, strips the stems of foliage, and dries out the plant as well as the soil. Since the hair-like roots of rhododendrons are very fine—and but a couple of inches below the surface—they must always be protected from drying out. They are happiest when the roots are protected 4 to 6 inches deep, by an oak leaf mulch, or decayed pine needles, so that the roots are always cool and moist. In trying to maintain this condition—do not go to the other extreme and overwater. You can drown them out as easily as dry them out, which suggests that good drainage is essential, for they resent wet feet. Rhododendrons should be watered frequently—and lightly—always wetting the foliage. Since the roots are so near the surface, less frequent "deep" watering is not to be recommended. Water often, and never let the soil become even slightly dry, for drying out accounts for the greatest number of rhododendron failures. The heaviest watering should be done in the early Spring while the bushes are in flower, and immediately following, while they are making their new growth. Rhododendron beds should be weeded, but never cultivated close to the plants, which is injurious in that it disturbs the root system.

In planting rhododendrons, the most pleasing results are obtained by massing or grouping those varieties whose colors are harmonious and bloom at the same time. I would much rather plant from three to five of one variety in a group—than to plant one each of five different varieties, which gives a rather "spotty" effect. I like all of my color in one spot at one time. Selection of varieties, placement, exposure and seasonal variations will help you work out this problem. After the flower trusses begin to fade, I remove them one by one, being very careful not to injure any of the eyes which will shortly burst into new shoots. Rhododendrons flower on the previous year's growth, so be careful not to destroy any new growth.

At the end of the blooming season, rhododendrons should be fed with fertilizer that gives an acid reaction. Never

(Continued on page 110)



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The Garden Mart
appears on
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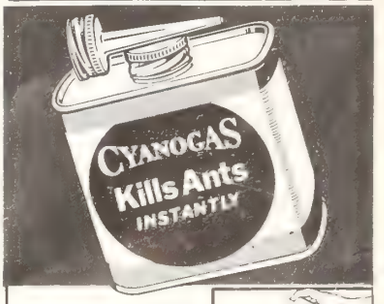
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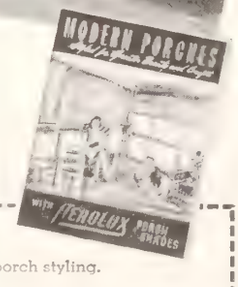


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ALLURING WILDFLOWERS

(Continued from page 38)

the natives successfully at home, let's consider for a moment the advantages they offer you beyond their sheer beauty and intriguing personalities. I think I would place first the idea that they are native Americans and belong in American gardens. English gardens and French gardens are charming. Charming also are many of the flower foreigners we welcome from the continents of Europe, Asia, and Africa.

But surely the pride of American gardeners can not be fully satisfied. They demand the creation of genuinely American gardens designed as a natural setting for American plants. To be sure, thousands are already working towards this goal and some have achieved notable results. This is inspiring leadership sure to be followed by many more discriminating American gardeners. And why not? Who could ask for better material with which to work; or a more stimulating example to follow than old Dame Nature's; or a greater opportunity to create interesting and individual gardens?—gardens to bring you closer to nature.

For all conditions

How many "civilized" flowers can you grow on the north side of your house or in the shade of your trees and shrubs? The woods will offer you a hundred—nay a thousand—natives that will thrive in such locations. Take your choice: plants for sunny spots, for partial shade, for full shade; plants for alkaline soil, for neutral soil, for acid soil; plants for rich soil, and poor; for dry spots and damp; plants that love pines or hemlocks, oaks or maples or beeches or birches. The variety is infinite. Seasons? Why the parade of the wild flowers lasts from freeze to freeze. From the hepaticas which come dancing out before the snow has said its last farewell to the fringed gentians which thrive on the frosts of October, there is an unending succession, week by week, of fresh beauty. Doesn't that suggest possibilities?

Then there is the little matter of pests and diseases. You've heard of them surely, perhaps even encountered them in your garden?—Jap beetles, cutworms, leaf hoppers, borers, black spot, rusts, wilts, yellows, mosaics, and all the rest. These garden fifth columnists have sophisticated tastes; they just can't stomach the delicacies of our American woods. You can see thousands of trilliums, lady slippers, trout lilies, without finding a diseased one or one that has furnished a meal to some voracious chewer or sucker. The field plants are a little more vulnerable, but on the whole our natives are marvelously free from the epidemics against which we are accustomed to fight in cultivated gardens.

Poor man's flowers

If you must count the pennies as most of us do it will mean something to you to know that many of our loveliest natives are free for the taking. Dozens, yes hundreds, of them are common enough, and multiply fast enough, so that you need have no qualms about moving them from the wild, if you do it with reasonable discretion. A word of warning here: some of our native plants are in danger of extinction because of indiscriminate picking and collecting. There is a code of honor among the wild flower fraternity which forbids the destruction of rare plants no matter what your rapture at the discovery of them. When we get around to the discussion of individual species, I'll try to pass the word to you.

Now, what's the starting point? Through what door does one first enter upon this wild flower trail? Some people try to read up on the subject, but the best book can carry only an echo of the wind whispering in the woods, only a memory of the little people laughing there. Start, I beg you, with exploration.

Tramp the wilder woods and fields. Climb the hillsides, wander through the glens, hop the bogs. If you want to know the friendly folk of wood and field, go visit them. If you want them to visit you, remember that the essence of hospitality is making your guests feel comfortable and at home. So, if you would grow the natives, call on them in their natural homes, see how they live, observe the neighbors with whom they like to associate, learn the conditions that breed in them contentment. Effort and exercise? Surely! There are no armchair wild flower gardeners. That is why those slender middle-aged people you see occasionally are so likely to be wild flower fans. Try it just once. From then on there'll be no holding you back!

When and where

When to ramble? Any time from March to November. Where? Well, unless you are a metropolitan cliff-dweller and incapable of leaving the city, there are plenty of trails. Any rocky hillside or wooded glen in Spring, any bog or meadow in Summer will reward you richly.

So, I urge you, explore. In some open glade in the Spring you may come upon a great, flat umbrella leaf, and peering beneath it you'll see an exquisite waxy cream flower. You may not know it for a May-apple, but you'll thrill to the new discovery.

And, nearby under the tall trees perhaps you'll find a clump of plants each with a whorl of three crinkled green leaves on top and under them a nodding white flower with a lavender center. They are nodding trilliums, although you may not yet call them by name. Or, in the Fall, after Jack Frost has whistled his first warning, a meadow ramble will bring you to a graceful spike of braided white blossoms deep in the grass. Ladies' tresses—a native orchid! Or perhaps, under a colony of sweet birches, the fresh, white-striped green leaves of the striped pipsissewa and you mark the place for a return next June to see their fragrant white blossoms.

Recommended guides

Before you start slip a note book and a wild flower guide into your pocket. (Recommended: Durand's "Wild Flowers and Ferns"; Mathew's "Field Book

(Continued on page 107)

ALLURING WILDFLOWERS

(Continued from page 106)

merican Wild Flowers"; Taylor's ide to the Wild Flowers".) Walk—ot run. Stop now and again to look nd you. Identify, with your manu-very flower you do not recognize. ly the flower, the plant, its location, eighbors. Make notes about it, not etting the date. Better not pick it. you're started and there's no stop-you.

n excellent plan is to select a trail follow it each week for the entire on. That will be an education and velation to you. It will teach you e than any book or magazine ar-could hope to do. You'll be amazed fascinated by the metamorphosis week to week. Not only will you he arrival of each new tribe of lit-vild people, but you will come to v the whole cycle of their inter-g lives—you will learn to recog-them in infancy and old age as well their flowering youth.

ou will gradually learn to under-d their social life, their friends, companions. You will watch the ging conditions in their native e as the season progresses. And all ese observations will be not only elightful experience, but the best ible education in the things you to know to grow the natives suc-fully in your own wild flower gar-

Forerunners of Spring

uppose, for example, the spot you ct is a patch of thin, deciduous dland on a rocky hillside sloping n to a little brook. That is a typical ever recurring location—and al-surely a happy hunting ground. ooner does Winter's grip relax and brook begin to trickle away from icy embrace that has held it fast, queer little red-hooded creatures ear, pushing up through the boggy s, each for all the world like Punch ing around for a vagrant Judy. y are the skunk cabbages—gro-ue to be sure, but beautiful and come because they bring the good ngs that warmer weather is close Spring is on the way.

ou'll notice that the trees have not risked the bursting of their buds. ough naked branches, the sun bards with new warmth the un-led floor of the woods but even be-it has driven away the last stub-n rear-guard of the Snow King, you likely to find dainty, fuzzy hepat-nodding their delicate blue, white, pink heads; and, if you are very ky, the lovely discovery of tiny dwarf te trilliums.

In full swing

low April trims the trees with a t new green and in your little patch woods the Spring jamboree is on! fragile, snowy bloodroot guarded the buckler of its handsome curved . Staunch little trout lilies, their l or white bells swinging above their ckled leaves. The shield-shaped fo-ge of wild ginger hiding the queer roon flowers that snuggle close to ground. The warm glow of the red lium, stiff little Jack standing in his canopied pulpit, the swaying pink and white of the Spring beauties, the yellow head of salaaming bellwort. Perhaps even the scented, pink and white treasure of trailing arbutus nestled among its last year's leaves. Any or all of these and a host more!

As April gives place to May and May waxes strong, you'll watch your woods become a shaded place and from its floor spring new and stronger growth—the graceful, bending Solomon's seal with its modest pendant bells under its leaves, and Solomon's plume which prefers to flaunt its white spray where it can more easily be seen; the white clusters of baneberry and rue; the delicate magenta of cranesbill, herb Robert, and the lacy little fringed milkwort; the blue of phlox and violet. If you are especially blessed there may even be big snow trilliums and yellow lady slippers!

The June throng

June, and your little stretch of woods decides to become a jungle. Now you are glad you have worn a trail that is easy to follow. Goat's beard raises high its white spike in an unsuccessful attempt to equal the feathery plumes of black snakeroot. Here and there the golden Canada lily swings its graceful bells. And, close to the ground, the creamy clusters of pipsissewa and shinleaf; even, if luck is with you, the treasured lavender spike of the showy orchis.

By July, the woods season has passed its peak but there are delicate panicles of spikenard and the purple branching skullcap. There is the red wood lily and the orange tiger; white snakeroot and large-leaved woods goldenrod. This is the month for that odd little orchid, the green adder's mouth, and its tall, haughty cousin, the great round-leaved orchis.

August treasures

In August, you'll wade through waves of white and lilac wood asters, with here and there the pure warm yellow of false foxglove or of woodland sunflower. Perhaps, also, the white plumes of Culver's root will wave inches higher than your head. And if you should happen upon a spike of the gorgeous purple fringed orchis or the drooping magenta blossoms of the shy nodding begonia you could ask no more.

September and beyond must depend upon the late stayers that put in their first appearance in July or August except perhaps for the blue wood aster which is about the last, though far from the least, of the woodland treasures you may discover.

That is a very sketchy outline, mentioning so few of the many lovely things you may find in one little patch of woods. A different program would be carried out for you in a stand of pine, or a hemlock grove, or a sunny bog, or a high meadow, or even a country roadside. These are the places that open to you the door to wild flower land.

Well, there's our introductory lecture. I promise you, next time, less evangelism and more information.





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A selection of new American crystal is presented by Libbey in a handy brochure. Also available is an interesting booklet on the "Renaissance of a Fine American Art"—making fine American glass. The Libbey Glass Co., Dept. HG-5, Toledo, Ohio.

"ONLY STERLING IS CORRECT"
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OVERTON BENTWOOD TRAYS
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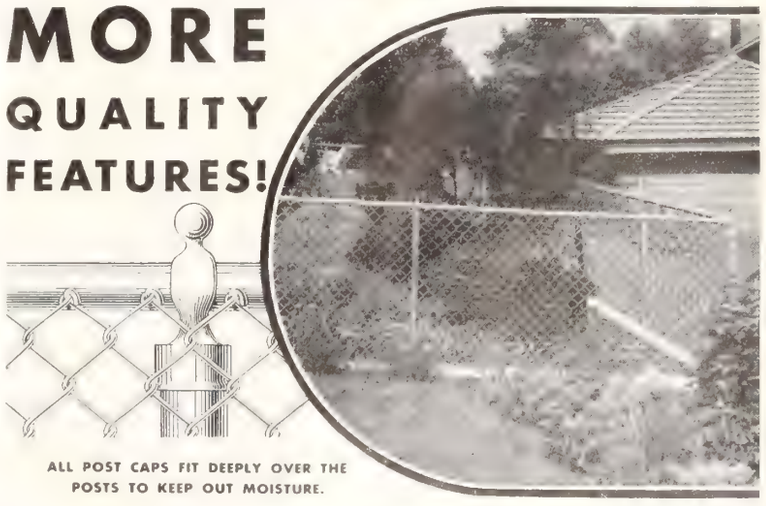
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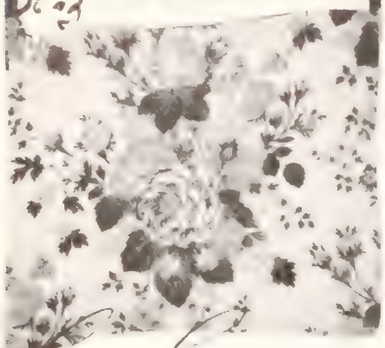
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TAKE A LETTER

Reader comment helps shape editorial policy—won't you give us your reaction?

R.A.F. Reader

Dear Sir:

My architectural activities are temporarily suspended as I am now flying in the Royal Air Force, so I regret I am unable to renew my subscription at present.

I should like to add that HOUSE & GARDEN proved a very interesting and enjoyable publication and that I hope to order it once more when conditions become a little more settled.

P. J. STONE,
Cadets Mess,
R. A. F. College,
Lincolnshire, England

Nostalgia

Dear Sir:

I don't know how I could exist without HOUSE & GARDEN—I have loved its beauty for so long, and each issue is as fresh and inspiring as though it were a first edition. I am happy to have reared my daughter and son in its atmosphere for I am sure it has made them more aware of the beauty of the world in which they live.

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Downers Grove, Illinois

Dictionary Service

Dear Sir:

My congratulations on the new se
vice which was instituted in the Marc
issue of your magazine, namely, th
Dictionary of Period Decoration
There have been attempts made to
this kind of a job before, but this is
far the most complete and usable di
tionary of this kind that I have ev
seen in any magazine.

MERLIN DUBOIS,
Advertising Manage
Fostoria Glass Co.,
Moundsville, W. Va.

• *There will be five more installmen
of this popular feature—one in this
sue on page 43. ED.*

Reaching the Men

Dear Sir:

. . . article on "Hot Beds" has eve
led the man of the house to be inte
ested in your magazine. His hobby
raising herbs—with a special emphas
on digitalis, and he is planting abo
10,000 seedlings this year.

MRS. E. C. FERGUSO
Pittsfield, Mass.

The June Issue of House & Garden

A DOUBLE NUMBER
featuring in

The General Section

The Pennsylvania Dutch Country

•

The Special Section

Summer Homes & Camps

will be on sale at your dealer's on May 20th

RHODODENDRONS

(Continued from page 105)

use lime or bone meal. There are commercial fertilizers on the market, especially prepared for azaleas, rhododendrons and camellias. If you cannot find such a fertilizer readily at your feed or seed store, you may mix your own, according to the following formula: 10 pounds of cotton seed meal, 4 pounds acid phosphate, 2 pounds sulphate of potash, ¼ pound ferrous sulphate. I usually apply a couple of handfuls of this mixture to each 4- or 5-foot plant, and lesser amounts to smaller plants, watering in immediately. In 30 days after the first application, I fertilize again. When growth begins, I water rather heavily until the plants have put on 8 or 10 inches of new growth, ar
then I reduce the amount of water
about one-half, for I want the plan
to set flower buds, and not leaf bud
If you continue to pour on the w
ter you encourage the plant to p
forth a second cycle of new growt
—and I prefer that the plant co
serve this vitality for maturing flowe
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growth.

The varieties of rhododendron re
ommended by Mr. Hopfer are mainl
suitable to California and more tempe
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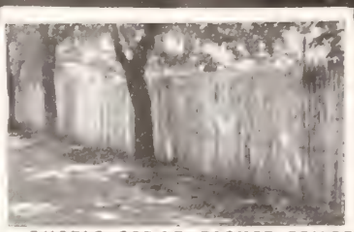
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House & Garden

A CONDÉ NAST PUBLICATION

DOUBLE NUMBER
in two sections

In this Section:
100 New Interiors

In attached Section:
Summer Gardens

53 Living Rooms

25 Dining Rooms

22 Bedrooms



















May 1941

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But there's only half the story! In this same issue, House & Garden gives you a fascinating review of Pennsylvania Dutch design—beautiful painted furniture, pottery, quilts, ironwork... and shows you how this important decorative influence is reflected in today's newest homefurnishings.

200 IDEAS FOR SUMMER LIVING

Whether you spend your summer at a mountain camp, a seaside cottage, or in your own backyard... you'll want the special, separately-bound Section of June House & Garden. It's another collection of "how-to" ideas—like the March "Home Improvement Guide" which you found so useful. In this new Summer Living Handbook, you'll find hundreds of practical suggestions for all of your summer activities—from building cabins to planning picnics.

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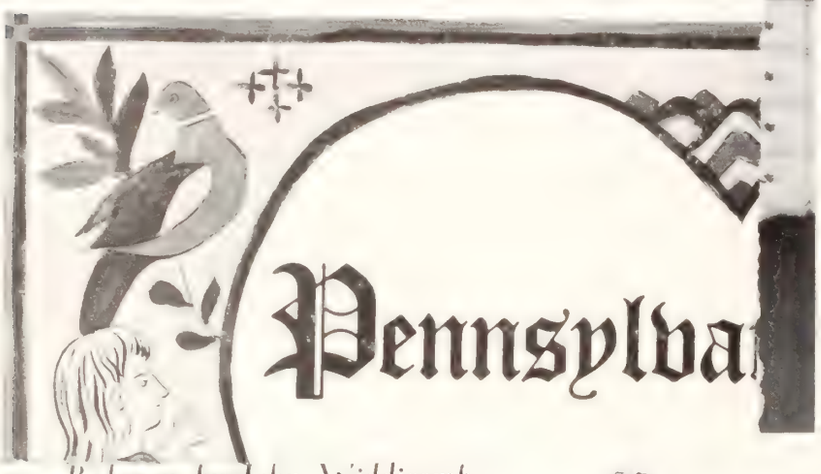




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The leading stores in every community are n showing many of these spring furniture fashions. are invited to visit these displays. The identify trademarks of their makers will serve as a pro guide—and assurance, of the finest woods, of exqui finishes, and of meticulous inbuilt enduring qua



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When you select modern, you will prefer the ***Originals.*** Widdicomb is the originator of the Modern that set in motion a nation-wide style trend. ***Widdicomb's Modern Originals*** are distinguished as much for their excellent quality and superb finishes as they are for their perfection of style. Complete selections offer a wide choice for bedroom as well as dining room and include many occasional pieces.

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Surely, now is the time for you to visit the store your choice — ask to be shown the furniture from ese makers. Give to your home the aristocratic arm, the hospitable smartness and enduring beauty which you may be assured when you rely on these nored trademarks and respected reputations of the ores who offer you this preferred character furniture.

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Dexter — Buckingham Group

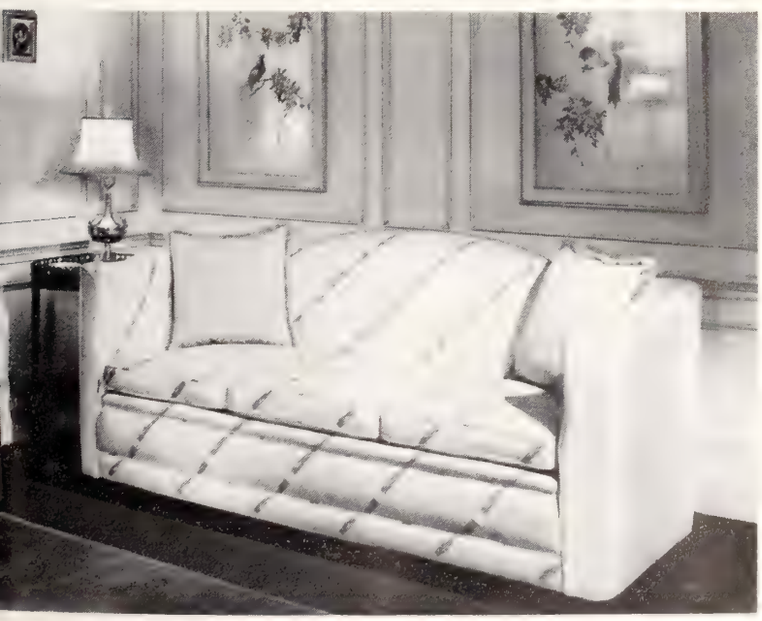
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This aristocratic dining room ensemble is but one of many that can be assembled to suit your individual preference, from the *Buckingham* mahogany authentic 18th Century open stock group of 24 correlated pieces. Like all Dexter Fine Furniture, these creations are splendidly crafted, enriched with satiny hand-rubbed finish and eminently qualified to give lasting satisfaction in your home.

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Just write to the addresses given for any of these and other interesting booklets in the General Section, page 108. Free unless otherwise specified.

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[illegible] Tomlinson's Brittany Country furniture [illegible] guide to original English and French country furniture. Bedroom, living room, and [illegible] available. Tomlinson of High Point, Dept. HG-5, High Point, North Carolina.

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"MICHIGAN MAID" TABLES

This brochure reveals a new and unusual line of tilt-less drop-leaf tables, and it illustrates the advantages over old style tables that tilt so easily. The Michigan Artcraft Co., Dept. HG-5, Sparta, Michigan.

THE USE AND CARE OF FURNITURE

together with suggestions for furnishing three different types of bedrooms, is the subject of this booklet. Period and modern furniture receive equal attention, and a brief historical background of furniture production in New York State is sketched. Send 10c to Kling Factories, Dept. HG-5, Mayville, New York.

60 INSPIRED ROOMS

[illegible] signers plan and execute rooms at Grosfeld House, and also gives the details of how and where you can obtain the various decorative elements exhibited. Send 10c, Grosfeld House, Dept. HG-5, 320 E. 47th St., N. Y. C.

THE STYLIST

[illegible] citing in furniture trends. Published by a guild of historic furniture makers, it shows, in color, the latest work of leading designers, and helps you select furniture and [illegible] For the current issue, write Grand Rapids [illegible] Dept. HG-5, Grand Rapids, Mich.

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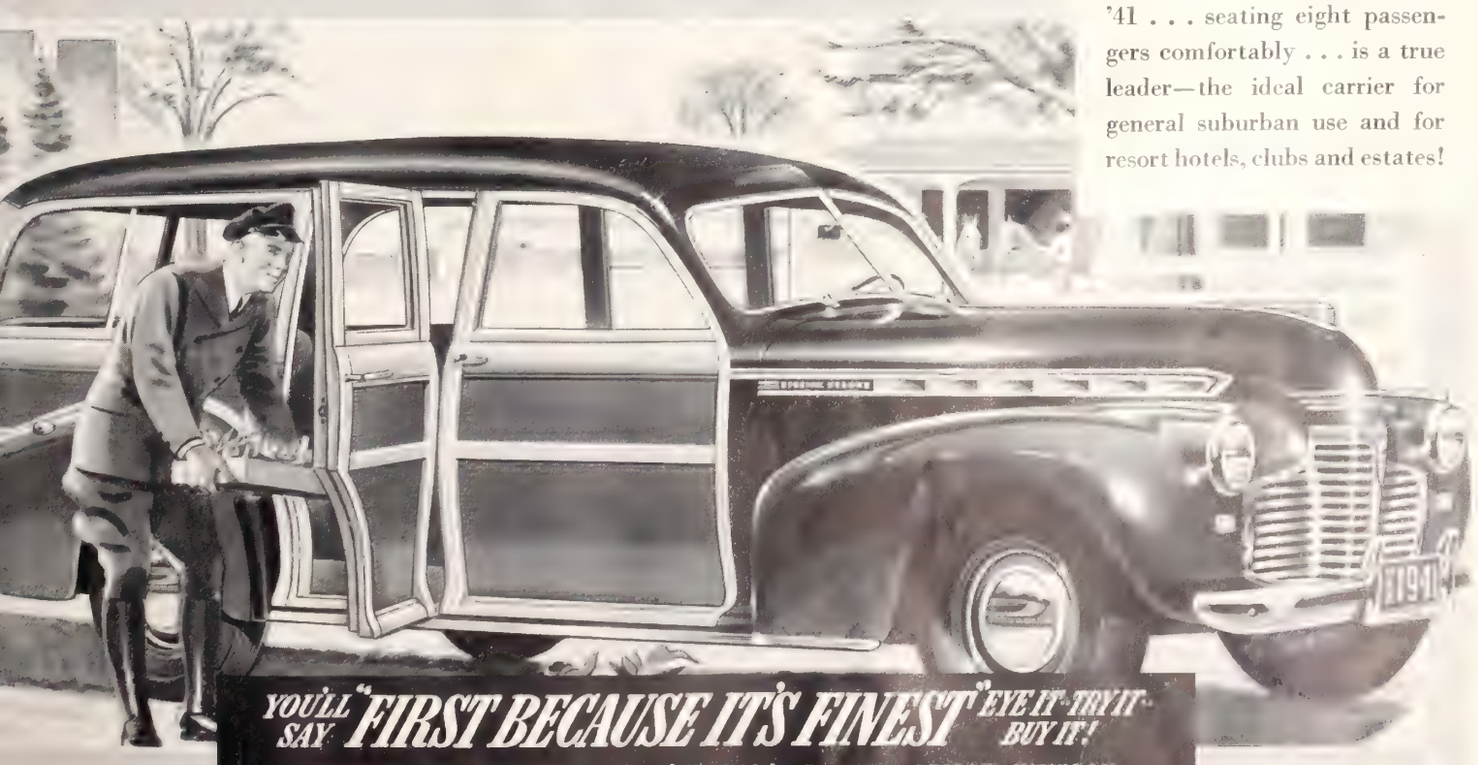
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House & Garden is published by The Condé Nast Publications, Inc., Greenwich, Connecticut. Condé Nast, President; F. L. Wurzburg, Vice-President; W. E. Beckerle, Treasurer; M. E. Moore, Secretary; F. F. Soule, Business Manager. Executive and publishing office, Greenwich, Connecticut. The entire contents of House & Garden—text and illustrations—are protected by copyright in the United States and countries signatory to the Berne Convention and must not be reproduced without permission. Title House & Garden registered in U. S. Patent Office. Editorial and advertising offices, 420 Lexington Avenue, New York. European offices: 1 New Bond Street, London, W. 1. House & Garden is manufactured in the U. S. A. by The Condé Nast Press. Subscriptions, for the United States, Possessions, Canada and members of the Pan American Postal Union, $3.00 a year, $4.00 for two years, in advance (Note: Add 50 cents a year to Canadian subscription price to cover tariff). For all other countries, add $1.50 a year to cover postage. Single copies 35c; in Canada 40c. Four weeks' notice is required for a change of address or for a new subscription. In ordering a change, write to Greenwich and give both the new and the old address as it appeared on the wrapper of the last copy received.



Antique Empire curtains key a classic scheme

To set off a fine collection of French Empire pieces, Decorator Douglas Somerville poses them against blue-gray walls, gold satin curtains—made in Paris almost a century ago. Carpet and fringed, plaster mirror frame echo the walls. Highspot: blackamoor candelabra with emerald prisms

Decoration this year

Surveying decoration these twelve months past, we present our forecast for the future

TIDES in decoration move slowly. Last year's decoration doesn't "date"—as does last year's hat. But tastes in decoration do move forward, today's a logical development of yesterday's; and the transition from past into future is nowhere easier to see than in a survey of a complete year such as we give you in this section.

It is a decorating axiom, too, that style percolates downward. The beginning of a new trend is always in the heads of a few daring souls—clients or decorators—who strike out into a new field and either draw for inspiration on an unexploited period of the past or else boldly plan a new concept for the decoration of the future.

These new ideas are noted with care by editors, manufacturers and other designers, for they are signposts some of which may lead into the broad path of current decoration. If the new conceptions meet with approval they are followed, copied, adapted. Manufacturers find ways to reproduce the new forms at lower prices and in greater volume; thus the style becomes available to many people at moderate price. And within the space of a year or two the mode of decoration which was once considered "high-style" and over-individual becomes in fact an established trend and finds its way into thousands of homes.

In studying this section, devoted to decoration in America during the past year, you will note an overwhelming number of Regency rooms. In the corresponding issue of last year, Victorian rooms were in the ascendant, and Regency ran second. This year Regency has come down out of the "high-style" brackets and is now available in designs to suit almost any income. It *was* 1940's decoration, and has continued its popularity into 1941.

Not all the rooms, of course, were English Regency. Concurrently with the rise in popularity of this style, interest grew in its American counterpart, Federal, which graced early 19th Century homes all over the new country. And since the more comfortable formality of Duncan Phyfe's designs soon outstripped the more rigid English type, Federal takes a commanding lead in 1941 homes. We predict its continuing popularity.

Modern, which has struggled along for the past six or seven years with little or no popular acceptance, takes a new lease on life and begins to evolve into a truly comfortable, attractive American style. It has always been striking, beautiful and acceptable in the very expensive custom-made designs. But somehow, when attempts were made to simplify and adapt it, to bring it within reach of the average customer, it lost all its zest and vitality and became rather a slavish, milk-and-water version of European originals which were unsuited to American homes.

During 1940 Modern began to solve its problems, and, as you will see on the following pages, gained, even in the lower-priced divisions, the starchy freshness and the delightful simplicity which it had aimed for since its inception. To blond woods, insipid alone, were added accents of dark, shiny mahogany and ebony. Photographic finishes to simulate snakeskin, marbleizing, veneers, pepped up pale expanses. And a whole range of brilliant flower colors came out of California to revitalize those ubiquitous beiges and browns which enveloped early Modern.

Watch Modern this year. From the rooms which follow you can see its strides over yesterday's outmoded style; in the future it will consolidate its gains and follow new inspiration freely. In the decorators' rooms which immediately follow you may find a hint of this Modern future. Designed for brilliant clients such as Orson Welles and Pierre Matisse, these versions of Modern are utterly individual, to complement their owners' personalities, and may contribute many an idea which will be current this season.

COLONIAL, mainstay of American decoration, threads through all these pages. It is the peak in informal, livable decoration, and year after year it is adapted with great success to homes both small and large. This year a new source of inspiration is found in the charming Pennsylvania Dutch designs for which we predict great popularity. A strictly 1941 trend, Pennsylvania Dutch designs do not appear in the following survey. But they are a welcome addition to the Colonial family, and as such should be mentioned here. A large part of our June issue will be devoted to Pennsylvania Dutch designs and their modern reproductions. Watch for this issue and see a new trend come to life.



Modern color is well chosen in this living room in the New York apartment of Douglas Somerville, also shown on our cover. A black and gold barometer makes a brilliant overmantel against lime green walls, tomato draperies lined with green



IN THE LIVING ROOM: ANTIQUE BRASS CANDELABRA



BEDROOM: GAY AS ITS CARNIVAL PAINTING. (SHOWN ON THE COVER)



IN THE DINING ROOM: FLUTED MIRROR PILASTERS

Fresh colors

This New York apartment combines fine antiques and accessories in a new decorative style

Antique brass candelabra, made from old oil lamps—in the New York living room of Mr. and Mrs. Ned L. Pines, whose apartment is shown on this page. Beige fireside chairs echo the pine mantel; walls are a pale violet hue. In the bookcases, niches lined with tortoiseshell paper and indirectly lit, hold gilded blackamoors. Other pieces wear black leather, tangerine, violet deeper than the walls. In the fireplace, old andirons make gleaming brass accents for the room

Gay as the carnival painting which suggested its coloring is the Pines bedroom, Venetian in spirit, Empire in fact. Dove gray walls and crimson carpet second soft pink-and-gray striped taffeta which is used throughout. Upholstered headboards have trim tailored bolsters; spreads are cut with a ballet skirt swing. For contrast: black lacquer side chairs, with mother-of-pearl inlay, gray tufting; white porcelain lamps, sprigged with posies, on the grille-front bedside tables

Tall, fluted mirror columns bound this dining room's mirrored wall and underscore the architectural quality of its simple Regency style. Chairs are covered in blue-green to echo the carpet, piped in yellow to match the walls. Ivory satin curtains, blocked by hand, carry a motif of urns and pilasters; indirect lighting gleams from the valance above them. Elegant addenda: the pine clock; chandelier, sconces of boule, crystal. Decoration throughout, Harold M. Schwartz

ew textures

Simple classic forms suggest an ideal treatment adapted to the Florida climate



LIVING ROOM: SEA-GREEN, FLAME, GOLD

Sea-green, flame and gold for the modern Regency living room of Mr. and Mrs. Julio Sanchez, whose home on Sunset Island, Miami Beach, is shown on this page. Focal point of the decoration is the great picture window at the left and its broad expanse of sea and sky which suggested the vivid theme. Silvery rugs, cut to individual groupings, emphasize the spacious furniture arrangements. Walls are rosy beige, floor white marble. Accent: ceiling-scallops at doors, window



DINING ROOM: WHITE AND GOLD STRIPES

Wide gold-and-white stripes set a lively tempo for the Sanchez dining room and point up a pleasant scheme of eggshell, brown and white. Cool and uncluttered, it boasts a white marble floor, brown carpet; modern Regency furniture in natural olive wood, banded in deeper brown. Chair seats, in embroidered basket weave pattern, echo the creams and browns of the wallpaper borders. Decoration here and throughout the house is by Dorothy and Richard Hilton



IN THE BAR: A MIRRORED PAGODA

In the bar, a mirrored pagoda holds sparkling glasses and bottles—and reflects a tempting retreat from the tropic heat. Cool chintz curtains repeat the sky-blue of the walls and add a bold motif of banana leaves in coral, beige and brown. Bar stools and pagoda are royal blue with natural bamboo accents. Comfortable benches at right are covered in multi-color cottons. Ideal for the climate, one end of this room opens onto a wide porch, overlooking the bay

Classic emphasis

Decorator interiors in Chicago, Washington, New York



Circular desk for a bay window in a New York bachelor's apartment by Coggeshall. Bookshelves conceal an ingenious folding bed for guest. Walls are a soft gray, accents deep red and white



Red striped curtains, bright against the paneled library walls, key to a gay scheme of brown, crimson and white—in the Washington, D. C., home of Mr. and Mrs. Paul E. Shorb, shown again below



Twinkling wallpaper, violet blue with mica-flecks, sets off the fine Empire pieces of the bedroom, in bachelor apartment at top. Bed and sofa wear taffy-blond leather; on the floor a pale gold rug



Classic Directoire panels in the Shorbs' French Provincial living room suggested the soft beige and yellow theme with striking accents of aubergine. The decorations are by Schuyler & Lounsbery



Gold paper and peach wool curtains dramatize a fine Regency cabinet, Directoire lamps in this New York dining room of decorator Bertha Schaefer. Detail: brass handles atop chairs (See cover)



Style on a budget was the object of this Chicago bedroom by Mabel Schamberg. Its technique: buttercup walls and chintz, robin's egg sateen, quilted. Staccato accent: tester beds in black enamel

Country Colonial

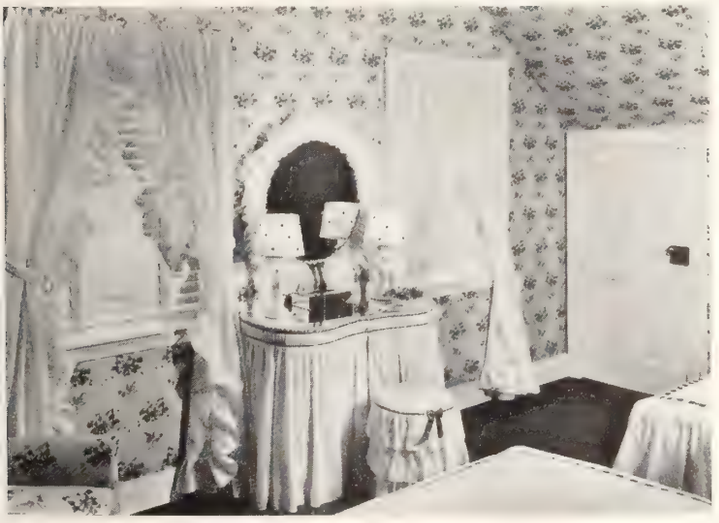
The former Libby Holman chose this livable style



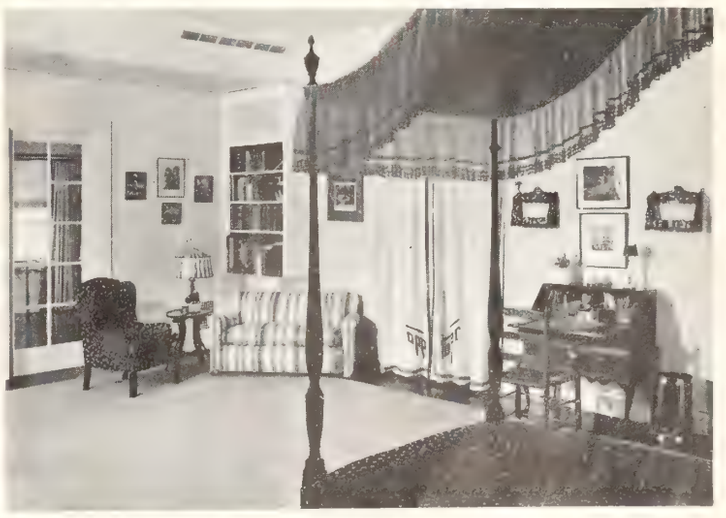
Crystal fringe and white leather offer gleaming contrast to old woods in the Stamford, Conn., dining room of Mrs. Ralph Holmes, the former Libby Holman. Curtains are dramatic gray-green satin



Taffeta bustles dress up the little slipper chairs which flank the antique pine mantel in Mrs. Holmes' sitting room. Walls are blush pink, furniture done in pale blue satin. Carved rug, posy-sprinkled



Crisp eyelet-embroidered flounces, laced with strawberry ribbons, for the guest bedroom—even to the mirror frame. The walls wear chintz, fat crimson strawberries spotted on a yellow field

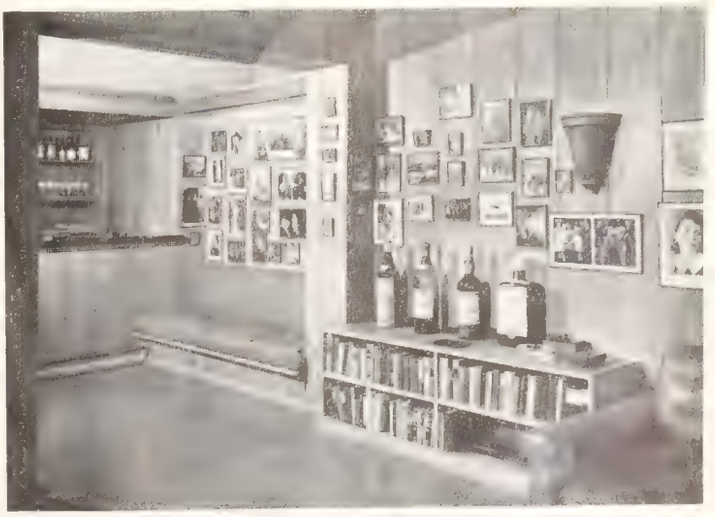


Patriotic theme for the young son's room: white stars on the flag-blue spread, red picture frames, Lilliput-striped settee. White walls and curtains set off a tiny Queen Anne desk, maple bed

NYHOLM



Vermilion calfskin upholstery acts as a merry foil to the game room's quiet beige. Walls and furniture are of natural cypress, rough-woven curtains repeat this same tone. Lighting is indirect



Niche for nightcaps. This cozy little bar, flanked by comfortable leather banquettes, adjoins the game room, repeats its colors, serves as a snapshot gallery. Decoration of the house was by Mimi Durant

Classic mood, Modern manner

Decorators, New York to Hollywood, are partial to antiques



James McNeil Whistler once owned the turquoise chairs which key the New York foyer of Mr. and Mrs. George Shaw. By McMillen



Jumbo shadowbox of mirror for a rare collection of Blanc de Chine in this Hollywood living room of architect Tom Douglas. Scheme: aquamarine, green





Caryatid candelabra dominate the Regency dining room of the Martin Stollmacks' in New York. Antiques alternate with designs by Decorator Harold M. Schwartz

Marble against mirror for the hearthside of the bachelor's library decorated by Coggeshall (see page 14). Red mohair covers the chairs, accents the gray book-lined walls



A living room inspired by French primitives

A versatile study in contrasts is the New York living room of Mr. and Mrs. Seton Lindsay, planned around a fine collection of French paintings. Walls are a soft neutral gray, accents bold and varied: brilliant emerald satin on the antique Spanish chairs, crimson and green bouquets on the French wallpaper screen glimpsed in the mirror. The decorator, Ruby Ross Wood

The Los Angeles home of Jean Arthur's mother

California interpret



For Mrs. H. S. Green, Jean Arthur's mother, architect Richard F. King designed this glassed-in veranda which leads onto an informal flagged patio. The door at left opens into the living room



Fine English engravings in their original maple frames are used throughout the house—here in a corner of the living room



Sunny leaf green keynotes Mrs. Green's bedroom which opens off the veranda above. The quilted cream-colored bedspread is appliqué in pink and green. Furniture, antique maple. (See cover)



Local fieldstone makes the fireplace in this California New England house. The Colonial theme is well carried out by an Early American block scenic paper and a hand-made oval braided rug



Brass and luster, in antique accessories, adorn the fireplace in Mrs. Green's bedroom. Among them are two green and black Wedgwood teapots, a black tin tray, and a gay Staffordshire figurine



A little later in period, the dining room contains more formal mahogany furniture, repeats the living room's braided rugs

he Colonial style

Mr. and Mrs. Jack Cummings' house in Beverly Hills



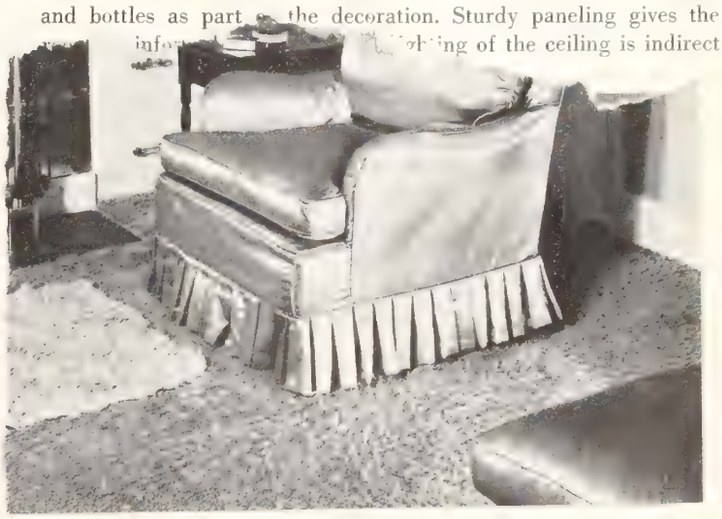
A copy of an old hooked rug graces the hall—with fuchsia, pink, green and black on white. John Hoggatt was the decorator



A windowed recess in the bar utilizes the varied shapes of glasses and bottles as part of the decoration. Sturdy paneling gives the [illegible] of the ceiling is indirect



Red roses and blue delphiniums make gay the white-ground chintz used for draperies and upholstery in the Cummings living room. The clock plays a Viennese tune. (See this in color on the cover)





[illegible] and the w[illegible] [illegible] Blue and white



On an English antique table in the living room stands this student lamp with one white and one green shade, holding flowers



Antique green and amethyst china fills the recessed cupboards in the dining room. The butler's table in the window holds silver luster, porcelain fruit knives and amethyst finger bowls. (Shown on cover)

California variety

Two homes embrace a gamut of styles



Mr. and Mrs. Bryan Foy's octagonal b[illegible]kfast room poses modern Regency pieces against [illegible] left opens into [illegible]ng room accents them with



Sop to that famous climate is the Foys' sunroom, half windows, half walls of pale light blue. Main accent color: dusty rose



Sunny leaf green keynotes Mrs. Green's bedroom which opens off the veranda above. The quilted cream-colored bedspread is ap- [illegible] scheme of warm green. Furniture, antique [illegible] (See cover) Accents reflect owne[illegible] [illegible]ershire figurines.



Lemon-yellow walls, magenta carpet in the bedroom of Mrs. Dorothy Joralemon, which is shown again below. Built-in cabinets line one wall, conceal a dressing table



A jumbo sectional sofa fits the curve of a large window at one end of the Rumpus Room, was designed like the other pieces by the decorator, John F. Luccareni. Fabrics are of rough homespun



The carpet is curved to divide sleeping quarters from dressing room in the bedroom above. Decorator was Rudi Blesh

In bright pastels

New techniques in a remodelled New York house



Mirror tiles face the fireplace in the striking modern bedroom of Mrs. Eleanor de Liagre Labrot, shown again right. Sleek satin chairs contrast with the shaggy rug, repeat its gray tone. Wall, robin's egg blue. Streamlined note: doors minus moldings





Soundproof doors (left), draped in soft white leather, slide back accordionwise into the wall between the living room and hall (right). Paneled in mirror and fluted glass, the hall boasts a gay red ceiling and carpet



From an old Victorian balustrade, Mrs. Labrot evolved the bed's headboard of carved and pickled mahogany. Second good trick: the spread's three horizontal pleats

Pierre Matisse lives here

The son of the celebrated French artist keys his New York home to paintings



Over the mantel, his father's work in brilliant contrast to stark white walls, cool gray floor which carry throughout the apartment. Planned around the Matisses' discerning collection of French moderns, it was kept, at their own request, as flat, as "clean" as a gallery

In the dining room, his friends'—surrealist Miros, left and center, a Chirico just visible at right. White cabinets fade into the wall; only contrast is natural oak furniture, by the designer C. Coggeshall. Chairs, bright red, blue stripes from France. (Shown on cover)



Orson Welles's apartment

Modern lighting, materials in the New York home of the brilliant actor



Hitching post balusters for a stair-rail of rope in the noted actor's New York apartment, which combines nostalgic theatrical motifs with the freshest of modern. In this foyer: grass-cloth ceiling and walls in primary colors. Old coach lanterns flank the entrance door

From a collection of old Norwegian china, the dining room takes its crisp modern contrasts: soft olive green carpet, gay multi-color stripes. Draperies of cream felt and sheer curtains reflect the pale tone of birch furniture; walls are white. Decoration, by Joyce-Mortimer





Summer solstice—al fresco breakfast indoors

Throw the windows wide, get the cool effect of a terrace indoors with any all of these: Heywood-Wakefield's natural rattan sectional seats in green an multi-stripe sailcloth, chairs in crimson Leatherwove, birch-topped tables Macy. Walls wear Imperial's bamboo-shutter paper, natural with turquoise floor, Armstrong's beige and brown linoleum; the table, Altman's Dun can & Miller goblets, turquoise Franciscanware pottery, Dirilyte flatware Fallani & Cohn's "Poppy" linens at McCutcheon. Shutter screen, Ferguso

Super set-ups for Summer

How to enjoy your vacation at home



For lolling on the lawn (right)—a glass-topped table large enough for dining, small enough to carry easily; matching chairs with sprightly bowknot motifs. In white wrought iron—slender as a line drawing. To lend a romantic glow by night, tall hurricane candlestands; to curtain the garden or terrace wall with green, plant brackets of wrought iron to match. W. & J. Sloane has them all

For stretching out in the sun—or shade (below, right) a restful chaise longue of wrought iron laced with vivid canvas. Like the matching chair, it is comfortably padded and reassuringly sturdy because the canvas is doubled. There's a gaily-striped canvas bar beyond, to administer relief when the heat rolls up a thirst. All of these, designed by Ficks-Reed; all are at Lord & Taylor

Tandem for the terrace (below). Cool as iced coffee—and just the same color—this natural rattan double chaise, canopied and cushioned in beige sailcloth. At its elbow, a tea cart, pickled like pine, holds drinks on a removable plastic tray. Beyond, a backgammon table, chair and deep pouf, again of the rattan in pickled pine finish. All designed by Bielecky; all at W. & J. Sloane





For sunshine or shade



Wrought iron and rattan—temptations to loafing

Shady place to loaf (left) in comfort on a day when the thermometer soars: 'round this glass-topped wrought-iron table, 'neath this huge cartwheel of sailcloth, striped peppermint and white. Chairs repeat the swan motif of the table, and carry sailcloth cushions. Whimsy—a nautilus shell of iron, cast not wrought, is planted to azaleas. All by the Florentine Craftsmen; find them at Hammacher-Schlemmer. White wire basket, Amster & Lamb

Cool indoor retreat (below) achieved with summery rugs and slender wrought-iron furniture that simulates bamboo. The console is one of a pair that makes a dining table; the chairs, painted to match, are natural bamboo color. All, Neva-Rust; all by John B. Salterini, found at Lord & Taylor. The rug, maize, tangerine and brown with Cellophane accents, by Deltox. Fillips: the parrot prints, blackamoor tray, gold-and-white vase; Amster & Lamb





DANIELSON

Tea on the terrace—a real one or indoor facsimile

Have the fun of green grass and gardens whether you own them or not. Here's how it's done: Molla's towering double seat, coolly cushioned in white, trimly laced, in rattan finished like pickled pine; and their low square coffee table to match; both at Bleazby's in Detroit. For color—Dinkelspiel's "Hibiscus" cloth in white, turquoise, gray and rose, Macy; Rena Rosenthal's frosty white tea service; underfoot, a turquoise Deltox rug. For fun—Richard L. Sandfort's wrought-iron tree abloom with flower pot and birdcage



French and English classics set against a tea-box paper

A sophisticated scheme of soft ice-blue and silver dominates this modern classic dining room at B. Altman in New York. Antique Louis XV chairs echo the blue of doors and trim; walls carry a shining silver tea-box paper, delicately flecked with white. Fabrics are modern—for the chairs, painted chintz with the look of a damask; for the curtains, crinkled silk. High points: old gilt Baroque consoles, mirror-topped; a modern dining table of Regency ancestry, with gold bands set into the dark wood

After Williamsburg

Here we begin nine pages of interiors designed by department stores



TANGERINE, BEIGE AND BLUE-GREEN IN A LIVING ROOM

Tangerine paper on three walls sets off finely designed paneling in beige, in this living room. The plain carpet and upholstery, and the draperies in a splashing floral, repeat the tangerine and beige tones and complete the color triad with a soft shade of blue-green, a typical Williamsburg shade



A BEDROOM FOAMS WITH WHITE RUFFLES

Feminine ruffles—foaming at the windows, on the bedspread and in the elaborate drapery of the bed canopy—envelope this bedroom. In contrast to this white fragility are the heavy lines of Federal and Victorian furniture in mahogany. Plain wall-to-wall carpeting creates a quiet background here



LIVING ROOM PANELING AFTER THE RALEIGH TAVERN

After the Raleigh Tavern, this living room was patterned, as seen in the fine Colonial paneling of fireplace and bookcases. Grays, reds and soft greens are used for upholstery, draperies and accessories; all pieces of furniture used in the room are authentic reproductions of Williamsburg originals. All by Woodward & Lothrop, Washington, D. C.

High-styled for moderate incomes

House & Garden colors in these four rooms



House & Garden's Salem Green, eggshell and cinnamon brown keynote the 18th Century living room—all three combined in the crochet-point rug. English chintz curtains in the same colors are topped with festoons of eggshell taffeta; walls are Salem Green. Most of the furniture is mahogany. All the rooms on this page are from W. & J. Sloane's 1941 "House of Years" in New York



Linoleum in Greek-key pattern makes the black and white floor of the Regency foyer. The walls are oyster white; a Regency settee is covered in brilliant tangerine and white-striped satin. The stair carpet is of Sèvres blue broadloom



Bleached oak was used for the furniture in the small modern guest bedroom. HOUSE & GARDEN's Sea Island Sand colors the walls; the wall-to-wall carpet is porcelain rose broadloom. Draperies and bedspread are Sea Island Sand and blue striped linen; the easy chair at right is covered in rose quilted matelassé. Good point: light woods and slender lines seem to double floor space



Painted iron, effective indoors, makes a charming group in the breakfast room. Glazed chintz draperies are HOUSE & GARDEN's Monterey Tile and dusty eggshell; floor is Salem Green and eggshell with mustard yellow border

Following fashion colors

Four room schemes in costume shades



"Bustle-patterned" wallpaper in green and white is here cut out and appliquéd over seafoam green paper to point up one of Spring's leading fashion colors. Rug is a green flowered Brussels; chairs upholstered in rose velvet. (See cover)



Living room-dining room-and-bedroom-in-one is this clever combination. A sofa bed with eight little striped pillows does away with the usual "studio couch" look. The wallpaper panel in background is a curlicued "Old Brocade" design in coral on beige. The partition in the foregound divides this room into formal and informal sections. All rooms on this page by Lord & Taylor



Brown suede paper makes a subdued background for this drawing room. A modern beige and light green fabric covers the sofa; the coffee table is copied from an Empire one, but the design is scaled down for today's living



Malachite-green silk banquettes of heroic size center this unusual penthouse cocktail room. Barn-red, cedar shingle walls contrast with heavy red-and-white-striped silk draperies. The cages hold stuffed birds, one upheld by the blackamoor at left. All wood surfaces are treated with a new photographic finish simulating snakeskin and malachite. Note painted mural on the ceiling

Light woods and mirror

From South and North, two houses decorated by department stores



Brilliant stripes (above), green and white, enliven the bedroom in "Charm House" at Davison-Paxon, Atlanta, Ga. Over the green satin bed are mirror-framed florals. Furniture, bleached mahogany; chair, yellow satin



Painted ribbons (right), blue and yellow, swirl around real plates on the walls of this dining room at Macy's Forward House. Bleached oak chairs carry blue and yellow woven silk; carpet is maroon, draperies yellow satin



Mirrored walls (above) enlarge the living room in Davison-Paxon's "Charm House". Furniture is mahogany, loveseats are covered in yellow satin. Bamboo panels give interesting variation to two walls painted bayberry green



Antiqued, sectioned mirror (right) makes a long screen in the living room of Macy's Forward House. The color scheme is mainly blue—walls delphinium blue, dado lighter, diamond damask chairs in the shade of the dado

Featuring informal modern



To save space, beds are set against the wall in the young girl's room at Marshall Field, Chicago. The Oriental feeling of the morning glory paper echoes in a line of Japanese prints. (Shown on the cover)



Hand-waxed natural mahogany is the pale wood which makes the furniture in a living room at Abraham & Straus, Brooklyn. Pastel, too, is the color scheme—horizon blue, seaweed green, misty yellow



The Oriental trend in modern is here seen in the design of natural birch chairs and table in a dining room at Marshall Field. Walls, olive and gray-green striped paper; the rug, a fresh bottle green



"Square doughnut" drawer pulls distinguish this blond buffet, topped by plaster lamps with bright brass shades. Blond furniture is set against purple-blue floor and walls. At Abraham & Straus, Inc.



Sectional for convenience is the furniture, painted butter yellow, in a boy's room at Rich's, Atlanta, Ga. Blue and red color the rug, the plaid chair and the amusing circus-pattern curtains and lamp



Simulated alligator covers the front of these bleached oak wall cabinets. Frond lamp bases, a color scheme of moss green and bark brown create a tropical atmosphere. Abraham & Straus, Brooklyn

Many periods keynote thes



Ready-made organdy curtains—two pairs 200" wide—make the canopy for a mahogany bed in a two-room apartment at Stern Bros. in New York. Hooked rugs emphasize scheme of green white and red



Wallpaper in lettuce green swags matches the plain carpet in this one-room apartment at Stern's in New York. Draperies are white moiré; club chairs and hassock are covered in dark green fabric



Dulled rose and green predominate in this living room at the Hecht Co., Washington, D. C. Walls and rug, gray-green; upholstery rose, green



A basic group (at just half the price of the future room) is here composed of six chairs, table, buffet and rug; other pieces to be added later. Scheme: gold and beige; at McCreery's, N. Y.



Ebony against coral and blue makes pleasing contrast in this Regency bedroom at Gimbel's, Philadelphia. The two fringed chairs provide modern comfort against the room's formal setting



Pine paneling and scenic wallpaper are a soft background for this Colonial living room at Hahne's, Newark, N. J. The furniture is all maple; turquoise predominates in linen on sofa and draperies

oms by department stores



Chinese influence—often felt in 18th Century decoration—here ppears in wall niche and porcelain lamps in the "House of Ideas", impson's, Toronto, Canada. Color scheme, blue, yellow, gray



Scaled for small rooms is the maple furniture of the "Heliotrope" bedroom in the "Americana" series at Bamberger's, Newark, N. J. Scheme: heliotrope walls, white curtains, beige and blue ruffles



A 17th Century Dutch panel centers a painted mantel in this rawing room at T. Eaton, Toronto, Canada. The original Louis XIII hair is in red velvet; "bishop's sleeve" draperies, cream damask



An Adam mantel from Berkeley Square, framed by antique mirror, in a dining room at T. Eaton, Toronto. Walls are mustard color



Pink and green plaid freshens this bedroom in headboards and the swags on the pink taffeta spreads. Striped wallpaper is in tones of pink; carpet lime green. Wiley Dry Goods, Hutchinson, Kan.



Hand-print draperies in beige, old red and dull green set the color scheme for this living room at the Wiley Dry Goods Store. Walls and rug are lime green; wing chair is in dull red damask

Résumé of Regency

Stores followed House & Garden in honoring Regency and Victorian during the past year

Two periods made decorating history during the past year. Regency and Victorian dominated the decorative scene—both periods with their roots firmly planted in America's past. Belter and Duncan Phyfe became familiar names to decorator and client alike, and their designs were redrawn, scaled down and adapted to modern living.

Victorian was given a tremendous impetus by the showing throughout the country of "Gone with the Wind," its interiors designed by Joseph B. Platt, HOUSE & GARDEN's Decorating Consultant. These designs were shown in our November 1939 issue. And in our September 1940 issue we presented the Regency Colors and a brilliant selection of Regency merchandise. Here are rooms by stores which followed HOUSE & GARDEN's lead.



FREDERICK & NELSON, SEATTLE, WASH.



FREDERICK & NELSON, SEATTLE, WASH.



THE BON MARCHÉ, SEATTLE, WASH.



M. O'NEIL CO., AKRON, O.



STRAWBRIDGE & CLOTHIER, PHILA., PA.



FORBES & WALLACE, SPRINGFIELD, MASS.



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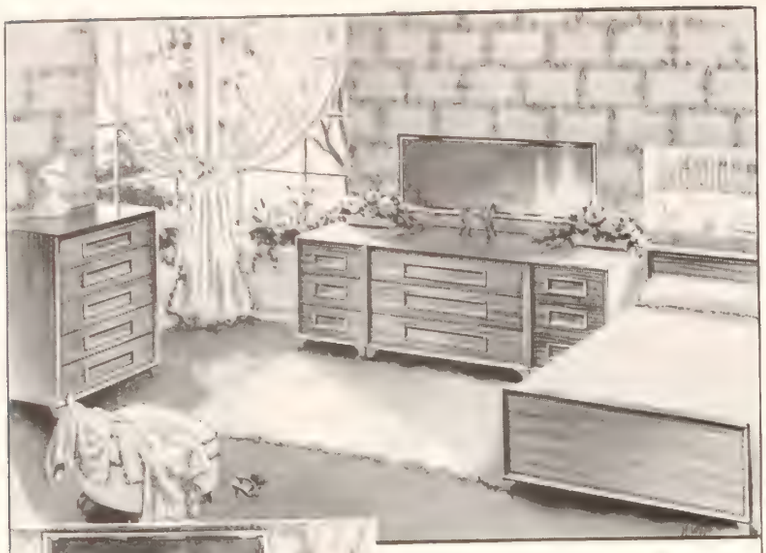
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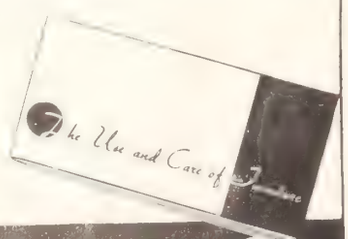
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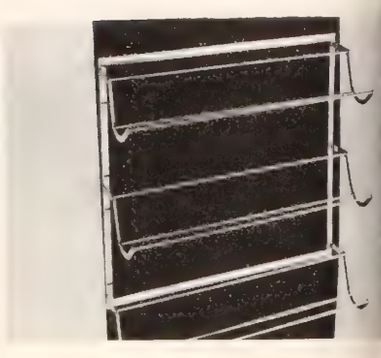
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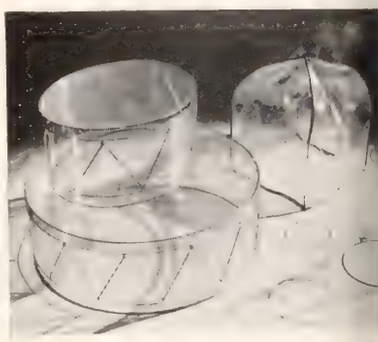


CLOS

Here's how to make maximu
fittings designed to ke



Shoe rack: Three-tier rack with toe guards to hold eight to twelve pairs of shoes securely. Conserves space and keeps shoes up off the closet floor. Easily attached to door or wall. Width 20¾", height 22¾". In chromium finish. Priced at $3.00. From Lewis & Conger.



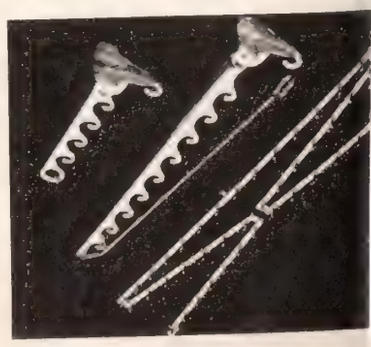
Hat insurance: Oval plastic drums for men's hats, $3.94; for ladies' cartwheels and big picture hats, $9.94. Dustproof Cellophane cover, 39c. Tall cone keeps floppy brims from drooping, 74c. Small cone, three to a set, 94c. Good ways all to protect your hats. At R. H. Macy.



Special hangers: Skirts and trousers hang straight and taut on the swinging arm clamps of this K-Venience hanger. In chromium, $1.50. Belts live much longer, keep trimmer when hooked on the Belt Parker. Price $1.00. We found these at Lewis & Conger.



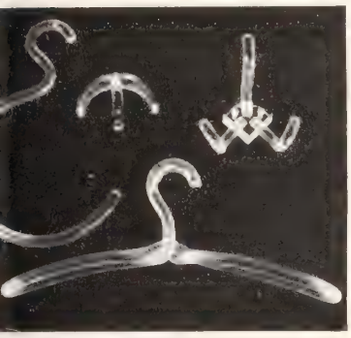
More good hangers: Two Belmars, designed to hold coat shapes longer. Combination suit hanger, $2.25; with non-slip bar, 95c. In catalin: Setwell hanger for skirts, trousers, $2.45; long pole for anchoring evening clothes up high, $3.45. Get them from Lewis & Conger.



Action clothes rods: Turn waste space into storage space with Foldaway hangers. Pull down when you need them; push up when you don't. $2.50; $2.95. K-V rack for tie wardrobe holds 36 securely in full view. Pulls out or folds back. Costs $3.25. Lewis & Conger.

...SE-UPS

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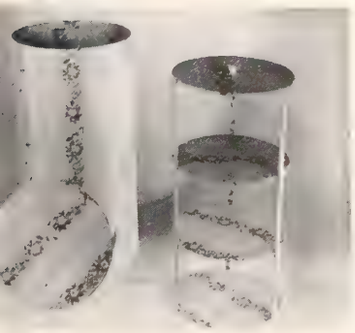
Crystal-clear hangers: All Lucite: The circular hanger to treat your fine furs gently costs $1.50. Robe hook, $1.50; three-way hook, $3.50. As handsome as it is functional, the figure eight non-slip coat hanger is priced, $3.00. Discovered at Hammacher Schlemmer.



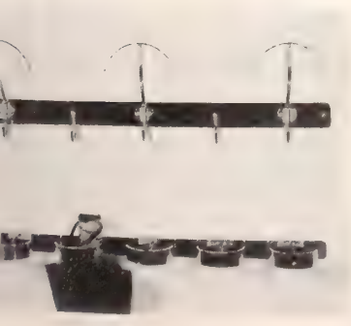
Sweater box: Sweaters and blouses neatly put away in this three-drawer chest will stay clean and crisp. It is priced at $3.49 and it comes from R. H. Macy & Co. For a fragrant closet, hang up Orloff's Sachet Boule. Lasts indefinitely. Yours for $1.00 at B. Altman & Co.



Hand-made luxuries: Longer necked hanger for fur collared coats filled with Mary Chess sachet for glamour, $3.95. Lay stretchable or strapless evening gowns over the swing hanger; two-piece dress hanger—either style at $24 a dozen. Hammacher Schlemmer.



Space-saving hat hamper: This three-tier garage is a good way to solve the problem of where to park your hats. It may be ordered in plain or cheerful posied cretonne to match your color scheme. Priced at $12.95; you can order it from Lewis & Conger.



Hall closet necessities: Hat and coat rack in polished chromium for $2.00. Newest combination umbrella and cane holder complete with drip-catch trough attaches to back of door. Price $3.50. Both K-Venience products found at Lewis & Conger's Closet Shop.

(Continued on page 40)



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(A. E. HOUSMAN)

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CLOSET CLOSE-UPS

(Continued from page 39)



Bags for blouses, furs, etc. Three capacious garment bags, each with a purpose in life—to make your closet at home as efficient as your husband's filing cabinets. The Cellophane shorty holds eight blouses, keeps them spick, free of dust; yours for $1.98. The cloth bag for furs is treated with cedar to discourage the prowling moth and boasts a ring inside for stoles; $2.98. And the long Cellophane bag, 66 inches overall, takes care of your evening finery, up to eight garments. Both Cellophane bags have chintz tops and bottoms. $2.98. All from R. H. Macy & Co.



Party rack, extensible: Boon to the harried hostess, blessing for the party guest—this extending coat rack pulls out to thirty-six inches, cares for wraps and hats galore. Fine idea for those who are short on closets (who isn't?), for apartment dwellers, country hostesses. Lends an air of professional planning to parties, one and all. Takes ample care of family wraps for everyday. And with all this, it can tuck away in an ordinary closet, out of sight, out of mind when you've no need for it. In walnut or mahogany finish, it's $19.85 at Hammacher Schlemmer.

JOHN KIERAN'S BOOK

JOHN KIERAN'S NATURE NOTES. Illustrated by Fritz Kredel. 112 pages. *Doubleday, Doran & Co., Inc., N. Y. C.* $1.50.

Information Please has become such a successful advertising vehicle for the facile brain of Mr. Kieran that any book from his pen is likely to "go over big." All those listeners who can't understand "how he does it" will want to see whether his genius is more understandable in print than over the air.

To tell the truth Nature Notes is just a pleasing little book, beautifully illustrated and skipping with pleasant abandon from the Old-Squaw Duck to the Fringed Gentian and from Herbal Cures to the drinking habits of pigeons. The thing that makes it interesting is that Mr. Kieran tells so many interesting little facts about his subjects. For instance there is the note on Polar Bears explaining that they alone of all furred animals are fur-footed as well as fur-coated, to form a non-skid feature for traveling on icy slopes.

—ESTHER C. GRAYSON

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The Sister Prints shown at right are: chair and draperies, "Berkeley;" love seat, "Berkeley Plaid."



Draperies, "Berkeley;" dressing table, "Berkeley Plaid;" bedspread, "Berkeley" with "Berkeley Plaid."

Mr.: Are these Sister Prints, too?

Mrs.: Of course—Sister Prints are in all sorts of materials and the latest is this new CLIPPER CLOTH. It's a come-into-the-living-room version of sailcloth. Takes color wonderfully—hangs divinely and—to make everything perfect—it has the Waverly Bonded Guarantee.

Mr.: Pretty smart girl I married. Makes a Greenwich Village apartment look like Park Avenue! And finding all these materials that matched so well.

Mrs.: They're Waverly Bonded Sister Prints, designed and dyed to go together. Come in sets of two and three—for draperies, sofa and chairs. And what leg-work and brain-work they save!

"Berkeley" *Plain Clipper Cloth* *"Berkeley Plaid"*



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All Waverly Sister Prints are *bonded*. And this is what *bonded* means. When you buy, you get a Bond, guaranteeing replacement of fabric and workroom costs in case of unsatisfactory service.

Wash them... clean them... leave them in the sun. Don't worry—they're



WAVERLY *Bonded* **FABRICS**

CHOOSE a smart new pattern in BIGELOW BEAUVAIS (Made in U. S. A.) BROADLOOM



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BIGELOW BEAUVAIS RUGS AND CARPETS OFFER YOU . . .

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- ✔ MODERATE PRICES for extra value

No wonder BIGELOW BEAUVAIS BROADLOOM *rugs outsell any other rug in America in their price class!*

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Reg U S Pat O…

This famous label is a symbol of Bigelow qu… and craftsmanship. It identifies all Bigelow … and carpets (and there are many other gr… weaves and styles besides Beauvais, to fit … budget). Look for this label at the edge o… rug or carpet.

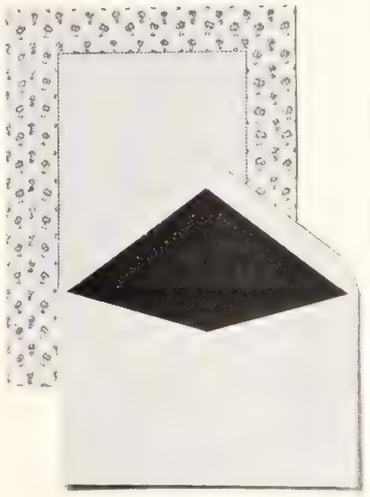
The "Colonial Prize" pattern No. 1673 was the inspiration for this lovely Modern room, which was created for you by McCALL'S Magazine. The color scheme and furnishings are clever and imaginative, but moderately priced, in scale with the rug. Note to brides: why not suggest Beauvais to fond gift-inquiring relatives, or use one of the wedding checks?

Copyright 1941, Bigelow-Sanford Carpet Co

PERIOD PAPER

New stationery echoes the leading designs and styles of American decoration

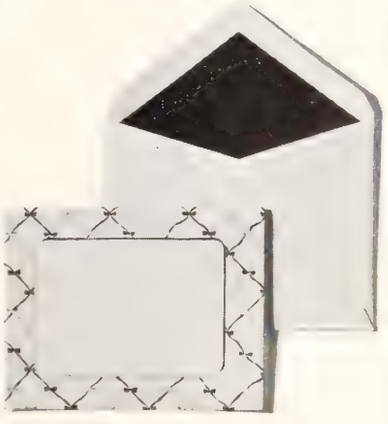




Federal

er-studded fabrics of Federal s inspired the allover field r pattern of this wide-bordered r. The soft blue of the multi- design is repeated in the lin- f the plain, elegant envelope. this stationery as a new and ous accent for Federal style s of today. Like the other pa- here, it comes in single sheet note sizes with boxes to match.

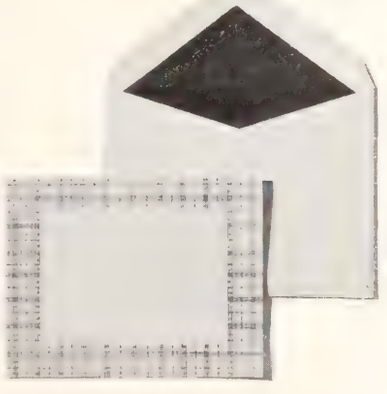




Regency

ncy ribbon bowknots, a favor- 9th Century design, make a ond lattice frame for ample ng space. Color combinations mpire blue and gold, grayed and pink, mahogany and rose nonize with contemporary ver- s of the formal Regency style. envelope has contrasting lining.

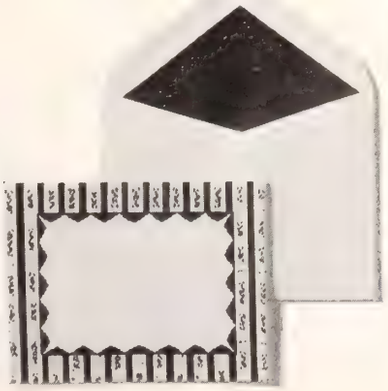




Modern

ern plaids, like the one on the r above, inspired this crisp, neat ing note paper. It's suave and isticated in gray with green and k plaid; fresh and gay in white military red and blue. You'll t to use this in Provincial as as Modern rooms to achieve a essional decorator touch.





Victorian

orian decoration, with plump -patterned stripes and lace frills, gested this design. Colors on te grounds are modern versions Victoriana: gray-blue and char- se; wine and turquoise; pink leaf-green. All papers, Eaton's corator Notes" series, available Bamberger's, Newark, N. J.



Crown Glass Exclusively Baker's

Baker furniture has the esteem of connoisseurs because every effort is made to follow the best work of the past, in all details. Crown glass illustrates this. In the finest Manor House and custom pieces from Baker, genuine English crown glass is used. And Baker is the only American manufacturer licensed to use this rare product.



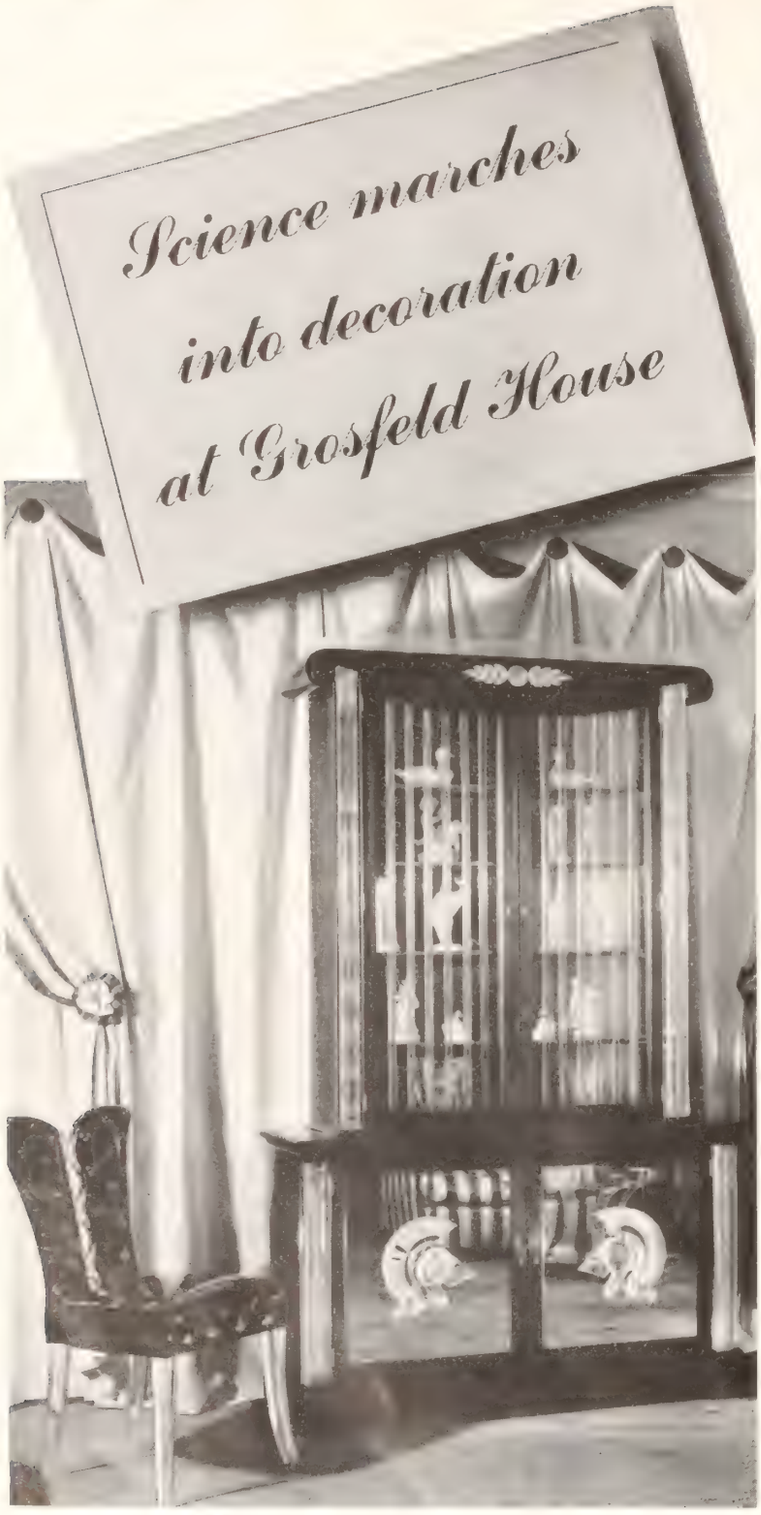
Crown glass is only made in England and by just one firm. Hand blown following 300 year old methods and formula, its lustrous "fire polish" is not lost by mechanical flattening. A slight, convex surface and faint whorls give crown glass a texture and brilliance that simulates perfectly the most picturesque qualities of fine old glass. Detail at left shows reflections in crown glass.

Baker Furniture, Inc.

CABINET MAKERS

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Atlanta, Ga.—W. E. Browne Decorating Co. · Chicago, Ill.—L. E. Stolar & Co.

WEEK-END HOU

Luis Barragan, talented young modern architect, remodels a one-story adobe cottage

LAKE CHAPALA, in semi-tropical Jalisco, is famed for its unspoiled beauty—a blue gem encircled by distant purple mountains which, on nearer view, present outcroppings of pink sandstone vieing with the gray green of wild artemisia and the jade green of maguey. Excellent fishing and the sandy bathing beach make the lake a favorite midwinter resort. Here D. H. Lawrence spent several months in 1923, gathering material for his books on Mexican life and legends. The little one-story adobe cottage Lawrence lived in is vividly described as Casa de la Cuentas in *The Plumed Serpent*. It has recently been remodelled by one of Mexico's talented young architects, Luis Barragan, for his friend Gustavo Cristo. The Cristo family motor out from Guadalajara week-ends, spend the best part of the day on the lake, but need a shaded, airy retreat for the intense heat of midday, and a shelter for chilly evenings—in a word, a simple place, easy to care for. And since both owner and architect are natives of Guadalajara, it goes without saying it must radiate color—the vivid splashes of red and pink, orange, plum and blue familiar to us in old Persian miniatures, but indigenous to this land of brilliant lights and deep shadows.

On the street front is the bedroom wing, the absurdly high windows so needed for air, shaded by a red ti nice. A shallow balcony, with lo ustrade to break up the window l is painted dark brown except f end posts of French blue to mat windows. The façade of the seems longer than it is, because interesting wall, which ties it ir garage at the far end of the pl into the beautiful old cuenta tree of the Beads) at the right-hand of the property. This tree, which little balls of fruit the Mexicans as rosary beads, gives the ho name—Casa de la Cuentas.

Oriental influence

The half-moon entrance ga with heavy wooden grille-work red outside and French blue in an Oriental touch you learn to as with Barragan's work. He knows co-ordinate present-day modern which is really primitive in c with the colonial Moorish buildi ditions that are a living heritag in this locality from the And founders of Guadalajara. Orie fluence, as fused in Spanish and decorative arts in Mexico, is exc follow and decidedly different fr English version of Eastern moti

Inside the gate of the Cristo h pink sandstone path, bordere whitewashed stones, leads past r



ORIENTAL HALF-MOON ENTRANCE GATEWAY



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MEXICO



GLASS FROM GUADALAJARA IN THE DINING ROOM



A PAVED WALK RUNS OUTSIDE ALL THE ROOMS

and flaming bougainvillea to the g-porch at the rear of the first bed-. From this porch you perceive the aped plan of the whitewashed cot- with the long wing running out the sala at right angles to the t façade. You perceive also the , typically Andalusian in layout it is enclosed on two sides by the e walls, and on the other two by property walls.

Open and colorful

ie interesting features of the white-ied porch are the built-in cement painted brick color, the balustrade at tiles set to form Xs, the rococo e of the opening toward the patio, the way Barragan has had the stone flagging of the porch carried ito the sala without a break, so that ouse and terrace merge into each r. Nothing but a gold-colored cur- which can be pulled across at t, separates the porch from the Still more openness is achieved he glassed-in arched doorway on other side, through which one pses raised beds of annuals and the bing bignonia against the garage . No carpets are used in the inte-s, only grass mats. The little red ted chairs next the green sofa have s of a Mexican bamboo. In such a ng, black vases of poinsettia do not n surprising.

was amused by the absence of in- corridors until I realised in this ate they are unnecessary. In their e there is a paved walk next the se, protected from sun and rain by ep overhang of the tiled roof, sup-ported by yellow poles with rosy red braces. The walk leads from the porch and sala down past the card room, lavatory, and dining-room to the kitchen and servants' room at the end of the wing. If we were to string out rooms this way, we would have connecting doors between them all. It never seems to occur to the Mexicans to do this, except between a dining-room and kitchen. The result is their rooms have maximum privacy, as here.

The rounded bay window in the dining-room, both inside and out, speaks for Barragan's ability as a modern designer. The belt coursings above and below the windows outside repeat the curve of the bay in rhythmic lines. The steel shelves for glass, the depth of the wall, were inset before the cement was applied to the framework of bay and inside window seat and then stuccoed over.

The seat is painted a dull red color (almagre) to bring out the incised scalloping. Blown glass from the Davelos factory in Guadalajara, in blue, gold and amethyst, catches the light as it comes through the windows.

The ceiling in the dining-room is of dark cypress wood. The furniture is painted yellow and silver, with a floral design in black and coral. Three outside doors, painted French blue, make up for the fact that the windows are sealed fast. On the table, a bowl of candied yams (camote) and native fruits—limes, papayas, and steamed bananas—completes the story of the blessings abounding on the shores of Lake Chapala.

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NEW SUMMER

Add these colorful new outdoor pieces to your Summer garden (see also pages 24-27)



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Southern cypress wood, hand peeled and treated with a clear preservative, Permasan, makes this sturdy group. The table tops are further treated with spar varnish. Arched back garden armchair; footstool, end table, Littletree Co., Winter Park, Fla.



In weatherproof enamel, the Bunny Gym is built to last—in two new colors—turquoise and bittersweet. It combines a safety non-tilt swing, Vulcan-Grip flying rings, a trapeze bar and a climbing rope. The combination gym is by Goshen and to be found at R. H. Macy

RNITURE



To roll about, Dillingham's two-seat wooden bench has handles in front and rear wheels for easy moving. The broad drop paddle arms can hold glasses, books, magazines. To be found at R. H. Macy

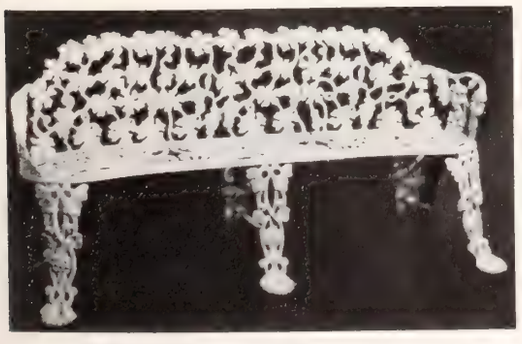




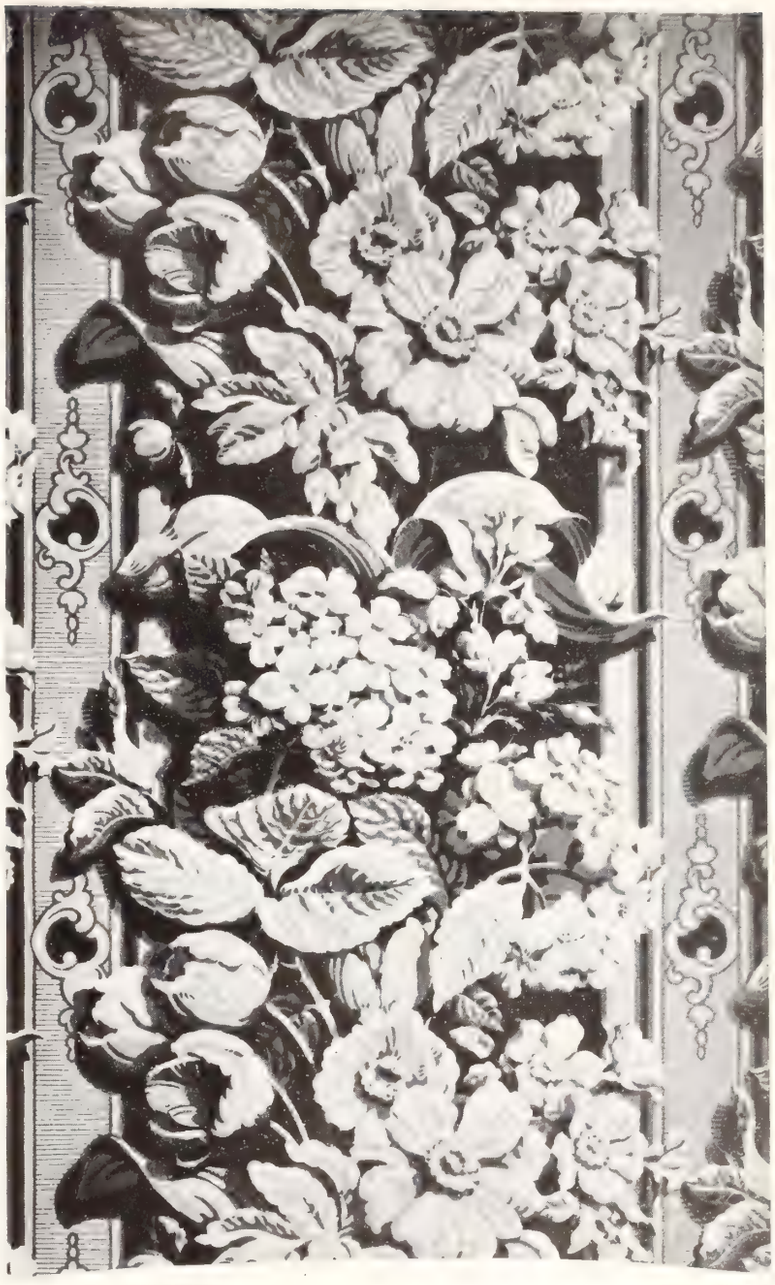
Diagonal chintz covers Bielecky's small rattan high-back wing chair—to be painted any color; Sloane's. Bunting Glider's tubing metal rocking chair, cane-effect seat and back, at B. Altman's



Sunchaise by Burton-Dixie has a back comfortably adjustable to three positions; and wheels, armrests and magazine rack. Tuftless innerspring pad is covered in plaid waterproof fabric. At McCreery



The Old South comes north to grace Summer gardens. This settee is in the traditional grape-and-leaf design, shown in white iron, it comes plain or painted; the Graf Studios, Wilmington, Ohio



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DERBY B

A dyed-in-the-wool Kentuckian discloses culinary secrets from juleps to burgoo

It has been said that if you examined the contents of a Kentuckian's pocket you would find: a bowie knife, a loving letter to his daughter, the précis of a lawsuit to defraud his neighbor, and a copy of "Paradise Lost." If you made your search anywhere in the Blue Grass State around the second Saturday in May, you'd likely find, instead, an invitation to a Derby breakfast! For no matter what time the pre-Derby party takes place, it is referred to as a breakfast. It might be a simple ten o'clock "brunch", consisting of: scrambled eggs and country "sawsidge", fried early June apples, grits, buttermilk biscuits, strong coffee, followed by corn meal cakes, native sorghum, or maple syrup.

If the affair is more formal, the menu would be more elaborate: country cured ham, fried Spring chicken and cream gravy or veal croquettes with rich mushroom sauce, old-fashioned cucumber rings, black raspberry jelly, home-grown green asparagus with hot tarragon dressing, corn pudding or cakes, crunchy beaten biscuits or wedges of Sally Lunn, followed by a salad of tender Bibb lettuce (small loose heads of brilliant yellow-green fragile leaves, with a distinctive flavor, developed by Mr. Bibb in a garden near Frankfort, Kentucky). The dessert would probably be chess pie or fruit tart, or perhaps a slice of jam cake.

In any case the festivities are sure to begin with a drink of aged Bourbon whiskey—bonded to you. It might take the form of a highball, or an old-fashioned, a concoction originated at the Pendennis Club in Louisville by a real Kentucky Colonel.

But nine times out of ten it will be a Kentucky mint julep, served in an antique silver cup, thickly frosted, a bunch of freshly plucked mint stuck at a jaunty angle into the shaved ice. In an emergency, glass tumblers can be substituted for the silver cups, but these, alas, will not frost properly, and in Kentucky a julep isn't considered a julep unless the silver cup is heavily frosted!

On Derby Day Louisville co life. Visitors from all over the c automobile license tags of every in the Union and some of the pr may be seen, excitement is in t as the vast mob wends its way direction of beautiful Churchill I The first race is run, as a rule, o'clock, and if you possess a bo reserved ticket you can take you about arriving at the Downs. If fortunate, you must leave ho dawn, if you expect to annex a the bleachers or good "fence-roo the grounds.

In the wake of the famous breakfasts follows another cha istic Kentucky institution, the barbecue, popular now, as in th before the Civil War. Burgoo, a seasoned, full-flavored stew, is the pièce de résistance. Accomp by golden brown corn bread, freshly churned butter, it is acc to my way of thinking a meal in Many regard it merely as a first c to be followed by barbecued lamb or beef, roasted to a crisp and lent deliciousness over a pit of ing coals, and doused with arc peppery-hot sauce. Sugar corn in the shucks, fresh garden salad nated in tart French dressing, cakes and ice cream, pies and fruit, also put in an appearance. are some of the foods Kentucky her visitors, and here are some traditional recipes.

Kentucky Juleps

There are two camps of julep m and the feud between them is as est as that between the Hatfields McCoys. Some maintain the should be smelled but not tasted. opponents insist this is sacrilege leaves should be bruised with the in order to infuse the drink wit true mint essence. I belong by p ence to the latter group.

But here a word of warning— each drink separately, and if you is a treasured heirloom, pour the



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REAKFAST

ed ingredients into it just before ding the ice. The original julep cups re prizes given for fat cattle or stock State Fairs. Asa Blanchard was the st distinguished of the old Kentucky versmiths.

Mint Julep

1 or 2 ounces of Kentucky Bourbon; ablespoon of chopped mint leaves; ablespoon of water; 2 straws, cut ort; 1 teaspoon of sugar or more to te; shaved or crushed ice to fill h cup; 1 small bunch of fresh mint.

Place sugar and chopped mint in a all crockery bowl or julep cup. aise the leaves well with muddler or back of a wooden spoon, until the xture forms a paste. Add water and ntinue stirring. There should be a ck green syrup by this time. Now are ready for the whiskey. Fill a ep cup half full of crushed or shaved . Add the whiskey-mint syrup, then the rest of the glass with ice. Slip bunch of mint into the ice, and ide it the straws. They should be taller than the mint. Lift the cups o a tray being careful not to touch sides with the fingers, and put them the icebox to frost. This will take m one-half to one hour. Serve at ce. This appears to be a most innoc- us concoction, but it has a potent k, as anyone who has tasted it for first time can testify. It should be ped slowly, not tossed off at a gulp!

A delightful variation of the above he Strawberry Julep. The following ipe is a treasured one from the col- tion of Mrs. Henry Humphries, a ll known Blue Grass hostess of a ndred years ago. This recipe is given courtesy of one of her descendants, s. Davis Buckner, of Lexington, ntucky.

Strawberry Julep

1 large perfect ripe strawberry or smaller ones; 1 rounded teaspoon granulated sugar; 1 tablespoon ter; 1½ to 2 ounces aged Bourbon iskey; crushed ice to fill one glass; all bunch of mint.

In the bottom of a silver julep cup sh the strawberry and sugar until becomes a smooth pulp. Add water. x well. Fill cup half full of crushed ice. Add liquor, stir again. Add straw- berry syrup. Fill with ice. Stick the bunch of mint into the side of the cup, garnish with halves of ripe berries and set in the ice box to frost.

Burgoo

The most famous of all the Burgoo-masters was known as Burgoo Jake, who never would divulge his recipe. Legend has it that he met his death by falling into a cauldron of his own Burgoo!

1 pound lean beef; 1 small hen; 4 onions; 4 carrots; 1 turnip; 1 quart tomatoes; 1 pound okra; 1 slice red pepper or dash tabasco; 1 tablespoon Worcestershire sauce; 1 pint butter-beans (small, green); 2 green pep-pers; ¼ head small cabbage; 4 stalks celery; 4 ears of corn; 2 medium pota-toes; salt and black pepper to taste; 6 quarts of water; small bunch celery tops; ½ pound lean veal.

Cut meat into pieces and fry in but-ter or bacon drippings. Place the meat in a large soup kettle, cover with water, add a small bunch of celery tops, one onion, salt, black pepper, red pepper or tabasco, Worcestershire sauce. Sim-mer slowly until meat is tender enough to fall from the bones (4 to 5 hours). Meanwhile shred cabbage and chop all other vegetables except corn and to-matoes very fine. Fry these vegetables in a small amount of the fat used to brown the meat. Cook about 5 minutes until the vegetables are yellow, but not brown. Strain broth, add chopped meat (bones and skin removed), braised vegetables, and peeled toma-toes. Simmer from 1½ to 2 hours or until the mixture is thick and well blended. Half an hour before serving add the corn, cut from the cob. Burgoo may be made the day beforehand, for it improves with every cooking. The recipe will serve 20.

Note: Burgoo must be watched very carefully after the corn is added to be sure that it does not scorch or burn. It may be necessary to add a bit more water if the mixture becomes too thick.

Old Country Ham

Smoked over hickory logs and al-lowed to age, Kentucky sugar-cured

(*Continued on page 50*)



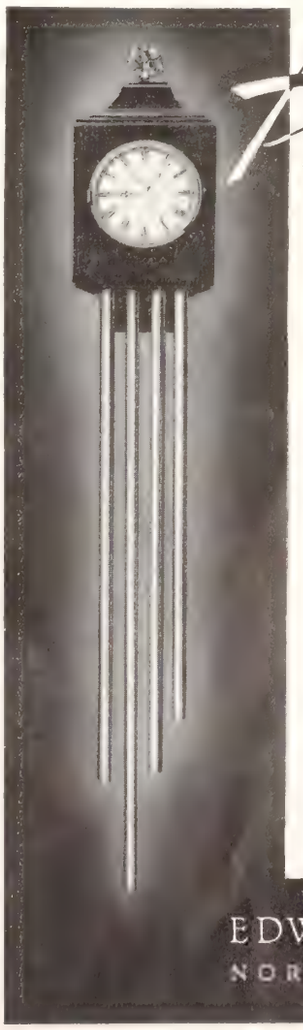
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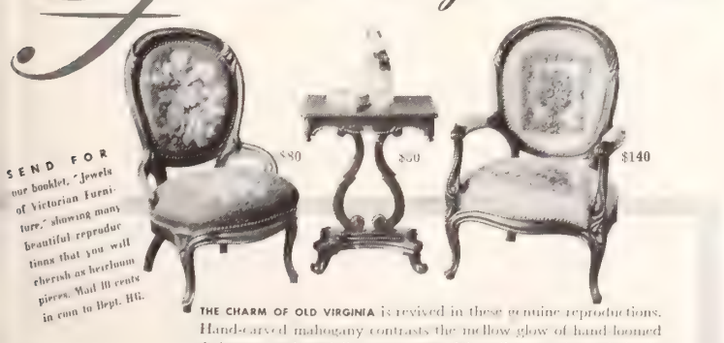
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DERBY DAY BREAKFAST

(Continued from page 49)

hams have found favor with Kings and Princes. King George V, Edward VIII, and General Foch are among the distinguished people who yearly ordered a shipment of this outstanding Kentucky delicacy.

When properly prepared the meat is mealy in texture, of a dark rich mahogany color, usually flecked with tiny white spots. These flecks are the trade mark of the genuine article, and not an indication that the meat is spoiled, as the uninitiated have unwittingly been led to suppose.

Cooking one of these hams is a matter of individual preference, for no two people seem to agree as to the proper method. Some maintain the meat should be boiled and then baked, others insist that boiling spoils the flavor and baking alone is sufficient. Old Mammy cooks are apt to encase the ham in a jacket of dough before putting it into the stove, while ultra-modernists insist the simplest preparation is to wrap the ham in several layers of thick brown wrapping or parchment paper, and roast it slowly in its own juices.

All agree that it must be cooked slowly. As to the age—I like mine just turned two years old.

"Sawsidge", Country Style

2 pounds choice lean pork (I use pork tenderloins); 1½ pounds backbone fat; 2½ teaspoons salt; ½ teaspoon ground red pepper; ¾ teaspoon ground black pepper; 1½ to 2 teaspoons powdered or crumbled sage (or more to taste).

Put meat and fat through food chopper three times. Add seasoning and mix well. Shape into two rolls about the size of a rolling pin, flatten the ends, and wrap each in wax paper. Place in the ice box. Cut into cakes about half an inch thick and fry in skillet when wanted.

Kentucky Sally Lunn

2 cups flour; 2 eggs; ½ cup butter; ¼ cup sugar; ½ cup milk; ½ yeast cake; ½ teaspoon salt.

Cream butter and sugar. Add well-beaten yolks, salt, flour alternating with milk that has been boiled, cooled to lukewarm, and mixed with yeast. Fold in well-beaten egg whites. Put in a greased pie pan, either treated glass or pottery, and let stand until it doubles its bulk (2½ to 3 hours). Bake 25 to 30 minutes in an oven set at 375 degrees.

When the bread is golden brown and tests done, remove from the oven, cut into pie-shaped wedges and butter while hot.

Ripe Tomatoes Stuffed with Corn

8 ears corn; 4 tablespoons butter; 1 green pepper; 1 teaspoon sugar; 1 teaspoon grated onion; 8 tomatoes; 8 teaspoons butter; salt, pepper to taste.

Scoop out tomatoes, sprinkle with salt, pepper and a dash of sugar, and put a teaspoon of butter in each tomato. Place in a baking dish, surround with the seasoned tomato pulp, and set in a moderate oven, 375 degrees, for ten minutes. Meanwhile melt th rest of the butter. Add the corn c from the cob, the diced green peppe the onion, salt, black pepper, and th teaspoon of sugar. Let this cook f ten minutes, stirring constantly to kee from sticking. Fill the cavities of t tomatoes with the corn mixture, spri kle with bread crumbs and return t the stove. Cook 30 minutes longer in moderate oven.

Mary Todd's White Cake

(Courtesy the Louisville Courier-Journal)

President Lincoln was said to hav remarked that Mary Todd's Whit Cake was the best he had ever eate This confection was originated b Monsieur Giron, a Lexington caterer on the occasion of Lafayette's visit t that city in 1825. The Todds got th recipe from him, and treasured it eve after.

1 cup butter; 2 cups sugar; 3 cup flour (sifted before measuring); 1 cu milk; 1 cup finely chopped blanche almonds; 3 teaspoons baking powder whites of 6 eggs; 1 teaspoon vanilla (o any other preferred flavoring).

Cream the butter and sugar, sift th flour and baking powder together times, and add to butter and sugar alternately with the milk. Stir in th finely chopped nut meats, and bea well. Then fold in the stiffly beate whites and the flavoring. Pour into well-greased paper-lined pan—the old fashioned fluted copper pan with a cen ter funnel was probably used originally Bake one hour in a moderate oven, o cook until the cake tests done. Turn out on a wire rack and cool. Ice wit any boiled white icing to which has been added ½ cup of candied pine apple and cherries cut in small pieces. This makes a large cake. Use one-half for a loaf or smaller cake.

Cherry Chess Pie

Filling:

1 quart cherries measured before stoning; 2 tablespoons flour rounded; 2 eggs; ½ teaspoon cinnamon; 1¼ cups sugar; 2 tablespoons butter; few grains salt.

Stone sour red cherries. Mix sugar, flour and cinnamon with fruit. Add eggs well beaten. Pour into unbaked pie crust and dot with butter. Bake 5 minutes in hot oven (450 degrees), then reduce the heat to 375 degrees and cook 25 minutes longer, or until the pie has set. Serve warm or cold, not hot.

Dough for Chess Pie

1 full cup of flour (unsifted); ¼ cup lard or substitute; ¼ teaspoon soda; ¼ teaspoon cream of tartar, ⅛ teaspoon salt; 2 to 3 tablespoons ice water.

Sift dry ingredients. Add lard or substitute and work with the fingers until mixture resembles corn meal. Add enough water to make a stiff dough, but not too dry to handle. Roll out very thin on a floured board. Place in 9-inch pie pan, crimp the edges and fill with the fruit.

—MARION W. FLEXNER

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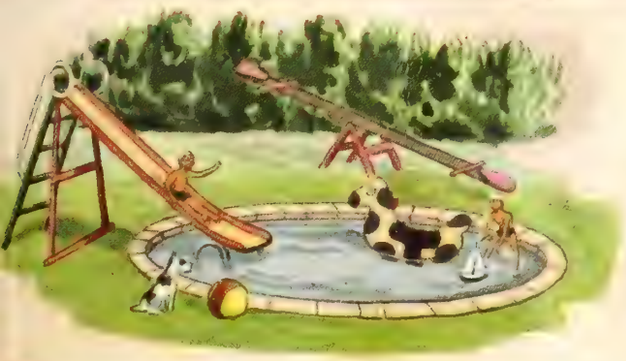
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In this Section:
Your Summer Home: How to Equip and Furnish it

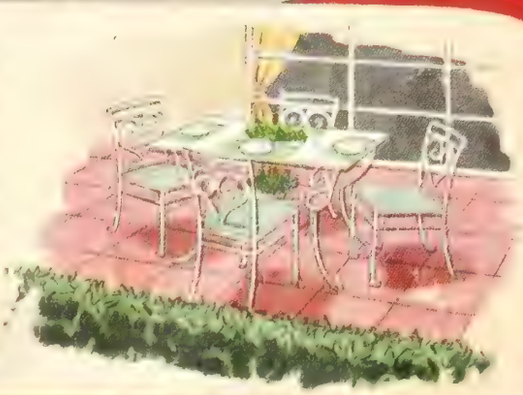
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Pennsylvania Dutch Influence





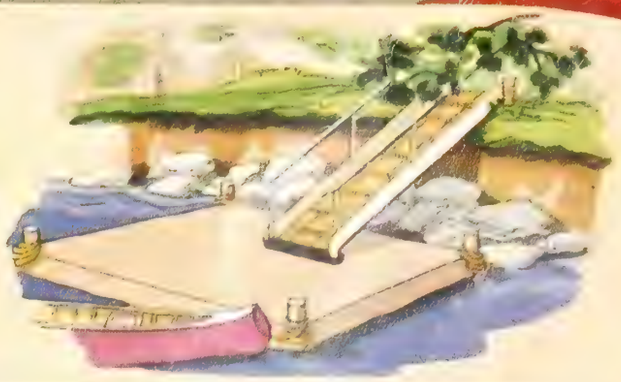


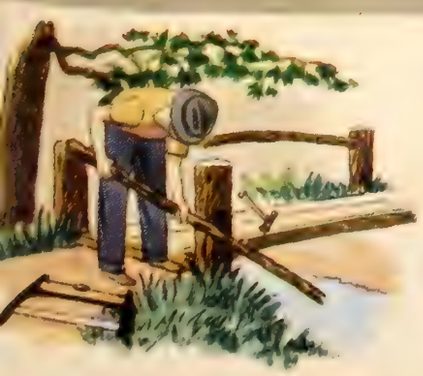


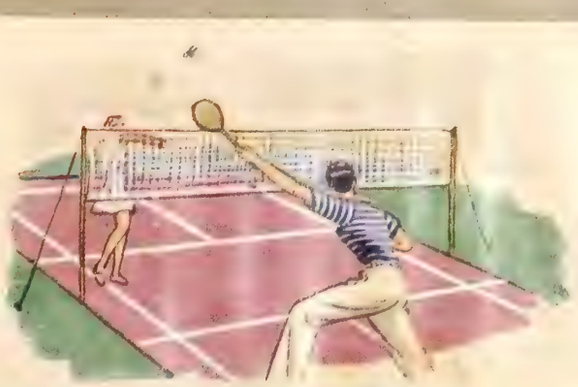














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BOTH in Europe and the United States the German Shepherd has demonstrated the full measure of his trustworthiness, intelligence and aplomb in the splendid humanitarian work of acting as leader of the blind. Billy Roy of Chicago and "His Master's Eyes" dog trained to lead his blind owner

ART

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THE German Shepherd is becoming appreciated for what he really is; an animal of strength, grace and agility, smooth and harmonious in movement, and stamped indelibly with that nobility of carriage and expression which marks the dog of high lineage. Baron v.d. Bararossa-gruft. B. H. Wilson



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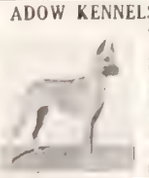
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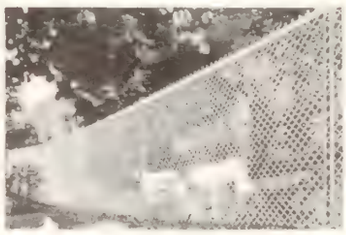
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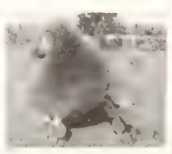
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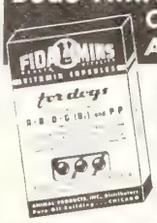


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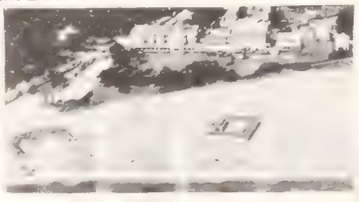
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Cap'n Grey's Inn—1716. Rt. 6. A charming wayside inn famous for its N. E. cuisine. License privilege. Rooms with baths. May 28-Oct. 15. The DeWitt Clintons.

CAPE COD—OSTERVILLE

Oyster Harbors Club. 2½ hours from Boston. Donald Ross Golf Course, tennis, riding, yachting. Pine-sheltered beaches (70° salt water). G. W. Wannop, Mgr.

CAPE COD—WEST HARWICH-BY-THE-SEA



The Belmont

Where the pines meet the ocean on Cape Cod's delightful South Shore, this famous seaside hotel nestles at the edge of its own private beach—a beach fringed with clear, clean salt water averaging 72 degrees. A splendid family hotel offering a diversity of recreational features. Ideal beach life with buffet luncheons. Opens June 25th. Benjamin Johnson Estate. Soreno Lund, Manager.

HOUSE & GARDEN'S

A directory

If you want further information about any of the hotels or resorts listed in these columns, write to House & Garden's Travelog, 420 Lexington Ave., N. Y. C.

Seven States for Play

SUMMER comes into its own again with this issue and by way of suggestion we list many events of interest to the would-be traveler. Whether it be golf, tennis, or just plain fun that you're after, this column should help make up your minds and tease you into the great open spaces.

May 25—The Annual Gibson Island Yacht Club Squadron's race from Swan Point to Love Point. Gibson Island, Maryland.

June 8—American Folk Song Festival in Ashland, Ky.

June 12-14—Annual Sedgefield Horse Show in Greensboro, North Carolina.

June 15-21—Rhododendron Festival, Asheville, N. C.

June 17—In the Broadmoor Hotel's Spencer Penrose Stadium at Colorado Springs, Colorado, Leopold Stokowski will lead the Philadelphia Youth Orchestra in a concert expected to draw many people.

MASSACHUSETTS

EAST NORTHFIELD

The Northfield. In heart of New England vacationland. Golf, recreational delights. 250-acre estate. Atmosphere of serenity. Traditional N.E. hospitality.

MAGNOLIA

The Oceanside. Coolest, most beautiful spot on North Atlantic. Private beach. All outdoor sports. Summer theatre. Select clientele. Geo. C. Krewson, Jr.

NANTUCKET ISLAND

Thirty Miles at Sea—Have you been to Nantucket recently? For free Booklet, write Nantucket Publicity Bureau, Dept. V, Nantucket Island, Mass.

NANTUCKET ISLAND—SIASCONSET

Beach House. In rose-covered Siasconset. Modernly equipped 100 room hotel. Direct ocean view. Wide stretch of moors. Outdoor sports. Private Beach.

NORTHAMPTON

Wiggins Old Tavern & Hotel Northampton, & old Country Store—combining modern accommodations with old N. E. charm. Lewis N. Wiggins, Landlord.

SWAMPSCOTT



New Ocean House

Where the New England coast is most picturesque. . . . Ideal seaside and country environment. . . . Convenient to historic points. Private bathing beach. . . . All recreational features including golf, tennis, fishing, riding and yachting. . . . Comfortable and spacious accommodations. . . . Cuisine includes many sea food specialties. . . . Now open . . . Booklet . . . Clement Kennedy, President.

MISSISSIPPI

PASS CHRISTIAN

Inn By The Sea and Cottages. Always open. On private bathing beach. All sports. Paved roads. Climate ideal. Quiet, exclusive. Near New Orleans.

MISSOURI

KANSAS CITY

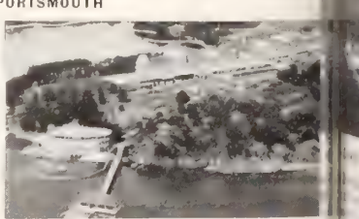
Bellerive Hotel. Armour Blvd. at Warwick. Quiet, refined home atmosphere. Famous Coral room. French Cuisine. Garage. Trans. or Perm. Wire for reservations.

NEW HAMPSHIRE

HANOVER

The Hanover Inn at Dartmouth College. [illegible] Courses. Booklet. Earl & Percy Sayre, Mgrs. Robt. F. Warner, New York Rep. Tel. BRyant 9-[illegible]

PORTSMOUTH



The Wentworth By-the-Sea

A delightful summer home, late June to early September. Old in its hospitality charm; modern in its appointments. Privately owned facilities for entertaining, relaxation. Golf, tennis, ocean swimming, etc. Write for illustrated folder, complete information and rates. Or inquire Ask Mr. Foster Travel Service.

WHITE MOUNTAINS—BRETTON WOODS



The Mount Washington

Located on 10,000-acre private estate at foot of Presidential Range. Elevation 1000 feet. No hay fever. Golf—tennis—fishing, riding. Outdoor pool and sun beach. Tea, luncheons. The Moon Room, smart club. Latest motion pictures. Famous American Plan cuisine. Personal direction Foster Reynolds, owner. Restricted clientele. Open July through September.

HOTEL ADVERTISING

88 fine hotels are advertising in this section. If you are the manager of a class hotel or resort write House & Garden for rates and information.

RAVELOG



hotels and resorts

June 17-22—The Trans-Mississippi Golf Tournament, Louis, Missouri.

June 27-29—The Patapsco Regatta, Patapsco. Md.

June 28-29—Great Lakes Open Skeet Shoot, Traverse , Michigan.

June 30-July 5—The twenty-seventh West Virginia State f Championship at White Sulphur Springs, West Virginia.

It Happens in California

ELEBRATIONS with a liberal dash of Old Spain, music, and sports events seem to be the order of the month of June Southern California. We heartily recommend these varied colorful pageants to you who have a flair for the historical the entertaining.

For five days beginning June 2 San Fernando will be ed over to an exposition of early California people and oms in this city noted for the famed Mission of San Fer-do, established by Franciscan padres in 1797. The purpose his mission was to civilize the Indians and was set up at royal order of Charles IV, King of Spain and then ruler California. Among other things, there will be a wild west ecue and street dances performed by the entire population San Fernando, all of whom will be (*Continued on page 8*)

NEW HAMPSHIRE

MOUNTAINS—CRAWFORD NOTCH



rford House at Crawford Notch

iminating people return every year Crawford House. Up-to-date rooming the best of food—Boston Symphony Golf—Tennis Swimming—Riding— g- Boating—Hiking—no hay fever. July 1-Oct. 1. Booklet & rates Barron Hotel Co., Crawford Notch, r L. S. Law, 500 5th Ave., N. Y. PE or ask Mr. Foster Travel Offices.

MOUNTAINS—DIXVILLE NOTCH



ie Balsams—On Lake Gloriette

-acre private estate. Golf on 18-hole onship course, tennis, swimming, riding, canoeing, skeet and trap g, bowling, archery, dance orchestra, bridge parties, special facilities for n. No Hay Fever. Rates $8-$12 per ith meals. Housekeeping Cottages. clientele. New York Office, 630 5th , Telephone CIrcle 5-5210.

MOUNTAINS—NORTH WOODSTOCK

Franconia—"A distinctly modern and fas- otel in the Heart of the White Mountains". grounds, all sports. Restricted.

ON MINDED

ear is the ideal year to discover America & Garden's Travelog serve as your direc- insure the success of your vacation.

NEW HAMPSHIRE

WHITE MOUNTAINS—SUGAR HILL



Hotel Lookoff

"The House with the View." Commands an unobstructed view of the Presidential, Franconia and Dixville Ranges and the Green Mountains. Orchestra. Modern equipment. Elevator service. A sporty nine-hole golf course on our hotel grounds, free to guests. Tennis. Saddle Horses. Restricted clientele. No hay fever. Booklet. Opens July 1.

WHITE MOUNTAINS—SUGAR HILL

Sunset Hill House. A real summer home for family or individual. Golf free to guests. Tennis, riding, orchestra. Private cottages. Restricted Clientele. Bklt.

WHITE MOUNTAINS—WHITEFIELD



The Mountain View House

Like a Great Country House on a Private Estate commanding an Unusually Lovely and Extensive View. Outstanding Food, Equipment and Service that have always attracted a Distinguished Patronage. All Outdoor Sports. An Attractive and Complete Clubhouse on Grounds. Accommodates 275. Rates $8. to $12. per Day American Plan. Season June 15-Oct. 15. W. F. Dodge & Son.

NEW JERSEY

ATLANTIC CITY

Marlborough-Blenheim. On the oceanfront. Spacious sun decks. Exclusive beach with bathing privileges. Booklet. Josiah White & Sons.

NEW JERSEY

SPRING LAKE BEACH



The Essex and Sussex

Aristocrat of Seashore Summer Resorts. Gay, select, complete. Restricted. Less than 2 hours from N. Y. or Phila. Private beach. Golf, tennis, riding. Excellent music. Enjoy the cool of the sea and gracious living. Famed for food and service. Interesting program of social and sports activities. Booklet. C. S. Krom, Mgr. Tel. Spring Lake 900. N. Y. Off. 11 West 42nd St., BR 9-6348

NEW MEXICO

SANTA FE

Bishop's Lodge. An American plan resort, 3½ miles from Santa Fe. Comfortable accommodations with riding and all other ranch activities. Booklet.

Santa Fe Inn. In the cool foothills overlooking historic Santa Fe. Motor trips to Indian Country. Riding. Tennis. American Plan. Albert Miller, Mgr.

NEW YORK

CRAGSMOOR

Cragsmoor Inn—27 miles West of Newburgh, Route 52. Elevation 1900 ft. Beautiful views. Splendid Golf. Delicious meals & wines. $7 Am. Plan. Restricted.

LAKE CHAMPLAIN—ESSEX

Crater Club. Furnished cottages with baths, open fires, meals at Club. Sailing, bathing, tennis, golf. References required. Literature. Koert D. Burnham.

LONG ISLAND—MONTAUK BEACH



Montauk Manor

Finest resort life in America. 18-hole golf course, outdoor and indoor tennis, surf club with pool and ocean bathing, cabaña colony, riding stables, famous deep sea and fresh water fishing, children's playground. Average summer temperature 62° to 75°. Relief from hay fever. Restricted clientele. Booklet, Robert F. Warner, 11 W. 42nd St., N.Y.C. Tel. BR. 9-6348. Elliott F. Bishop, Manager.

NEW YORK CITY

The Barbizon, Lexington Ave., 63rd St. New York's most exclusive hotel for young women. Cultural environment. Weekly $12. up. Daily $2.50. Bklt. "HG".

Barbizon-Plaza. New skyscraper hotel overlooking Central Park at 6th Ave. Rooms from $3. single; $5. double, Continental breakfast included. Bklt. "HG".

The Beekman, Park Ave. at 63rd. Everything a critical clientele desires, refined atmosphere, a smart address and the utmost in personal services.

Beekman Tower 49th St. at East River Drive. Overlooking River. Smart location. 400 outside rooms. Near shops, theatres, business. $2.50 daily. Booklet "HG".

Beverly Hotel. 125 East 50th. Just East of Radio City. Large rooms and closets. Serving pantries. Single $4, double $6, suites from $8. Plaza 3-2100

The Buckingham, 101 W. 57th St. Recently modernized. Luxurious parlor, bedroom, pantry, bath from $7 a day. Walk to Central Pk., Radio City, Times Sq.

Gramercy Park Famed hotel at Iexclusive private park. Rendezvous of nation's great. $3. single, $5. double, $7. suites. Weekly, monthly. Booklet "HG".

The Grosvenor, on Convenient Lower Fifth Ave. at Tenth Street—A Distinctive Hotel of Quiet Charm. 300 Rooms. Single from $3.50. Twin beds from $5.

NEW YORK CITY



The Plaza

Starred in every itinerary, New York and the Plaza, more than ever the choice of those who prefer quiet luxury and refinement. Facing Central Park in the social, shopping and amusement center. Subway station at the hotel. Summer rates from $5. Henry A. Rost, President and Managing Director, Fifth Avenue at 59th Street.

NEW YORK

NEW YORK CITY

Henry Hudson Hotel. 353 W. 57th St. 1200 rooms with bath. Daily $2.50 up. Weekly $12.00 up. Booklet "VM". John Paul Stack, General Manager.

Hotel Seymour, 50 W. 45th St. Near Fifth Ave., theatres, shops, art galleries, Radio City. Refined surroundings. $1 made; $2.50 double. Suites $5

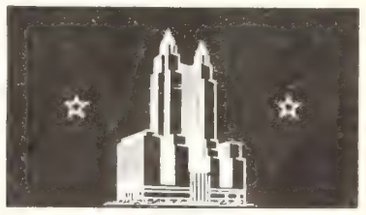
NEW YORK CITY



The Savoy-Plaza

Travellers converge on New York because it is not only the business metropolis, but the amusement, fashion and recreational capital of the world. You will see New York at its best when you stay at the Savoy-Plaza, overlooking Central Park. Summer rates from $5. Henry A. Rost, Managing Director. George Suter, Resident Manager. 5th Ave., 58th to 59th Sts.

NEW YORK CITY



The Waldorf-Astoria

The quiet, air-conditioned rooms (individually regulated—you do it yourself by a local thermostat) are so completely insulated, you would never guess the noisy activity of a great city goes on outside. And the price averages little more than rates at an ordinary first-class hotel. The Waldorf-Astoria, Park Avenue, 49th to 50th Street, New York.

PENNSYLVANIA

EAGLES MERE

Crestmont Inn, superbly situated on Lake of Eagles (2200 ft. alt.). Golf, tennis, water sports. Distinguished clientele. Folder BE. William Woods, Prop.

EAGLES MERE



The Lakeside

Beautifully located overlooking Lake of Eagles. Bathing direct from your room at private lodge. Golf, tennis, riding, dancing. Ideal for summer vacation. Delicious food. Elevator service, steam heat. Selected clientele. Excellent roads. Train and plane service. Moderate rates. Owned and managed by same family for 60 years. Write for booklet. Henry E. Kirk, Jr., Managing Dir.

HERSHEY

Hotel Hershey. One of America's finest. Magnificent setting. Open year round. European & American plan. 4 Golf Courses. All outdoor sports.

PHILADELPHIA



The Bellevue-Stratford

In the Heart of Philadelphia at Broad and Walnut Streets. "One of the Four Famous Hotels in America." Near points of interest and Historic Shrines. Known the world over for its traditional hospitality; its cuisine; its modern comforts and unsurpassed service. Moderate rates. Write for Booklet. Claude H. Bennett, General Manager.

POCONO MOUNTAINS—SKYTOP

Skytop Club—Socially restricted Mountain Resort, 165 miles from N. Y. For Information, Booklet, etc., address Skytop Club, Skytop, Pa.



The CARLYLE

MADISON AVENUE AT 76th STREET

A superb residential hotel in the Fifth Avenue area close to Central Park, with a wide selection of furnished and unfurnished suites for permanent occupancy or shorter visits.

REGENCY ROOMS & BAR

HAROLD F. HOCK
General Manager

HOUSE & GARDEN'S TRAVELOG

A directory of fine hotels and resorts

(Continued from page 7) colorfully dressed in Spanish and early California costumes. Over 10,000 are expected to attend.

June 14—Annual Southern California Musical Fiesta in the Los Angeles Coliseum.

Pennsylvania Parade

TO THOSE of you who have decided to visit historic Pennsylvania this summer, this preview of things to come may come in handy. There are many places to go and many things to see in the Quaker State, some of which you will find below. So hop aboard while we look in the crystal ball!

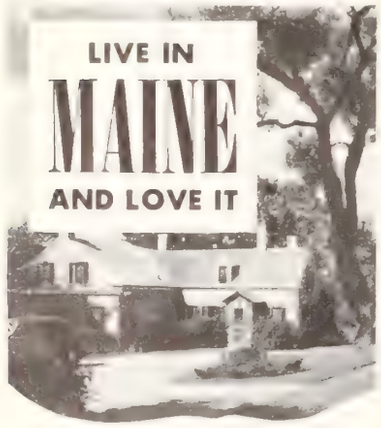
May 26-31—The Devon Horse Show and Country Fair, Philadelphia.

June 13-14—Spring Horse Show in Harrisburg.

June 20—Interstate Laurel Festival, Wellsboro. Laurel Festival in the Poconos.

July 11-12—Horse Show, Scranton.

August 21-23—Pocono Mountains Horse Show, Pocono.



• More and more families are discovering that Maine is *more* than a vacation state. It's a *home* state. A place where friendly people settle down to enjoy themselves—the year round.

Some like the rugged beauty of the seacoast, others relax in quiet farmhouses or trim cottages in the midst of hills and lakes. They all like the real neighborliness of Maine folk, and the invigorating climate. There is a spot that exactly suits your wants—in Maine. We'll help you find it. Mail the coupon.

MAKE THE TIME OF YOUR LIFE IN MAINE!

MAINE DEVELOPMENT COMMISSION
State House, Augusta, Maine

I am looking for a home in Maine. Please send me information.

Name _____

Address _____

City _____

State _____

PENNSYLVANIA

POCONO MOUNTAINS—BUCK HILL FALLS



The Inn—Buck Hill Falls

A 1000-acre E Lake of scenic splendor in the P[illegible] Range, a wealth of health in tonic, mountain air. Every facility for rest and recreation. Golf, tennis, swimming, riding, lawn bowling, scenic trails and paths, movies, dances and entertainments [illegible] high-lit surroundings. Reasonable rates. Selected clientele. New York Office, 630-5th Ave., CIrcle 5-5620.

RHODE ISLAND

WATCH HILL

Ocean House, P[illegible] Rates G.P. Riding, Te[illegible] Bathing, Fishing, Golf, Garage, Cocktails, Restaurant. Also Pal[illegible] N.Y. Office: MOnarch 1-1124

TEXAS

SAN ANTONIO



The St. Anthony Hotel

World's largest completely air conditioned hotel, located in the most picturesque city of the Southwest. Beautifully appointed [illegible] and [illegible] designed for gracious living. Unexcelled restaurants with modern and old-world atmosphere. The Anacacho Room features the nation's leading orchestras for dining and dancing. Garage in The St. Anthony with elevator to your floor.

VERMONT

DORSET

[illegible] Inn, Center of [illegible] Country of Lakes and Mountains. [illegible] May 30 to Sept. [illegible] Home Farm. Open [illegible] Owner Mgt.

GREEN MOUNTAINS

Official illustrated vacation book. "Unspoiled [illegible]" [illegible] Vacation Service, 4 State House, [illegible], Vt.

VERMONT

AVERILL LAKES



Quimby's Cold Spring Club

Distinctive and satisfying for family vacationing. Trails and back roads crossing thousands of acres of forests and farmlands. Excellent stable, with instructor. Pack trips supervised. Five home lakes, many streams. Salmon, bass, trout, in well-stocked waters. Experienced, likeable guides available. Lodge & cottages, country hotel service. Booklet on request. H. A. Quimby.

LAKE CHAMPLAIN—BASIN HARBOR

Basin Harbor Hotels & Cottages. Delightful estate. All sports. Social program. Restricted. Literature. A. P. Beach, host. N. Y. C. Call MU 6-9200 (Rm. 5[illegible]

LAKE MOREY—FAIRLEE

Bonnie Oaks Inn and Bungalows. All sports. 75 rooms with baths, fireplaces. Baby Oaks, supervised play. May Dee Folkers, Dr. & Mrs. E. H. Page.

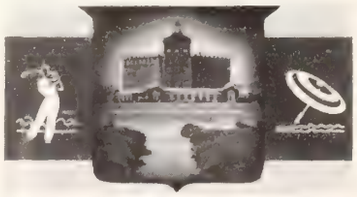
Lake Morey Inn and Bungalows. 100 rooms, 75 with private bath. Restricted clientele. Our own 18-hole golf course. All sports. Booklet. W. P. Lyle.

WOODSTOCK

Woodstock Inn. In the beautiful Green Mountains. Indoor Golf, Tennis, Riding. Entirely complete relaxation. Moderate tariff. C. Trowbridge Scanlan, Mgr.

VIRGINIA

VIRGINIA BEACH



Cavalier Hotel & Beach Club

A 250-acre seaside "Dominion of Pleasure"—the traditional Country Life of the Old South. Two 18-hole golf courses, private ocean beach, cabañas, tennis courts, stables, gardens. Finest fishing. Famous "name" bands feature the summer season. Open all year, American Plan. Celebrated cuisine. Restricted clientele. Ask for Booklet "M" Roland Eaton, Managing Director.

VIRGINIA

WILLIAMSBURG



Williamsburg Inn & Lodge

You'll find twofold enjoyment in a va[illegible] tion in Williamsburg, Virginia: the insp[illegible] tion of an authentic restoration of historic city plus a variety of sum[illegible] sports and other activities. Fine accom[illegible] dations at the Inn and Lodge at a v[illegible] range of rates. John D. Green, Mgr. complete information inquire New Y[illegible] Office, 630 5th Avenue. Tel. CIrcle 6-8[illegible]

CANADA

QUEBEC



Glamour Holiday at Chateau Fronten[illegible]

Picture-book vacation that costs no m[illegible] Old Normandy countryside. 17th Cen[illegible] walled city. Live in luxury at the Front[illegible] for only $3.50 a day. European Plan. [illegible] 60 miles from U. S. border. U. S. citizens [illegible] quire no passports. See your travel age[illegible] any Canadian Pacific office. In New Y[illegible] Madison Avenue at 14th. Chateau Front[illegible] in friendly Old Québec.

DUDE RANCHES

For you who like the sage-brush and the open spaces.

MONTANA

LIVINGSTON

Sixty-Three Ranch is an operating stock [illegible] Riding, breaking, rodeos, pack trips, fishing, [illegible] Folder. P. E. Christensen.

NEVADA

LAKE TAHOE

Glenbrook Inn and Ranch. On most famous [illegible] West. Excellent golf, ranch, lake and mo[illegible] sports. One hour west of Reno on U. S. Ro[illegible]

NEW MEXICO

LAS VEGAS

Rancho de Dias Alegres. In Rocky Mt. Co[illegible] mer climate. Elevation 7400 feet. Enjoy New [illegible] this summer. Booklet. Frank J. Teague.

TEXAS

SAN ANTONIO

Gallagher Ranch. Vast, historic cattle ranc[illegible] year 'round. Ride, rest, recreate. Excellent [illegible] Completely modern. Central heating. Restricte[illegible]

WYOMING

SHELL

Trapper Lodge. Operating ranch in beautif[illegible] Hotel. Modern accommodations for 30. Fishin[illegible] trips. Ranch-grown food. C. D. Goodwin, M[illegible]

VALLEY

Valley & A2Z Ranches. Private Cabins. Fam[illegible] young people. Ride. Summer Pack Trips. [illegible] Larson, 316 Madison Ave. (47th Fl.) N. Y. or Valle[illegible]

CANADA

SKOOKUMCHUCK—BRITISH COLUMBIA

S Half Diamond—operating ranch hot. Gl[illegible] Banff. Fine horses, beautiful Lake Range & ne[illegible] pack trips. Modern. Great Northern to Eureka[illegible]

HOTEL MANAGERS

Write in for information on how to [illegible] the name of your hotel in this directo[illegible] fine hotels. Now is the time to start m[illegible] your bid for summer business by t[illegible] America where to spend its vacations

JUNE, 1941

House & Garden

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in 2 Sections

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A mountain lodge in the Rockies

The Summer residence of Mr. and Mrs. Roger L. Knutsson, near Estes Park, Colorado



The owners' son and daughter relax between rides



THE BASIC PLAN of the house takes the shape of an H with the living room occupying the central part. An open veranda extends around three sides





BIG, COMFORTABLE AND INVITING is the living room whic
like most of the rest of the house, is finished in knotty pi

THE WIDE-OPEN SPACES about sixty miles northwest of Denver, Colorado, provide the setting for the mountain lodge of Mr. and Mrs. Roger L. Knutsson. The site of the house is 7,000 feet above sea level and nearby peaks rise another 2,000 feet higher. The house was built of local wood and stone and the architect, Willis Hubbard, has endowed it with a simple, rugged character in keeping with the country. Water is supplied from a 12,000-gallon reservoir high up on the mountain



TYROLEAN PRINTS at the windows, and bedspreads ish crash, are colorful notes in the daughter's room



A SPORTSMAN'S HOME, guns and trophies are conspicuous decorations



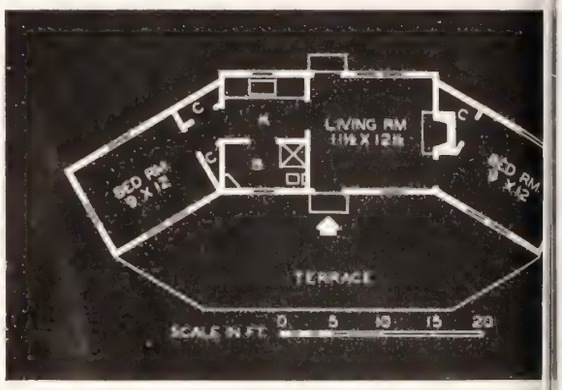
COOL NIGHTS are the rule, hence the firewood handy to the front door

Eight Summer cottages on Cape Cod

Perfect for weekend or vacation are these diminutive Colonials near West Dennis, Massachusetts

THE little cottages shown here and on the following two pages are part of a unique development which offers many ideas for the prospective builder of a Summer cottage. Mr. William C. Baker, the owner, acquired about six acres at the edge of the water, shaded by tall pines. Over a period of the past eight years he has built the various units which make up Toy Village, as the little Summer community is called. The cottages, which were built to rent, are all extremely compact but perfectly practical and adequate in their appointments.

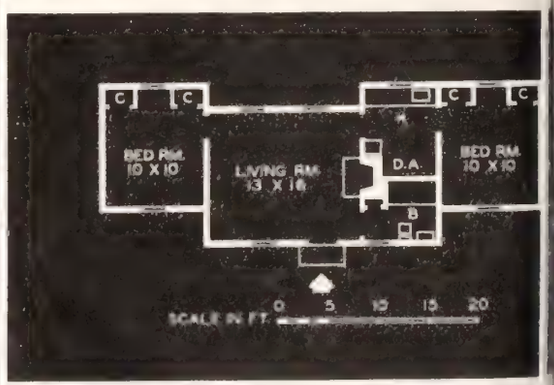




A BRIGHT RED ROOF contrasts with the dark green of the pines on this cottage which has a capacity of about six persons. Half-casement windows in the bedroom give ample ventilation while still allowing alternative arrangements of beds. One chimney is real, the other false, but such playfulness is part of the fun of Toy Village



DAVIS



A REAL NATIVE is this adaptation of the typical Cape Cod home. Although the cost of these houses is only about $2,250 for the largest, and as low as $1,450, the use of economical, modern materials, coupled with the addition of authentic Colonial details, makes of each unit a complete and attractive little house for vacation use



PERFECT SETTING FOR A NEW ENGLAND VACATION



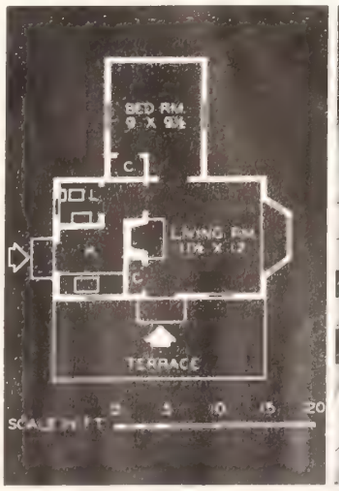
NO SPACE IS WASTED BUT EVERY COMFORT IS PROVIDED



A LARGE BAY WINDOW OVERLOOKS THE WATER

CAPE COD IN A NUTSHELL is this small but adequate vacation cottage. The oversize bay window adds very materially to the size of the living room. This cottage is provided with sleeping facilities in the living room as well as the bedroom and accommodates four persons. The interiors are characteristically finished with pine boards, wide ruffled curtains at the windows and bright touches of color in chair covers and cushions. The exterior of this cottage is white with green shutters. Clapboard is used on the front and shingles on the gable end.

All of the cottages shown on these four pages were built by B. L. Young of South Yarmouth, Mass., who also designed many of them.





EVERYTHING WITHIN REACH IN THE KITCHEN

Colorful use of varied materials and styles in a Cape C





A WELCOMING FRONT DOOR (left) is flanked by hospitable seats which enclose a little yard. Brown shingles on the lower parts of the walls contrast with yellow siding on the gables. The interior (above) is typical of Toy Village and follows the simple formula which is perfectly in keeping with vacation life. The pine boards in this room are rubbed down with a brown stain

UNDER THE TALL PINES (right), this cottage takes its color from the pine-needles which cover the ground. The stained clapboards, solid little shutters with iron strap hinges, and the fence that encloses the entrance area are all appropriately reminiscent of the earliest New England homes for which Cape Cod is famous



AN ENGLISH COTTAGE (below) mingles with the Colonial types. The effect was obtained by sheathing walls with ¾-inch plywood and covering the joists with battens of 1x4-inch pine. The interior is treated simply with whitewashed walls and exposed beams stained a dark brown. Casements are used in this design



mmer community





MIXED SAND AND PAINT (above) were used over building board on the white lower part of this cottage, giving the effect of stucco. The upper walls are brown stained clapboard; trim is white and the door and shutters are painted deep Holland blue

THE IMPORTANCE OF LITTLE THINGS (left) is not under-estimated by the builders of Toy Village. A naturalized rock garden winding up a knoll towards one of the cottages proves the value of imagination in planning and execution of small details

COLOR IS THE KEY (right) to the sprightly, Summery appearance of all of these vacation cottages. This one has walls in light blue-gray, while shutters and entrance door are rich buff yellow. Chimney and trim are white. The room shown below is typical of the interiors, which are done in old-fashioned wall-papers instead of natural wood. Inexpensive and cheerful fabrics are used







THE PICTURE WINDOW COMMANDS A VIEW OF THE CATSKILLS



THE FLOOR JOISTS ARE LEFT EXPOSED WITH GOOD EFFECT



A PERFECT SETTING FOR A SUMMER LUNCH



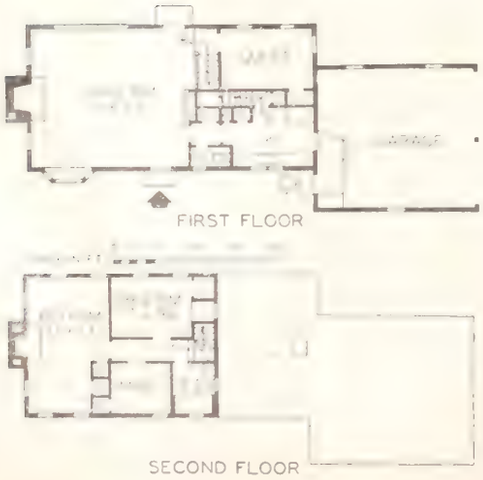
THE BROAD TERRACE MAKES A BASE FOR THE HOUSE ON ITS SLOPING SITE



THE ENTRANCE SIDE OF MR. EARLEY'S SUMMER HOME IS COMPLETELY AND APPROPRIATELY INFO

A Colonial design adapted to Summer

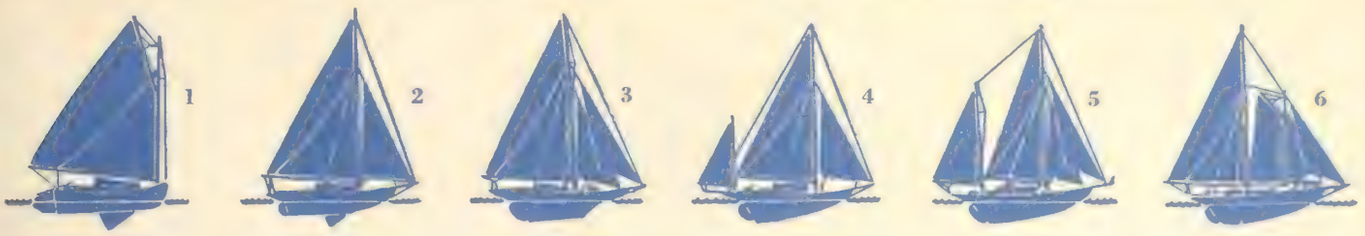
The home of Mr. E. H. Earley, Woodstock, N



THE Summer home shown here is interesting as an example of the free adaptation of Colonial design to fit the requirements of modern Summer life. For example, instead of keeping to the traditional small double-hung windows, the architect, Mr. Albert Graeser, has used double-hung casement and fixed sash and arranged them according to the requirements of the design. Since the house commands a striking view of the Catskill Mountains, a large picture window dominates one side of the living room and is balanced by an attractive bay on the opposite side. A row of casements brings maximum ventilation to the upper rooms.

Another feature of this house, also traceable to the modern love of fresh air and sunshine, is the attractive open terrace which is built up on the side of the house facing the view. A terrace of this sort is always flattering to a house and serves to tie it into the site.

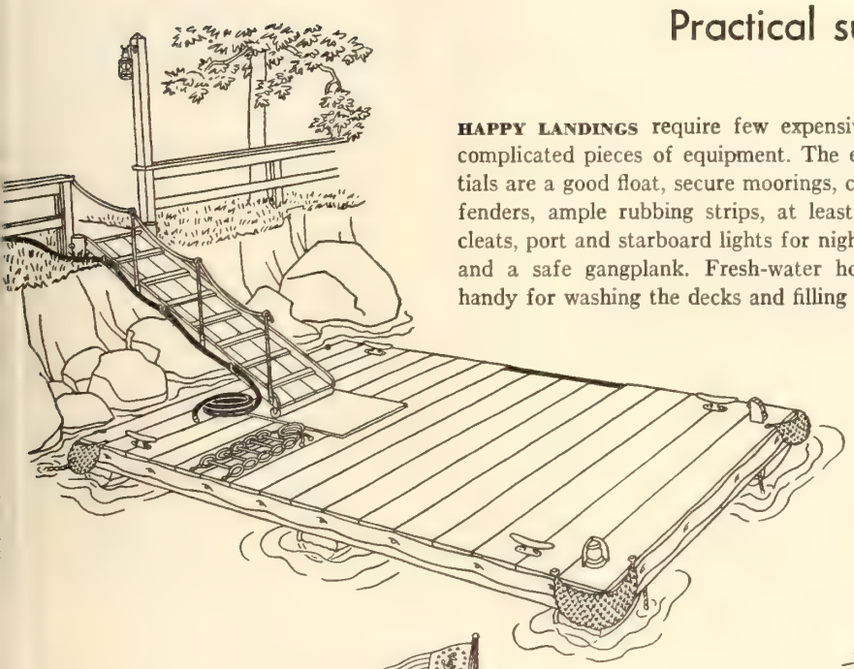
Can you identify these common types of sailing yachts?



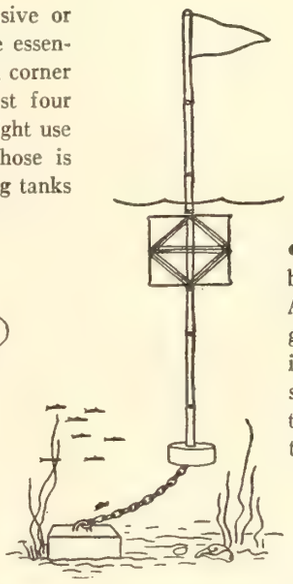
1. The catboat has a single sail, gaff-rigged and, unlike other types, has a centerboard instead of a keel. **2.** This sloop is marconi-rigged with mainsail and jib. **3.** The cutter has a short bow, mainsail, jib, staysail. **4.** The yawl has a mizzen, mainsail and jib. **5.** The ketch except for double-head rig is the same as **4.** with mizzen shifted forward of the tiller. **6.** The schooner has mainsail, foresail, staysail, jib

Accessories for the shore

Practical suggestions for the salt-water addict

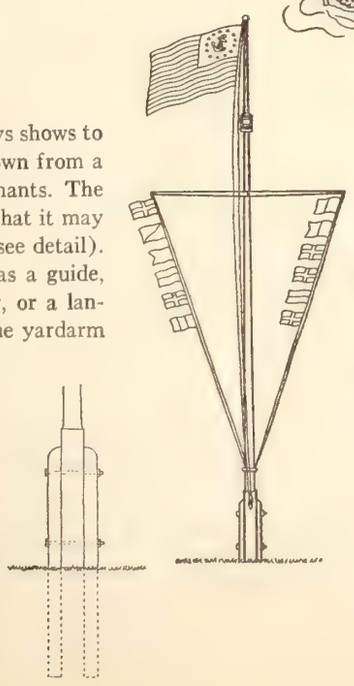


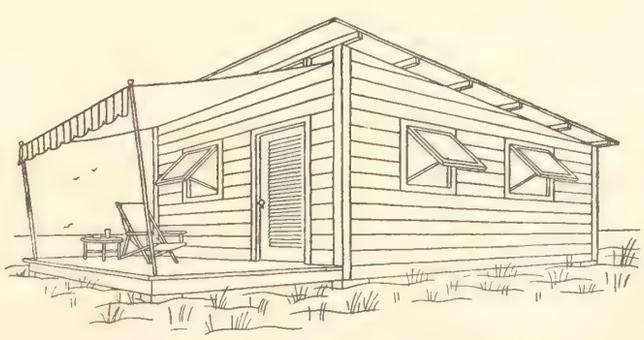
HAPPY LANDINGS require few expensive or complicated pieces of equipment. The essentials are a good float, secure moorings, corner fenders, ample rubbing strips, at least four cleats, port and starboard lights for night use and a safe gangplank. Fresh-water hose is handy for washing the decks and filling tanks

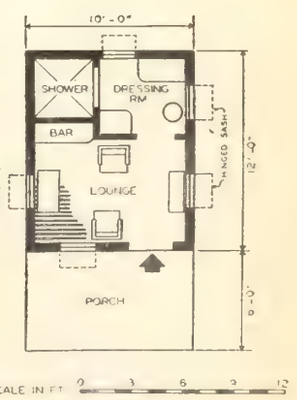


CHANNEL MARKERS or buoys will be appreciated by visiting yachtsmen. A bamboo pole with colorful flag rigged with cork floats, or gasoline tins, is kept upright by a weight. The size of the anchor will depend on the tides or currents prevailing or the depth of the channel where used

IE YACHT ENSIGN always shows to tter advantage when flown from a iff with yard and pennants. The iff should be rigged so that it may lowered for painting (see detail). light can be installed as a guide, shown in this drawing, or a lan-n can be hung from the yardarm







COMPLETE COMFORT before and after the swim is afforded by a cabaña not more than ten or twelve feet square. An ample dressing room, shower compartment and comfortable lounge are all included. The walls are open under the roof beams and the open floors assure quick drying and ease in cleaning. An open porch and awning are optional with the design. See plan above right

Games and gadgets for the bea



BOWLING ON THE BEACH (above) with peewee rubber bowling pins and a ball that flies back to your wrist on its own elastic; Schwarz. Beyond, successor to Small Fry's Yo-Yo game of yesteryear: Parker Brothers' Diabolo for grown-ups. At Macy

SIESTA IN THE SHADE (below) of Salterini's plain circular awning that tip-tilts to your favorite angle; at Sloane. Or a striped bumbershoot that attaches to your chair, Lewis & Conger. For cigarettes against the breeze, Ronson's Whirlwind lighter, with windshield; folding chair, aluminum chair; all, Lord & Taylor





COMFORT TO CARRY WITH (above) in Macy's portable c... cot. It folds down to the size... gladstone bag, can be put to... even by ladies in something les... a twinkling. Metal frame, p... for protection against rust; ... bright blue canvas; from R. H.



GOOFY BALL (left) is a fine way to amuse and amaze yourself. It is a beach ball with an unexpectedly cock-eyed bounce, but fun if you are the type. Aerial Ring Toss, played with wooden épées and rope rings, is a jaunty adaptation of deck tennis. Both from Macy





PRIVATE PADDLE WHEELER (right) contrived from a toy row boat and a pair of sidewheels that you operate simply by pushing. You can steer with them, too. In the water, twin swans linked with a rubber saddle, wide enough for comfort. Both come from F. A. O. Schwarz

For a successful clambake follow these five simple rules



1. Dig a pit two feet deep and large enough to hold your mess of clams. **2.** Line the bottom and sides with stones. **3.** Then build a hardwood fire in the pit. Allow this to burn for several hours. **4.** Rake out coals and cover hot stones with a layer of seaweed. Lay clams flat on this to save juices. **5.** Cover with layer of seaweed and piece of canvas. A... low the clams to steam for about an hou...

at take to sun, sand and surf alike

PICNIC PARAPHERNALIA (below) to encompass the heartiest of provisions: Lewis & Conger's Porto-Grill that folds flat as a pancake to carry. Hammacher-Schlemmer's barbecue apron set, with pen for autographing; and de luxe picnic kit with folding shelf. Macy's "Coolerette" bag keeps food hot, cold for hours



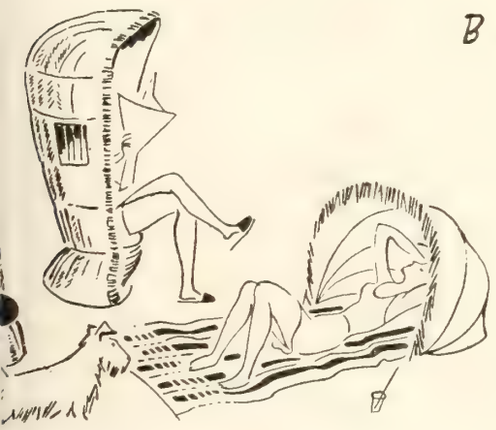
OR SERIOUS SWIMMERS (above) vim fins of rubber to put on like oes—they improve your flutter-ck. Macy has them. And if your each has interesting undersea flora, diving mask to explore it; the mat-ess is sea-going, self-pumping. oth come from F. A. O. Schwarz



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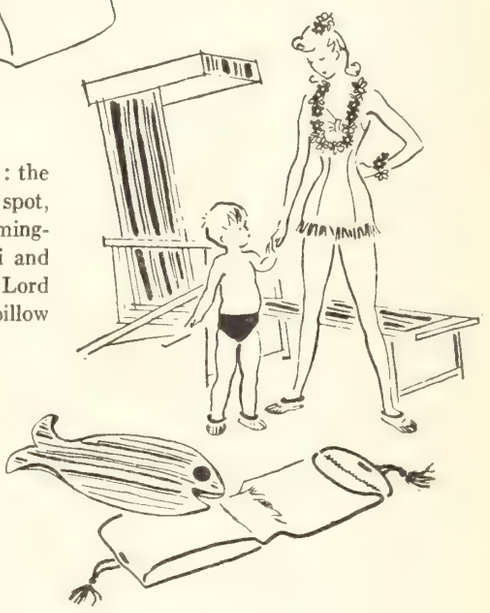


SAND-BOATING (above) fast and exciting and logical as ice-boating where the setting is right. It is a favorite Spring pastime at the Georgia resort, Sea Island; hits the Eastern seaboard afresh this Summer



BRIGHT ACCESSORIES (right and below): the Siestabed makes a comfortable lolling spot, folds down into a sun-bath cot; Bloomingdales. Kleinert's fringed rubber suit, lei and beach shoes from Best; pillow-bag, from Lord & Taylor. Sloane has the fish-shaped pillow

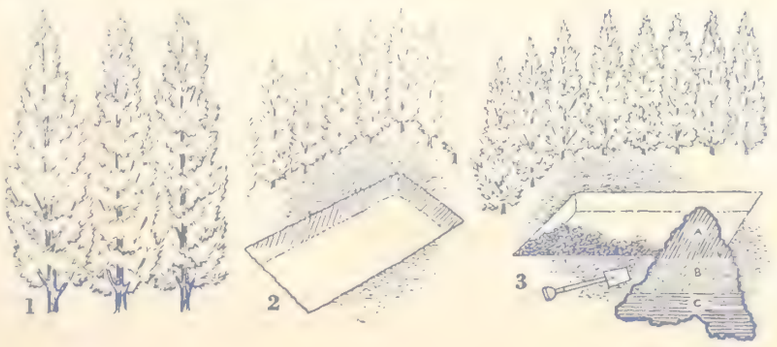
LUXURIOUS LOLLING (left). Dundee's giddy-striped towel, spread for a sun-bather; Macy. Hammacher Schlemmer's folding "beach-brella" adjusts to admit more sun as needed. The Brighton bath chair keeps it out completely; natural wicker, like beach seat; Sloane



How to prepare and plant a seaside garden

A garden on the seacoast has to overcome wind, soil and salt spray. Once these factors have been reckoned with, a satisfactory garden can be grown.

1. For wind, plant windbreak of red cedar or native material.
2. Dig out and remove present soil to a depth of 18 to 24 inches.
3. Fill with mixture ⅓ topsoil, peat and leafmold.

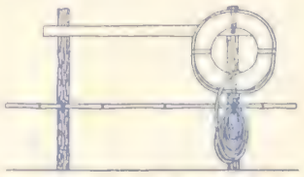


THESE WITHSTAND SALT SPRAY

Rosa Rugosa
R. Spinosissima
Native Roses
Berberis Vulgaris
B. Thunbergi
Viburnum Dentatum
Hydrangea Arborescens Grandiflora
Ilex Verticillata
Lonicera Tatarica
Myrica Cerifera

Vacation safety tips for the seashore

On salt water, safety is largely a matter of preparation and precaution. Familiarize yourself with local conditions for swimming or sailing. Sailors should have charts and the Nautical Almanac. Shown below are the red (shaded), white and black storm warning flags set by Coast Guard



SWIMMER'S SAFEGUARDS



SMALL CRAFT WARNING | N. E. STORM | S. E. STORM | S. W. STORM | N. W. STORM | HURRICANE

THESE ARE ESSENTIALS FOR FIRST-AID KITS

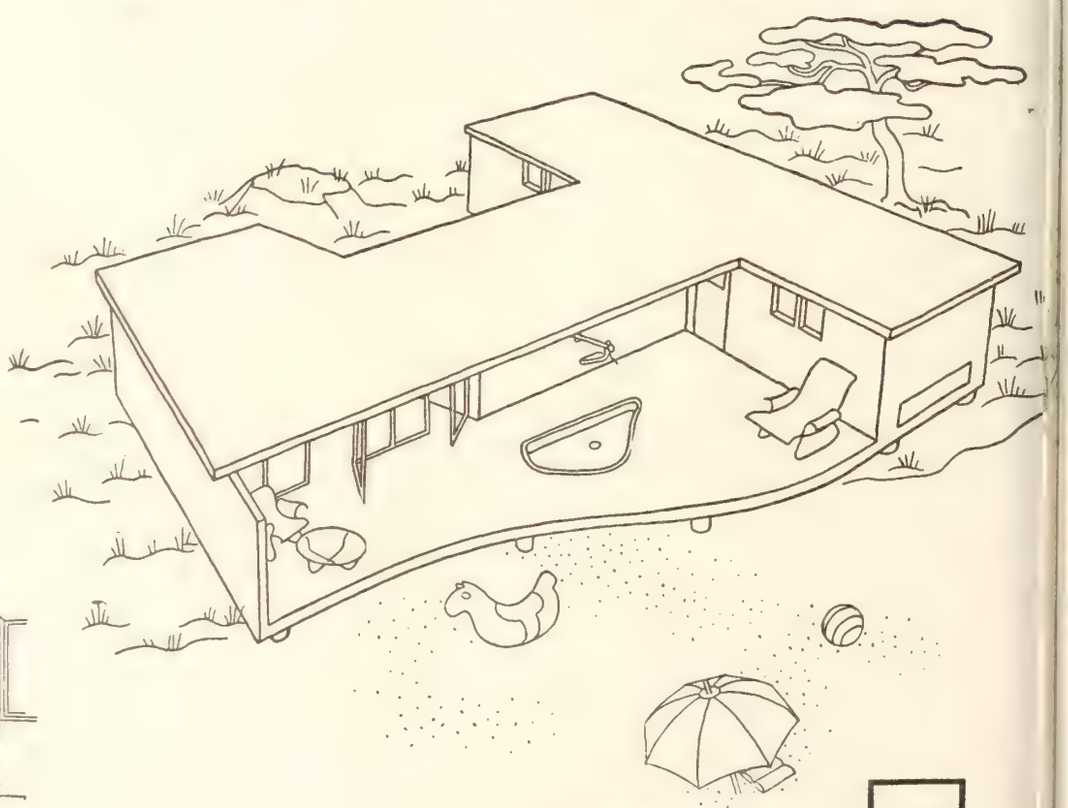
Common Emergencies	Common Remedies
Open wounds	Tincture of iodine (2%), or merthiolate, gauze bandages, adhesive tape, band-aids
Bites and stings	Aromatic spirits of ammonia or bicarbonate of soda
Blisters	Merthiolate, band-aid
Burns and sunburn	Tannic acid jelly (5%)
Splinters	Needle and matches to sterilize, dressings, 3″ forceps
Fainting	Aromatic spirits of ammonia
Ivy, oak or sumac poisoning	Ivory or yellow soap, tincture of iodine (2%)
Broken bones	Splints (may be improvised)

We design a beach cottage

Planned to reduce work and add to vacation fun

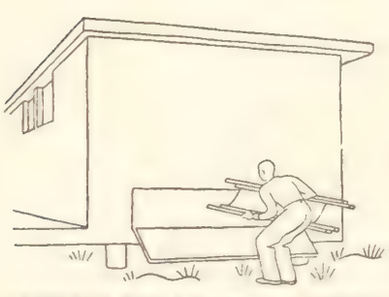
SET at the edge of the sea, this little cottage would provide adequate accommodations for the average family of four. In addition to being completely practical from a planning standpoint, it is also conscientiously designed for fun and relaxation. Note especially the terrace sheltered from the winds, wading pool and outdoor shower for swimmers, and the complete separation of bedrooms from the living area.

These houses were designed for us by Emrich Nicholson and Douglas Maier.

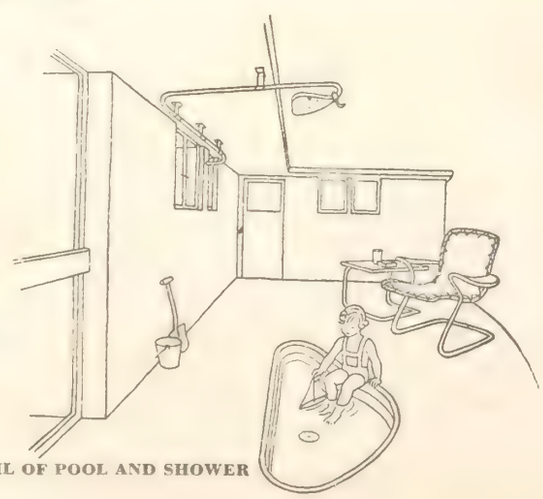




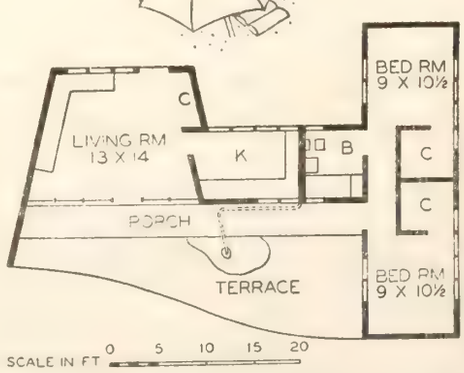
A CORNER OF THE LIVING ROOM



STORAGE FOR GAMES AND CHAIRS



DETAIL OF POOL AND SHOWER



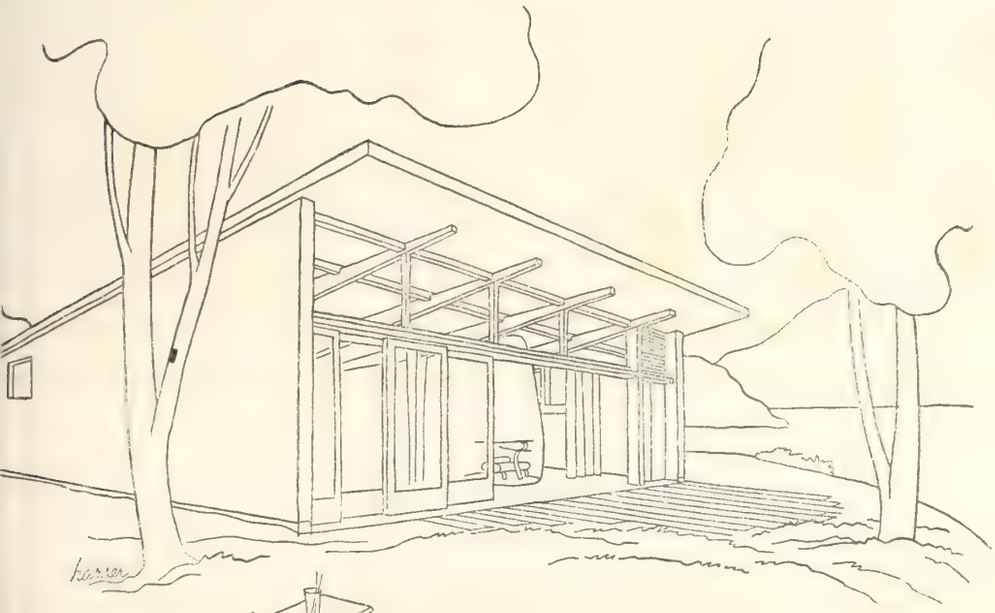
NOTEWORTHY FEATURES of the plan include the living room opened out to embrace a wide view, the economical juxtaposition of the bath and kitchen and the perfect cross-ventilation of every room

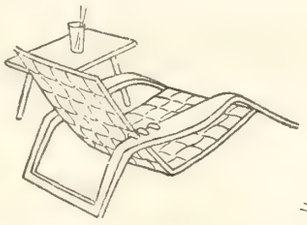
A streamlined lake-shore cabin

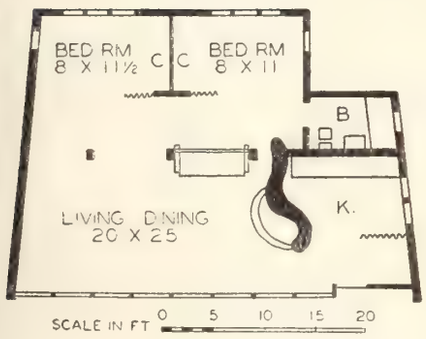
We modernized the lean-to to make this compact home

THIS ingenious scheme provides maximum flexibility and usable space within a building of minimum size. In other words, our designers have taken advantage of the fact that a Summer cottage can be more informal in plan and lighter in construction than a year-round house, and have evolved a simple structure which offers extraordinary returns for the building dollar.

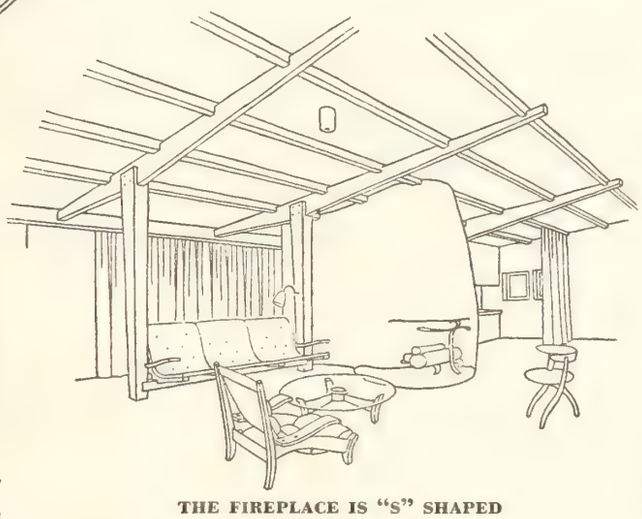
The outstanding feature of this cottage is the lean-to front which is entirely glass enclosed. The sliding sash permits the entire front to be open in fair weather.



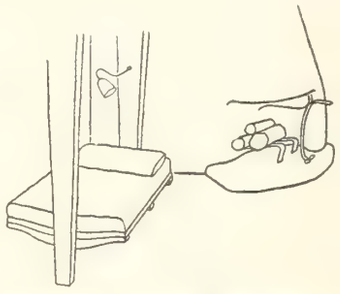




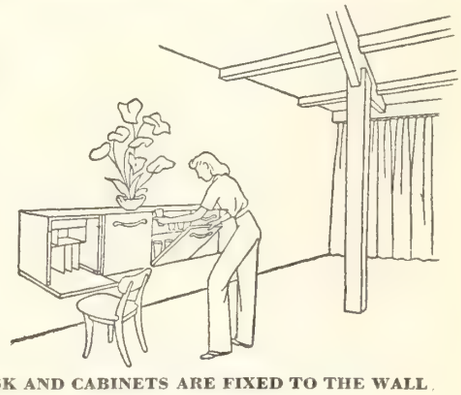
THE PLAN IS QUITE OPEN with only curtains for partitions. The odd design of the fireplace is more than an interesting form; the fire radiates its light and warmth over the broadest possible area



THE FIREPLACE IS "S" SHAPED

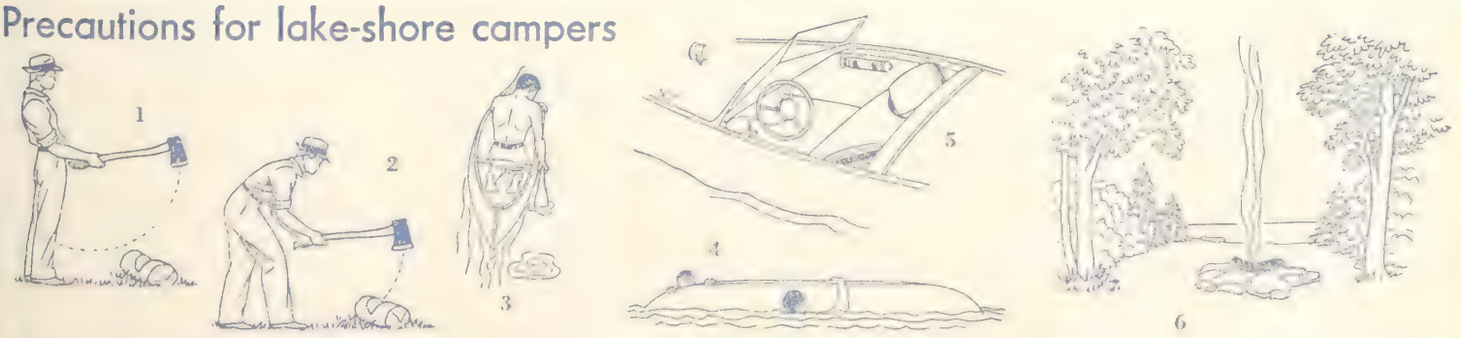


THE FIRESIDE SEAT BECOMES A BED



DESK AND CABINETS ARE FIXED TO THE WALL

Precautions for lake-shore campers



1. Wrong way to chop wood. **2.** Right, hands level with head of axe. **3.** In a canoe paddle from kneeling position. **4.** Stick to overturned boat until help arrives. **5.** Speedboat should have extinguisher, safety cushions, spotlight. **6.** Build fires only in open and cleared places

Quick-growing annuals for the Summer garden

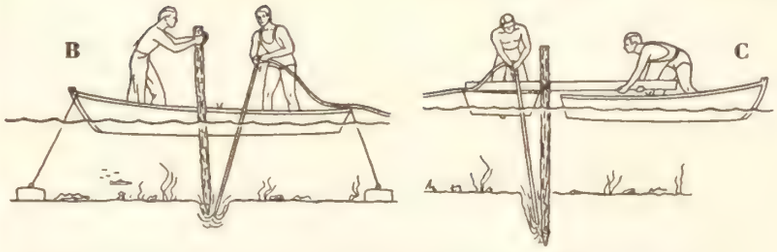
Here are the plan and the plants for a Summer garden that will grow and bloom from seed in a very short time. These plants are selected because they are easy to grow and have no special wishes as to soil. The seeds may be sown directly in the spot where they are to bloom, and thinned out when they are about 2″ high. The plan indicated is for a bed 5′ by 10′. The plants are keyed according to height



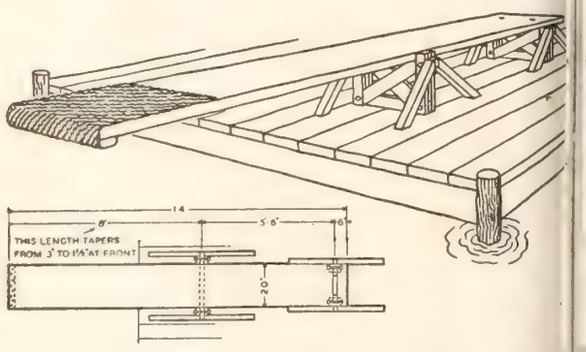


Some indispensable items fo

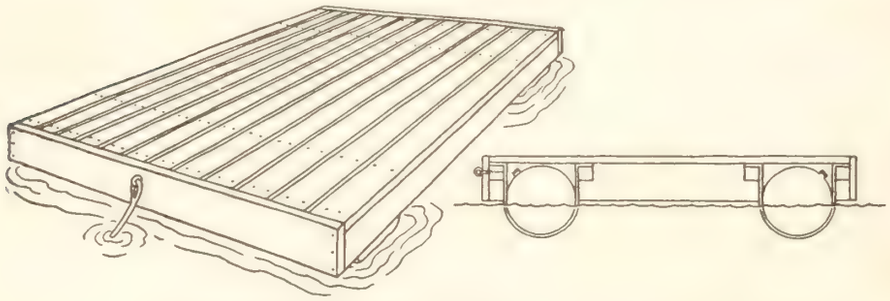




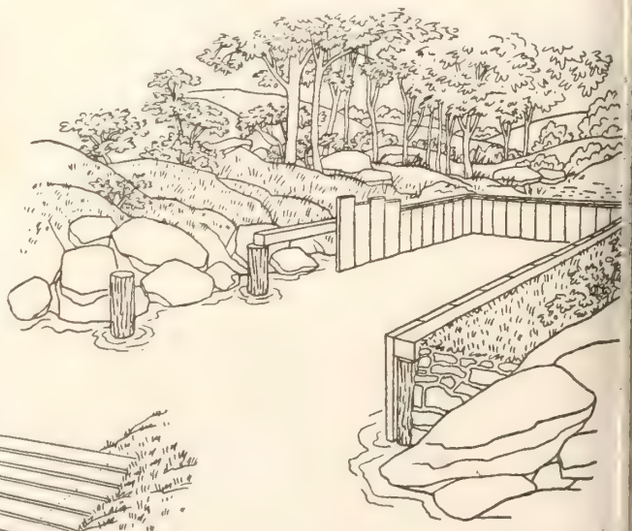
JETTING (above) makes easy work of pile-driving. **A.** The pile should be sharpened on two sides and not pointed. **B.** A hose rigged with a pipe loosens the bed so that the pile will sink. The square point knifes down as the pole is rocked. **C.** To remove a pile, lash it to a plank for leverage



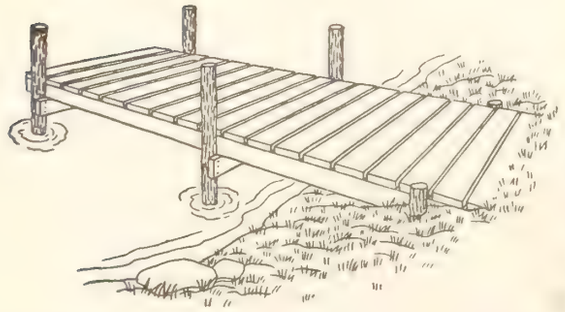
A SIMPLE SPRINGBOARD (above) can be rigged on the dock as shown. The matting on the end is essential for safety. Be sure the end of the springboard clears the edge of the dock by at least five feet



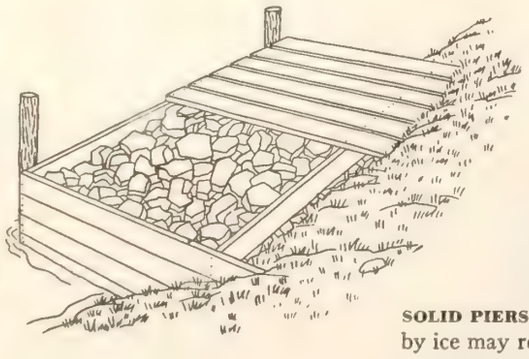
SWIMMING FLOATS (above) should be enclosed down to water level so that swimmers cannot be washed underneath. The pontoons can be fastened with flat iron bands as shown. One mooring is sufficient. Pontoons may be partly filled with water to steady them, and pumped out again for storage



NATURAL COVES (above) may be convert into slips or berths by shoring and bulkhea ing, as shown. Back-filling behind the bu head furnishes walk-ways at the sides



LIGHT DOCKS that can be taken up are constructed of 4-inch piles and 2 x 6 cross members and stringers. Pulled out in the Fall they will last for many seasons. Galvanized rustproof spikes should always be used



SOLID PIERS (left) or wharfs little affected by ice may remain in place through the seasons. As a rule, 2-inch planks are sufficiently heavy for the construction of piers and top

Identification of wood for fuel

Not all woods burn equally well. Learn to identify the trees in your locality and know which are suitable for fuel. The leaves and fruits of a few American trees are shown in the accompanying drawings. White pine, for example, makes a quick fire which is soon spent, whereas the oaks and the birches are excellent fuel and make good coals



1 LIVE OAK



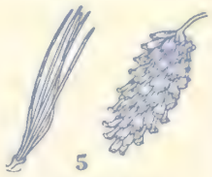
2 MULBERRY



3 WHITE OAK



4 PECAN



5 WHITE PINE



6 SUGAR MAPLE



7 BLACK BIRCH



8 RED BIRCH

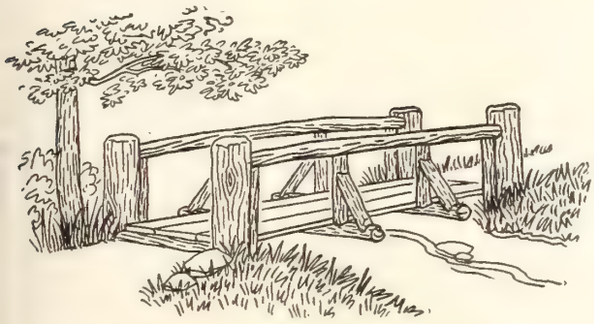


9 GRAY BIRCH

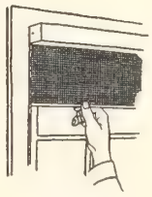


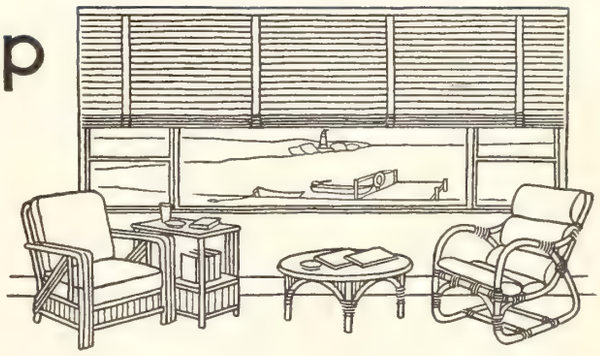
10 PAPER BIRCH

keside and Summer camp

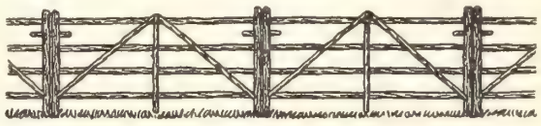


USTIC BRIDGES are most appropriate for camp environments. he bridge shown above is simple and structurally correct, but the umber of possible designs is limited only by the builder's inven- veness. As a rule, simple design and stout materials are best



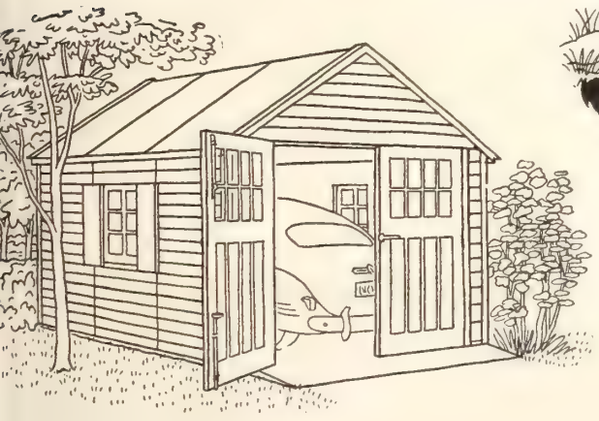


A PLACE IN THE SHADE (above) is often welcome in midsummer. Venetian blinds are attractive in appearance and afford complete control of sunlight and glare. Left, screens are usually essential. The type shown pulls down like a shade

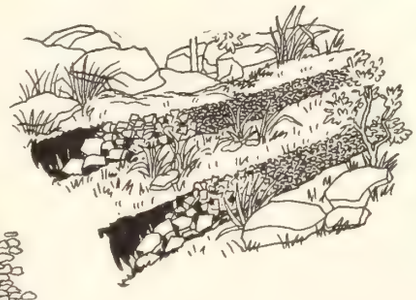




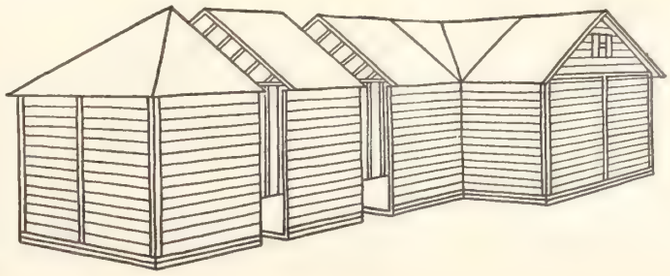
SPLIT-RAIL FENCES (above) are perfect for the summer place. The upper fence is built in panel sections, while the lower fence is stout chestnut rails fitted into slotted posts. Neither requires paint



PREFABRICATED GARAGE (above) may be the answer to e problem of housing the car. The one shown here made the Hodgson Company is shipped complete and may be rected in a matter of hours. It may be dismantled easily



A SATISFACTORY ROAD (above) into camp can be made by digging two parallel trenches about 18 inches wide which are filled, first with heavy rock, and then surfaced with crushed rock or cinders



SECTIONAL COTTAGES (right) such as those made by the Hodgson Company can be assembled in a surprising variety of designs. Our diagram shows some typical wall and roof sections which comprise standard parts of such cottages

Ideas for comfort and fun



INDOORS OR OUTDOORS this furniture made of bent hickory is cool, sleek and durable as the old covered wagons from which it takes its inspiration. The woven seats have lots of "give" belying the pioneer look. American-Way design by Old Hickory; Macy



SUNTAN AT EASE on this Simmons suntan cot that also adjusts to three different heights to make a chaise. It has springs and a water repellent mattress, and can serve as an emergency sleeping space for the unexpected extra guest



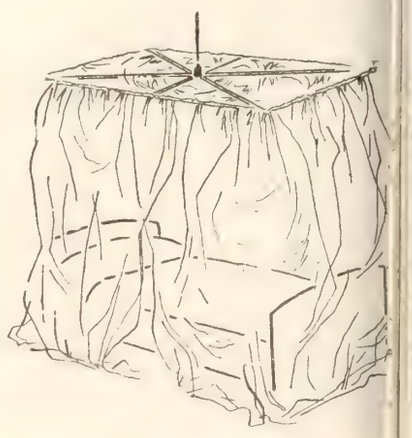
STEP SAVER. If you do a lot of dining ou on terrace or lawn near the kitchen, shelf outside the kitchen window maki an ideal serving table and saves lots o bother. Makes clearing dishes easier, to



AS TOE-TOASTERS, to pull up around the fire on chilly nights, these small stools with decorated leather tops are ideal. They can be used outdoors too, and as extra seats when the crowd drops in. Cushions are studded with brass nails. At Alice Marks



TO PAINT YOURSELF. Bunk bed complete with springs and two drawers underneath, saves space; the wardrobe, complete with shoerack, hanging space, and drawer beneath, is for cottages that are short on closets. Both from Macy's

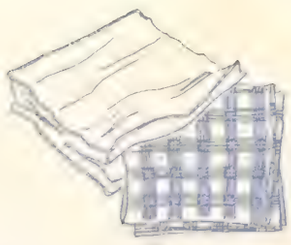


MOSQUITOES PROHIBITED. Old-fashio ed tropical nets, with frames that pull to the ceiling in the day, foil mosquito that will get into houses where childr run in and out of screen doors. Macy

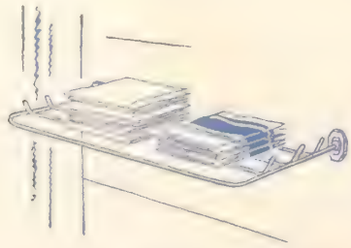
Eight tricks that practically do thems



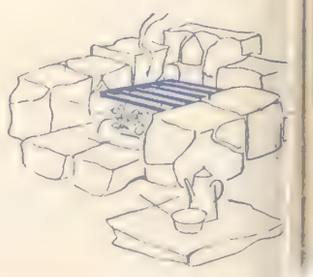
HANG A BELL on the porch or boathouse to call the children from woods or lake at mealtime. This one from Lewis & Conger



EXTRA BLANKETS in moisture- and moth-repellent zipper bags can be used as cushions. Macy. Red and black check Kenwood blanket



CHROME SHELF near shower is handy for stacking clean towels. Turned-up ends act as hooks for washcloths and so forth. Macy's

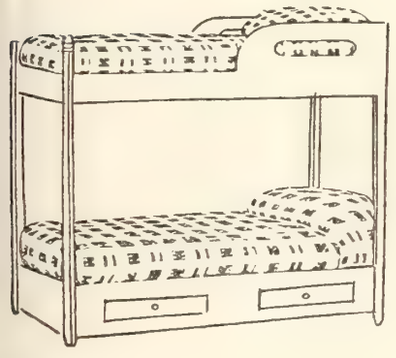


IF YOU HAVE FIELDSTONE at hand you always build an unassuming grill y self, for simple outdoor cookery. Var types of metal grills can be bought t

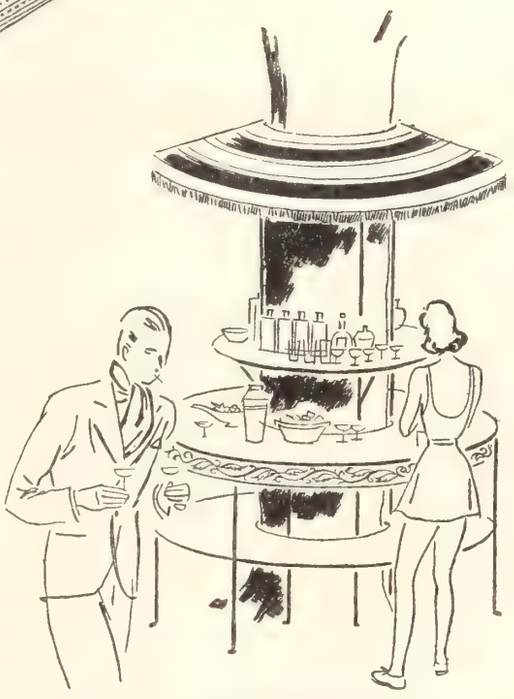
nore or mountain cottage



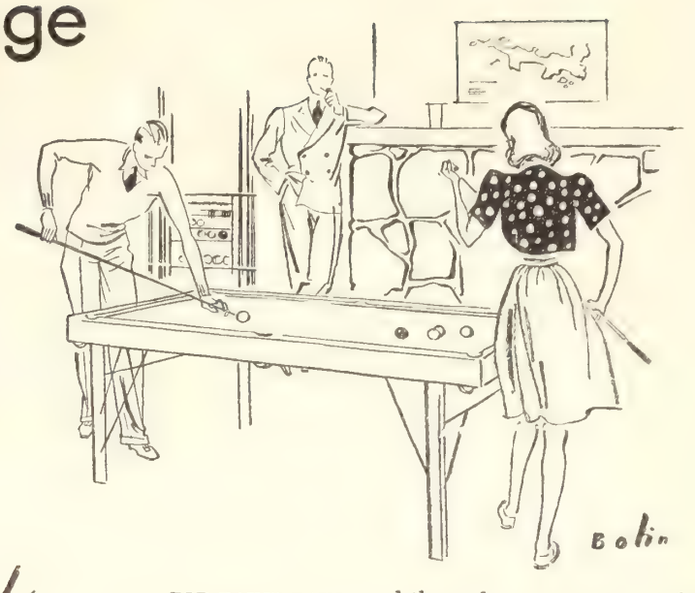
SUMMER BEDROOMS bloom brightly with matching tufted bedspread and scatter rugs in various sizes. This is Cabin Crafts' handkerchief plaid pattern, ideal for country houses. Found at Lord & Taylor



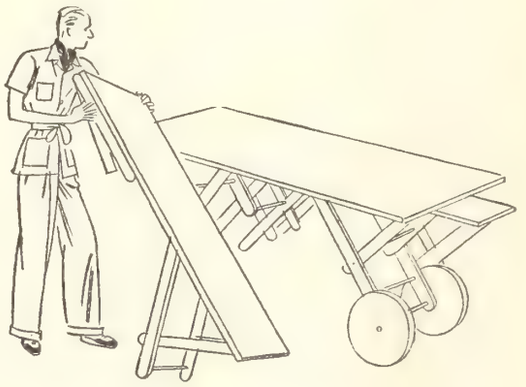
TWO-TIER BUNKS can be built in or come ready made, but Bates red and white homespun Marion Square coverlets are just the ticket for either, and for other country beds too. J. L. Hudson's, Detroit



AROUND THE MULBERRY TREE—not bush, this gay circular bar can be set up near the tennis court or on the lawn. Comes in two semi-circles which can be used separately. Has asbestos shelves and protecting overhead canopy. Marshall Field, Chicago

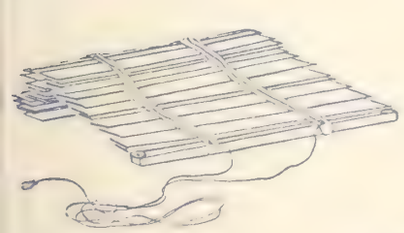


FOR RAINY DAYS—and there always are some—a folding pool table is an insurance policy against boredom. It's good fun too for weekends when it doesn't rain. This one by Burrowes has green felt top. Note rack for balls and cues

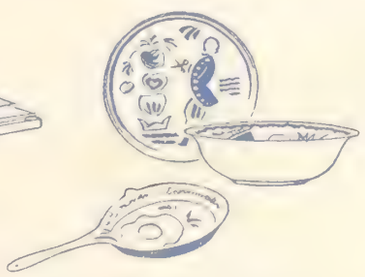


STURDY TABLE AND BENCHES for indoors or outdoors that fold out of the way and can be stacked against the wall or carried on the top of the car to the picnic grounds. Table has wheels at one end for easy moving. Altman's

make life in the wilds simpler



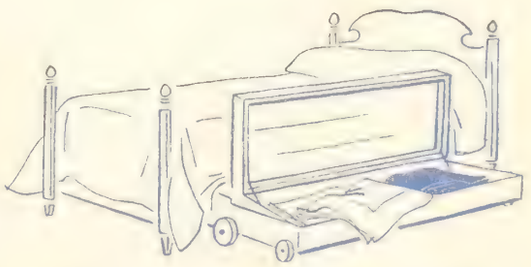
OR YOUR COTTAGE, Ridgelo budget enetian blinds, made of pressed oxboard; inexpensive, light, hang regular shade hooks. At Macy's



TINWARE from dime store painted gaily like these by Peter Hunt, of Provincetown, Mass., make amusing party servers

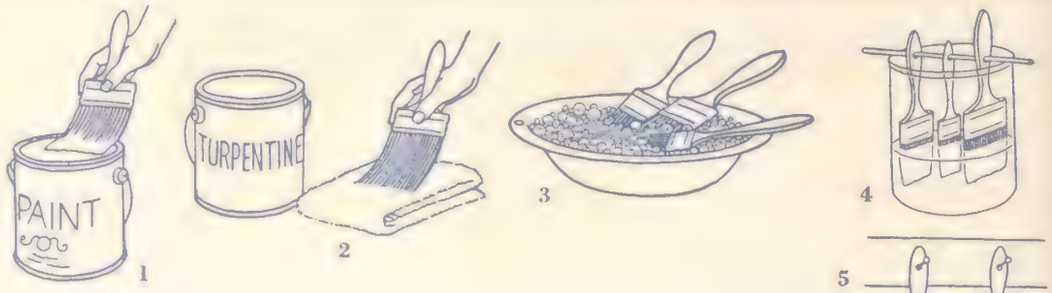


WASHING FACILITIES are often scarce; turn back to bowl and pitcher; this Staffordshire one, at McCreery's



KEEP BLANKETS, sweaters and such paraphernalia in an underslung Ferguson cedar box under the bed. Rolls out on wheels, and saves space in tight quarters. Found at B. Altman

Your paint-brushes will last longer if you follow these simple directions

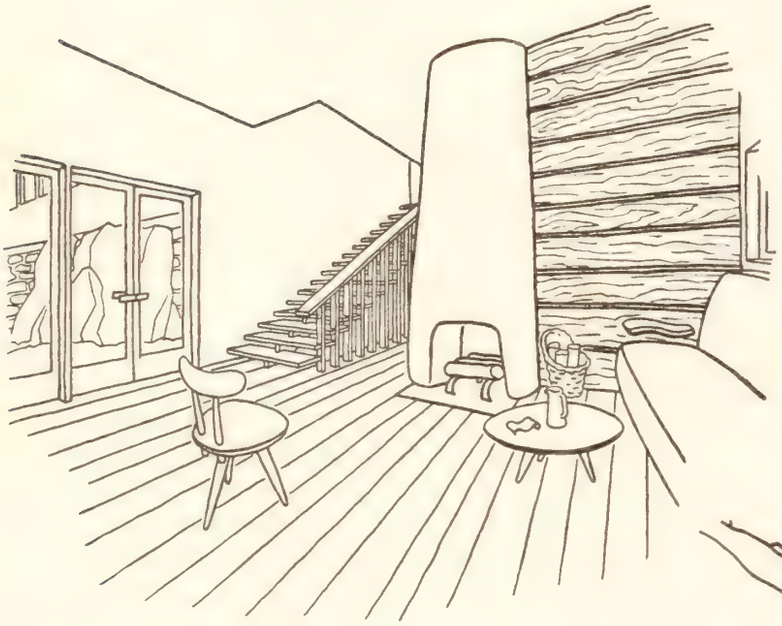


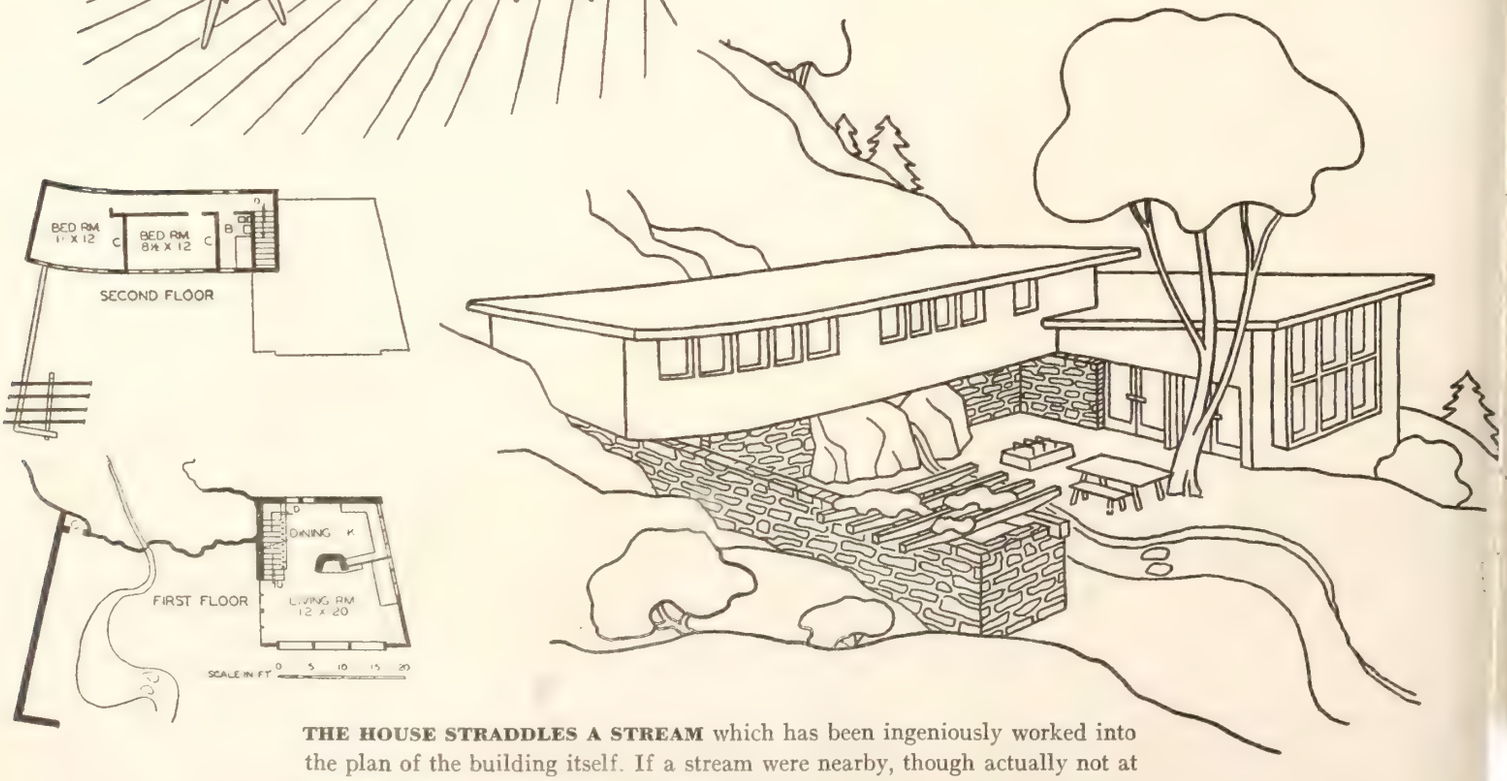
1. Wipe the brush carefully on the edge of the paint can to squeeze out excess paint. **2.** Dip the brush in turpentine and brush it back and forth on a rough cloth until fairly clean. **3.** Wash brush in warm soapsuds and dry thoroughly. **4.** For temporary storage, brushes may be suspended in turpentine by means of a rod thrust through holes bored in the handles. **5.** When putting clean brushes away, cover bristles well with paper bags

Our plan for a mountain lodge

It fits the contours of a rocky slope

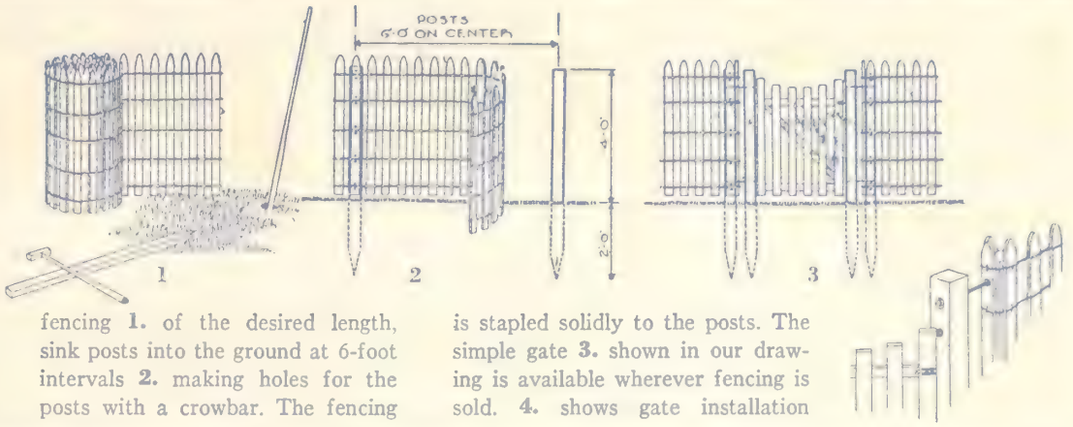
Too often the builder of a Summer camp attempts to fit some traditional structure to a site which is very poorly suited to it. Our designers, Emrich Nicholson and Douglas Maier, have taken the conditions which might be found in most mountainous sections and derived the basic design of this lodge directly from these conditions. The steeply sloping site allows the bedroom section to be placed at a higher elevation than the living and dining rooms, yet it too rests on solid rock. The sheltering arm of the garden wall might be considered extravagant, and could be omitted if necessary.





THE HOUSE STRADDLES A STREAM which has been ingeniously worked into the plan of the building itself. If a stream were nearby, though actually not at the site, a sufficient volume of it could readily be diverted to give this effect.

A child's play pen can easily be made of inexpensive snow fencing

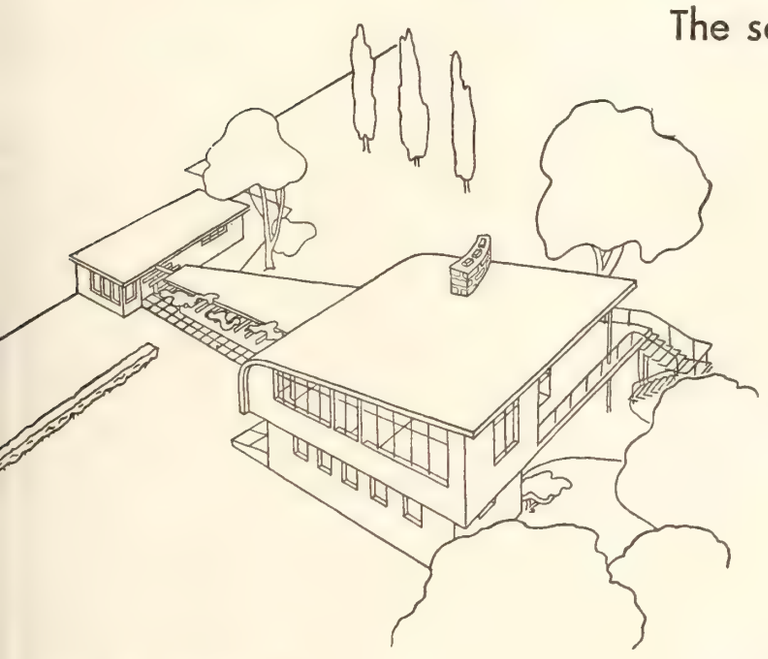


The simple steps shown in the accompanying drawings can easily be carried out by anyone who is at all handy with tools. Buy a roll of snow fencing **1.** of the desired length, sink posts into the ground at 6-foot intervals **2.** making holes for the posts with a crowbar. The fencing is stapled solidly to the posts. The simple gate **3.** shown in our drawing is available wherever fencing is sold. **4.** shows gate installation

BUELLINGAME PUBLIC LIBRARY

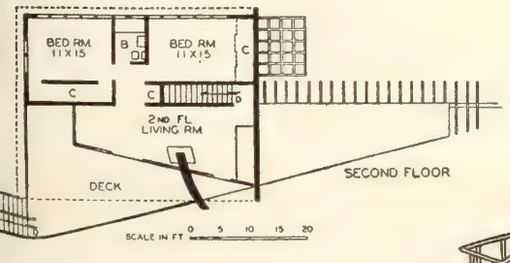
Design for a modern farmhouse

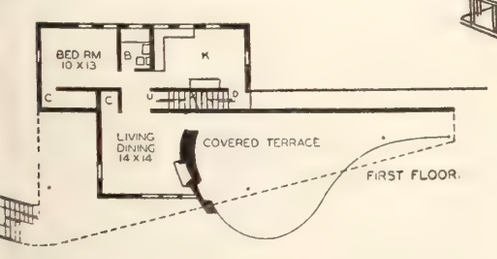
The second floor can be closed for the Winter

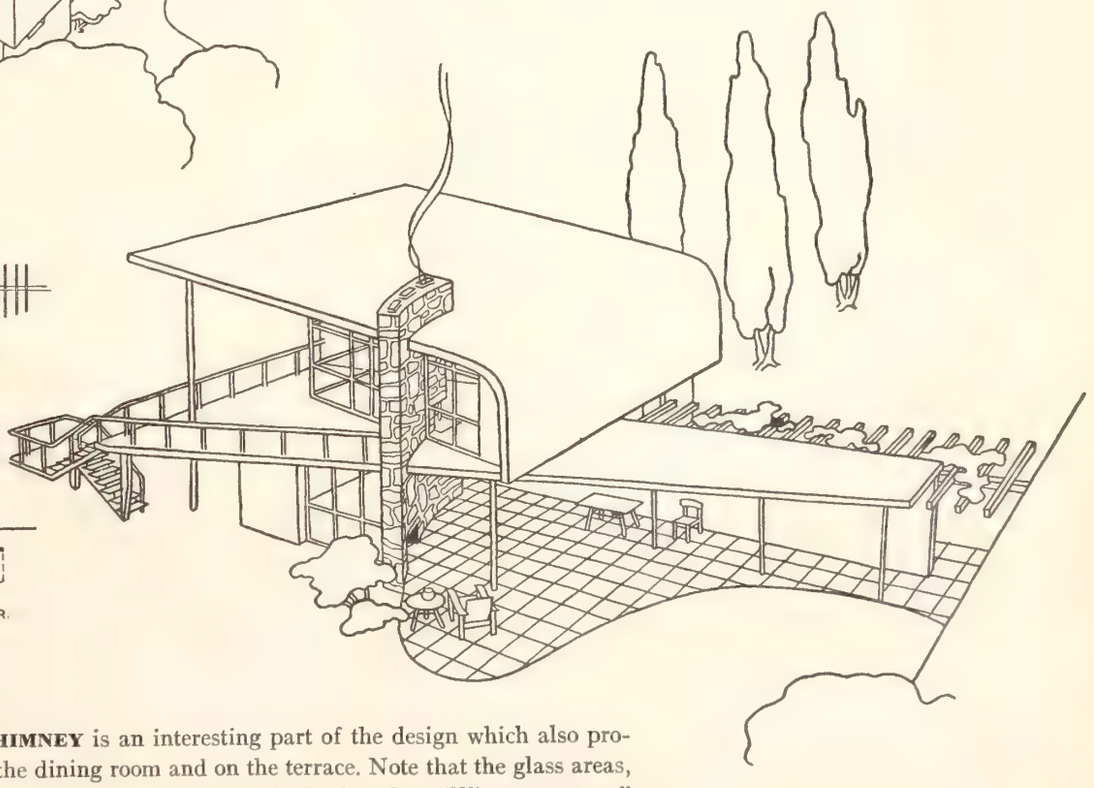


HERE is a plan for the family that lives in town during the Winter but likes to get back on the farm with the first warm weather. A farm must have a resident caretaker, so we have designed the ground floor as a self-contained apartment, the dining room being used as the Winter living room. Thus the entire second floor may be closed except when needed by the owner.

An interesting and important feature of this plan is the incorporation of large terraces and covered porches. This attention to outdoor living is a signal contribution of the modern architect to our Summer life, adding much useful space at little cost.







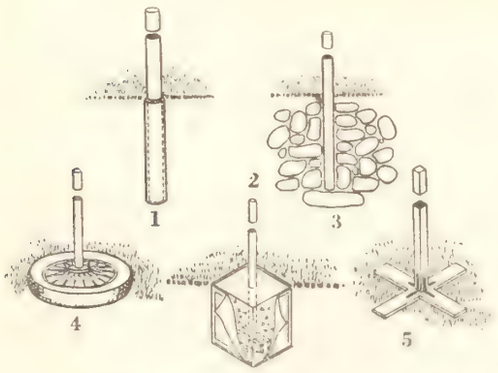
THE MASONRY CHIMNEY is an interesting part of the design which also provides fireplaces in the dining room and on the terrace. Note that the glass areas, while unusually large, are not too extravagant in the first-floor "Winter quarters."

Planning the backyard play area

Game courts require little space

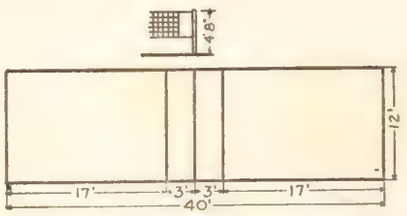
THE diagrams at the right show the standard dimensions for five of the most popular court games. With the exception of the tennis court, any of these could be placed on an area measuring 25 x 50 ft. In most cases no involved or expensive preparation of the surface is needed. The only requirement in this respect being reasonably level and unobstructed space.

If tapes are used for marking the court, only slight adjustments are necessary to change from one game to another. For example, the paddle tennis court could quite easily be extended to a badminton court or simplified for deck tennis. Correct height of net and standard is shown in each case above the court diagram.

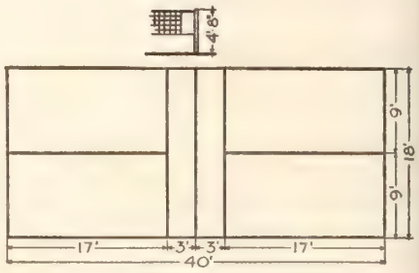


SOME HOME-MADE STANDARDS

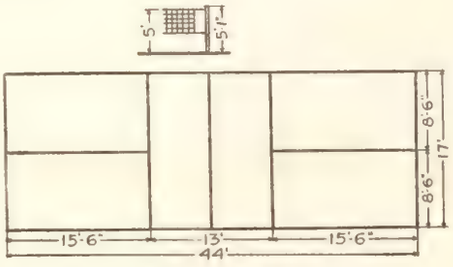
1. A pipe or wooden pole is fitted into a short section of larger pipe sunk into the ground. **2.** The standard is set in a five gallon tin filled with concrete. This may be buried flush with lawn. **3.** Where standards are to be permanent, dig holes and set the standards firmly in rock as shown. **4.** Discarded auto wheels make good bases and are easily movable. Wedge standard into hub. **5.** This base is composed of a wooden cross fixed to the standard by means of four angle irons.



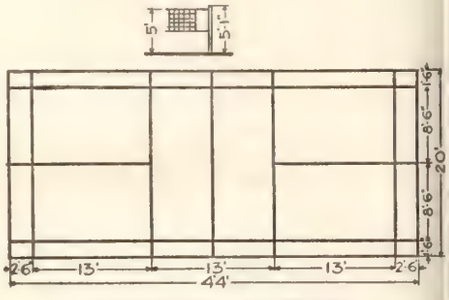
DECK TENNIS, SINGLES



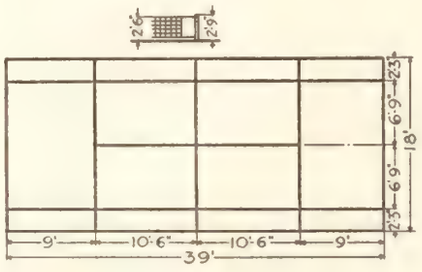
DECK TENNIS, DOUBLES



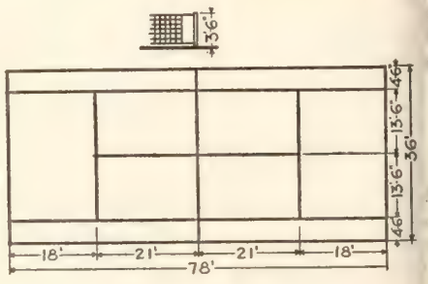
BADMINTON, SINGLES



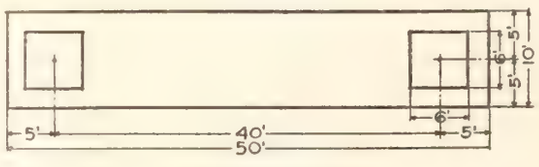
BADMINTON, DOUBLES



PADDLE TENNIS

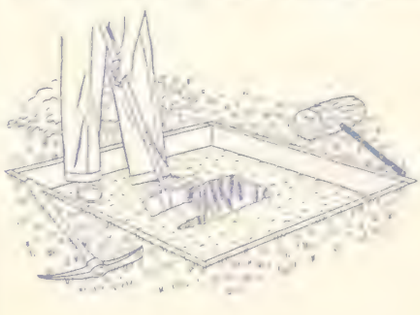


LAWN TENNIS

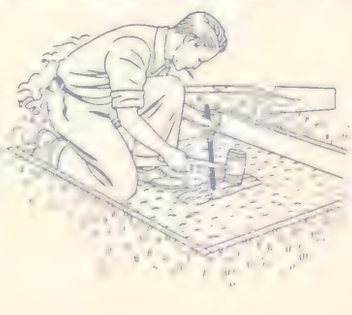


HORSESHOE PITCH

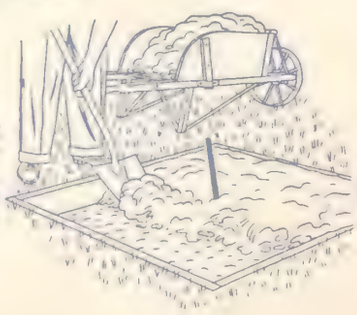
This is how a well-built horseshoe pitch is made



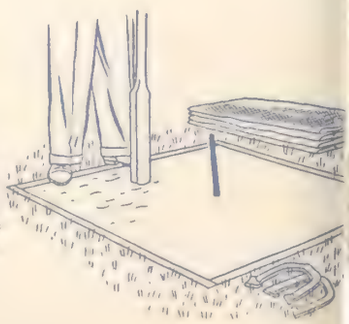
EXCAVATE a six-foot square as shown and dig trench for stake.



STAKE set in log for steadiness at three-inch slant toward thrower.



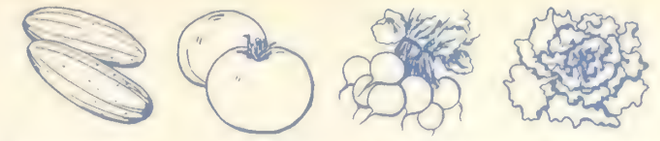
FILL the excavation with clay level with edge of the boards.



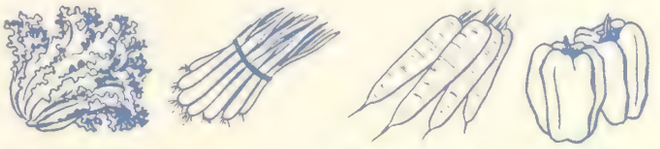
WET CLAY; tamp. Cover with wet burlap when not in use.

A special garden for salad lovers

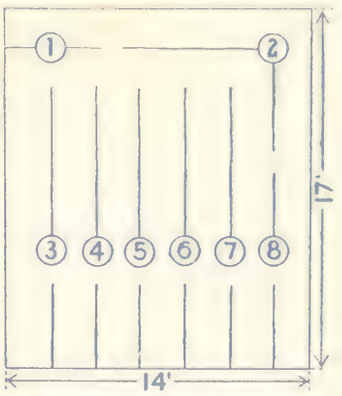
It is no great problem to grow your own salads in a plot only 14 ft. by 17 ft. if you work out a plan beforehand, trying to make as much use of the space as possible. Then, too, as soon as a half row has been removed, replant it. Place cucumbers and tomatoes on racks to keep them from wandering. Here is such a plan.



1. CUCUMBERS 2. TOMATOES 3. RADISHES 4. LETTUCE



5. ENDIVE 6. ONIONS 7. CARROTS 8. PEPPERS



PLAN FOR A SALAD GARDEN

Practical backyard equipment

Fun for the family all Summer long



1. This sturdy sand-box affords the children a sandy beach for play in their own backyard.

2. The "Lawn-Liner" is the acme of streamlined luxury for garden lounging. The occupant can adjust it to any position desired without rising.

3. This nautical sand-box appeals to youngsters. They can hoist the sail and pretend they are bold pirates as they push it 'round the yard.

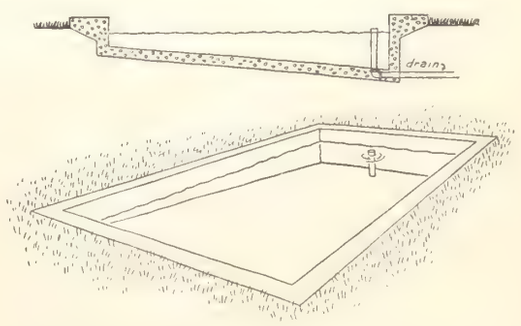
4. This folding seat is unusual in that it combines sturdiness with comfortable back support.

5. Agile youngsters adore the Monkey Gym. Made of durable steel, it has seven big plays.

6. The "Safe-Way Slide" provides a new slide thrill for the kiddies. The overhead safety rail ensures a speedy but safe take-off, feet first.

7. Painted in gay weather-proof enamels, the Rok-O-Chair is a beautiful piece of outdoor furniture. The steel spring gives perfect relaxation. This furniture and equipment from Goshen.

A CHILD'S WADING POOL



The home craftsman who is reasonably skillful in the use of wooden forms and concrete will have no difficulty in making this little pool. It measures about 2 ft. wide by 5 ft. long and is about 10 inches deep at the deep end. Wet planks are used as forms for the sides and the sloping bottom slab is poured directly on graded earth

Cool, cool tricks, inexpensive ar



AN AIR-CONDITIONER is a great comfort. Have your Venetian blind come down to the top of the box. Build a plant shelf below the sill—plants will sway in the soft breeze



FRUIT OILCLOTH (by Meritas), fastened over your dinette table with Scotch tape, protects top and makes a gay permanent washable cover for Summer. Valance matches



GIN-RUMMY TABLES (smaller than card tables—only 25″ square) make wonderful party tables. Acquire a bevy of them to set about living room or terrace for buffets



FOR SUMMER SET-UPS, keep
icebox well stocked with
Cola and beer. Be sure you
plenty of cellophane straws,
napkins and papier-mâché coa



ORCHARD INTO BEDROOM: Pin bunches of artificial cherries—red and green—or artificial field flowers, whichever matches your color scheme, on a white dotted Swiss bedspread and around dressing table skirt. This idea found at Macy's; the bedspread has a full drop with draped ruffled over-flounce as has the skirt with matching swags

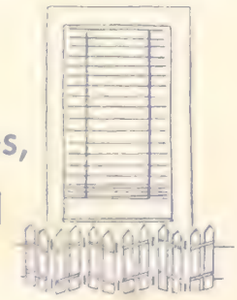


WAYS WITH WINDOWS: Let your dining table catch whatever light breeze there is, by changing the furniture around. Wrought-iron garden chairs have fringed flowered covers



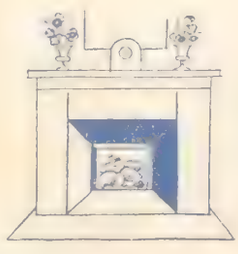
AN ELECTRIC FOUNTAIN pla
under the window gives a delic
ly cool effect, surrounded by
maidenhair fern. Place pots
semicircle of green, white lino

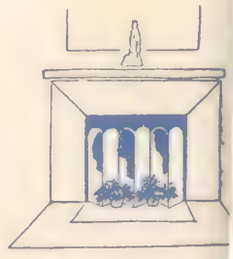
Nine cool ideas for windows, bookshelves, fireplaces, lamps and bedroom furniture





COVER RADIATOR with sections of white picket fence. Or drape with white chintz, slightly swagged, which hangs from a narrow shelf holding flowering plants





CLOSE UP THE FIREPLACE with shells and coral i
shadow-box screen. Or disguise it with "Minni-scree
—a miniature six-fold mirrored screen found at Ma

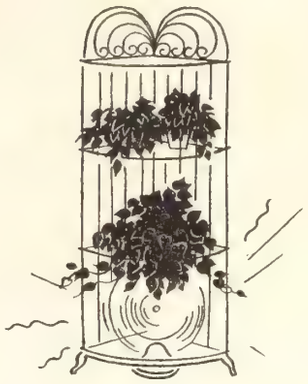
ɜasy, to banish Summer's heat



AG OF REAL FISH NET made on e Cod has tassels held up with shell tiebacks, over Pella Vene- blinds. Hand-made swag from e Cod Fishnet Industries



FOR BETTER VENTILATION, take down the door between hall and living room. A little iron gate and blooming flower pots give a fresh garden effect. Woodward gate



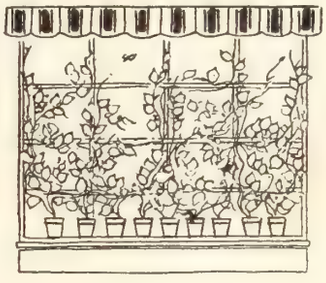
IN A CORNER PLANT STAND, place an electric fan on the bottom shelf. As fan plays across room, plants hang down and sway alluringly in breeze, and also hide it when still



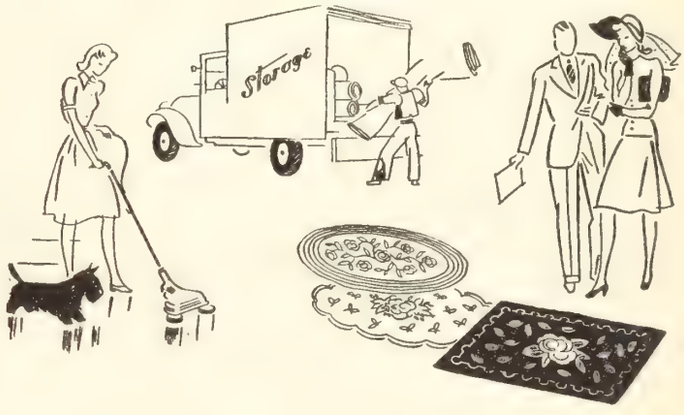
GUEST ROOM NECESSITIES: Kenwood Summer blanket and chintz quilt for chilly nights. Consider hangers, hat-stands, ashtray, Ronson lighter, Thermos jug, pincushion



LOWER TEMPERATURE by de- s, equip your kitchen with xhaust fan set in the window. one keeps out all kitchen s, adjusts to fit any window



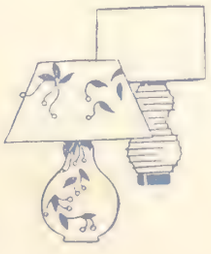
PUT UP A BAMBOO LATTICE to screen a city view. On it, train up quick-growing vines or long ivy in pots. Make a valance of red, white and blue stripes (by Cooley)



CLEAN AND STORE YOUR HEAVY CARPETS during the hot months of Summer. Wax your floors until they shine—use an electric polisher to save your diminishing energy. Then, either leave them bare and gleaming, or scatter here and there Cabin Crafts tufted rugs; they are colorful and gay, but the effect is heat-banishing against a shining floor







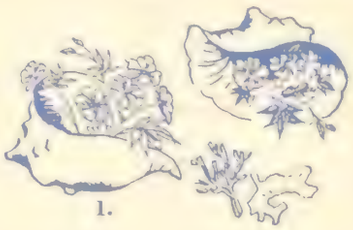




SUMMER SIMPLES: Try white Roseville pottery shells, or glass vases, filled with huckleberry. Jacket books with shiny white shelf-paper. Put away your handsome lamp and choose inexpensive ones like these—pottery by Macy; wooden Japanese lantern styled by Harry Richardson

SLIPCOVER FURNITURE (see pages 34-35)— deep flounces give cool effect. Organdie spreads and curtains, rickrack trim, from McCreery

Town or country tables beg for "something different"—here are five new ideas



1.



2.



3.



4.



5.

1. Flowers spill from Roseville pottery shells; McCreery's. **2.** Try lacquer red poppies in blackamoor heads, kumquats in cornucopias; Ovington's. **3.** Raffia lazy susan of fruits—centerpiece and dessert. **4.** Pottery vegetable wall brackets; hang on the wall above a wicker basket of colorful fresh vegetables; all Carole Stupell. **5.** Red roses in green King, Queen and Pussycat bottles; Macy

Three ways to escape heat waves

Smart suggestions for outdoor dining

SERVE IT HOT—ON YOUR TERRACE

Have at least one Summer menu built around a main hot dish. It might be "kedgeree"—concocted of salmon, boiled rice and hard-boiled eggs, flavored with bay leaves, cloves, parsley. Or chicken broiled over charcoal—basted in butter, salted and peppered. Buy the vegetable juice fresh (Altman's) or in jars. Stew the pears halved; peel, chill. The zabaglione (for 4) evolves from 4 egg yolks, 2 whole eggs, ¼ cup sugar whipped to a froth in double boiler; beat in ½ cup sherry.



Iced vegetable juice
Hot, buttered Triscuits
Grilled chicken or kedgeree
Lima beans with herbs
Sliced tomatoes
Hot tea
Pears with zabaglione sauce

SERVE IT COLD—ON YOUR VERANDAH

Have at least one Summer menu for the dog days that revolves around something cold. It might be tongue, boiled with a bay leaf or two and mixed spices. Serve cold with hot Pennsylvania Dutch horseradish sauce (see recipe, p. 55 of attached section). Add a light clear soup, such as Campbell's consommé printanier. Southern spoon bread —a double batch of it. And finish off with cottage cheese tastily mixed with a little cream and surrounded with mounds of fresh raspberries.



Consommé printanier
Cold tongue with horseradish sauce
Spoon bread
Sliced cucumbers
Cottage cheese
Raspberries
Hot coffee

SERVE IT SIMPLY—ON YOUR PENTHOUSE ROOF

Have at least one Summer menu that is simplicity itself. Canned green turtle soup, already flavored with sherry, jells in the ice box, via Macy. The chicken breasts, out of another tin, via Bloomingdale's, are sautéd first in butter with a few mushroom caps, add a dash of sherry, chives, chopped green pepper; simmer 15 min. in a little cream. Send a ring mold to the corner drugstore for the ice dessert to be delivered half an hour before serving. Unmold, and add fresh cherries in center.



Jellied green turtle soup
Breast of chicken in individual casseroles
Watercress and endive
Brioche
Lemon ice
Fresh cherries with stems
Café noir





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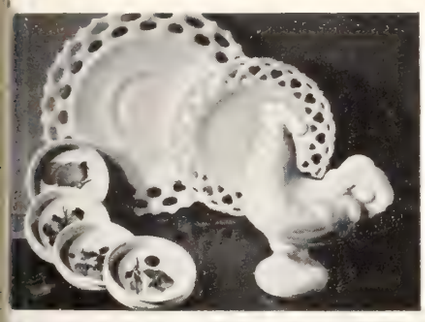
PIPING HOT DISHES ARE SERVED WITH THESE

1. The thistle pattern earthenware luncheon plates cost $1.10; matching soups, 90c; Georg Jensen. Alice Marks Staffordshire duck, $8.50. Mosse's red and white gingham luncheon set, $15.50.

2. Steel-lined copper chafing dish and *au gratin* dish, $30 and $11.50. Stainless steel spoon and fork with sterling handles, $13.50. Jensen. 13-piece green linen luncheon set, $1.95; McCutcheon.

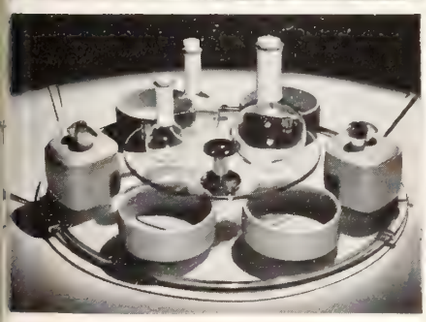
3. Carbone's brown ovenproof earthenware: covered dish, $4.50, and casserole, turquoise lining, $3.95; McCutcheon. Wooden spoons, 20c each. Barbecue napkins, $2.95 for 12; Hammacher.

4. Franciscan Ware tea service in "Metropolitan" pattern, coral and white: teapot, $2.75; sugar, $1.25; cream pitcher, $1; tea plates, $9.60 a dozen; teacups and saucers, $13.20 a dozen. Altman.





2





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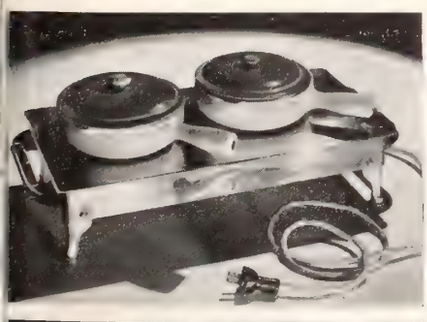
CRISP AND COOL FOR ICY FOODS

1. Milk glass service plates, openwork border, $1.25; salad plates, 75c ea. Rooster covered dish, $1.50. By Westmoreland, at Altman. Wood coasters, with decalcomania, $3 ea.; Alice Marks.

2. A moss-green glass pitcher holds two quarts, $3.95; matching glasses, $9 dozen; Lord & Taylor. Green linen cocktail napkins have appliqué black and white dogs. $7.50 for 8; Saks-Fifth Ave.

3. Two-tiered glass lazy susan, at $15, holds two jam jars ($1.65 each with spoons at $1 each); four colored relish dishes, 85c each, and three oil and vinegar cruets, $1, 75c, 65c; Carole Stupell.

4. Sky blue apple salad bowl has beige lining, dusty rose apple, $5.95. Matching plates, $1.25 each. Shakers, $2.50 set; Lord & Taylor. Natural fringed linen luncheon set, 17 pcs. $17; at Saks.





2





4

THESE FOR TOWN OR COUNTRY DINING

1. Copper electric hot plate, with black bakelite handles, $21.50 at Lewis & Conger. Covered casseroles by Redwing Pottery, ovenproof clay with terra cotta lining, $1.25 each; Lewis & Conger.

2. Persian pottery liqueur bottle has typical motifs in jewel colors, $3.29. Russel Wright's glazed brown pottery demi-tasses, 50c each. Smoky liqueur glasses, 59c each. All from Macy.

3. A gay wicker wine basket has natural and red enamel trim and holds all of four wine bottles. With it, four bottles in jackets, two white and two blue. For the set, $10.98 at R. H. Macy.

4. For large parties with a country air bring out this Tricolator drip pot in brown earthenware on an electric stand. Aluminum Tricolator unit makes 20 cups. It costs $17.40 at Lewis & Conger.

Slipcover sleight-of-hand for you

For fresh, cool effects you can dress up a whole room from mirror frame to tier table

You know about slipcovering chairs, sofas and loveseats. But did you ever realize that you could give a whole room a new Summer dress—even to the walls? The deep-toned scheme of your living room may have been cheering during Winter months—but here is Summer—and how can you incorporate, for instance, a flowered chintz sofa against impressive panels of scenic wallpaper? Very simple—just slipcover the walls!

That's one idea—on these pages are a dozen more. Try slipcovering, for instance, your heavy gilt mirror and picture frames. Try a pleated buckram fireplace fan covered with field flower fabric. Try anything that will spruce up your house for Summer!



RUFFLED TIDIES affixed by chintz bows punctuate the back of this … in red and white checked Glo-sheen with white glazed chintz flou… $35.20 at McCreery's. Glo-sheen printed check, 69c yd. Chintz, 39c…



QUILTED AND FLOUNCED, this high-waisted chair by Macy. Gray and yellow stripe, and quilted yellow fabric, each 98c yd.



BLUE FRINGED GENTIANS on dotted Swiss: blanket cover, $8.95; pillows $3.95 and $4.95. Green-lined quilt, $10. At Altman



FIELD-FLOWER ORGANDY with plain ruf… makes this table skirt, $11.95; crisp curtain… $9.95 pr. Carved mirror, $15.95; Altm…



RED, RED ROSES on white chintz: bedspread, $7.94; swagged curtains under crown, $5.94; pillows, $3.97 and $1.59. All Macy



MOUNTAIN LAUREL, pink on gray-blue sateen stripe: table skirt, $9.95; organdy curtains, sateen appliqué, $17.50 pr. Altman



PINK AND WHITE STRIPED SWAG on a k… ney loveseat in fringed gentian sateen. … teen, 95c yd.; glazed chintz, 75c yd.; Altm…

ummer house



PCOVERED TIER TABLE wears rose-ashed chintz, $1.25 yd. Sailcloth roses cover chair; $1.50 yd.; Lord & Taylor



FLORAL BANDS outline this loveseat; little cushions are centers of material from which bands were taken. 59c yd. at Lord & Taylor



THE GAY FLOUNCES on this table—green and white striped chintz over rose. Tucked-up flounce on chair. $1 yd.; at Lord & Taylor



LOW QUILTING over yellow and gray e for this bedspread; same chintz for pil-case, draperies. Fabrics, 98c a yd. Macy

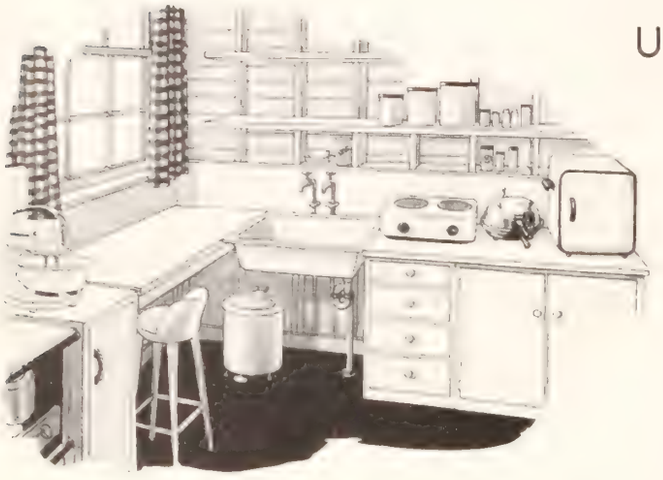


INT CALICO, with blue, yellow or red nd, here makes bedspread, $9.95; skirt, 5; draperies, $4.50 pair. McCutcheon



SLIPCOVER A WALL—over scenic wallpaper or too-deep coloring; zip it top and bottom. Make a fan for a yawning fireplace, of same fabric over pleated buckram. Floral chintz, 59c yd. Cover gilt frames with zipped-on plain chintz, 69c yd. They both come from Lord & Taylor

Summer kitchens are cool and comfortab



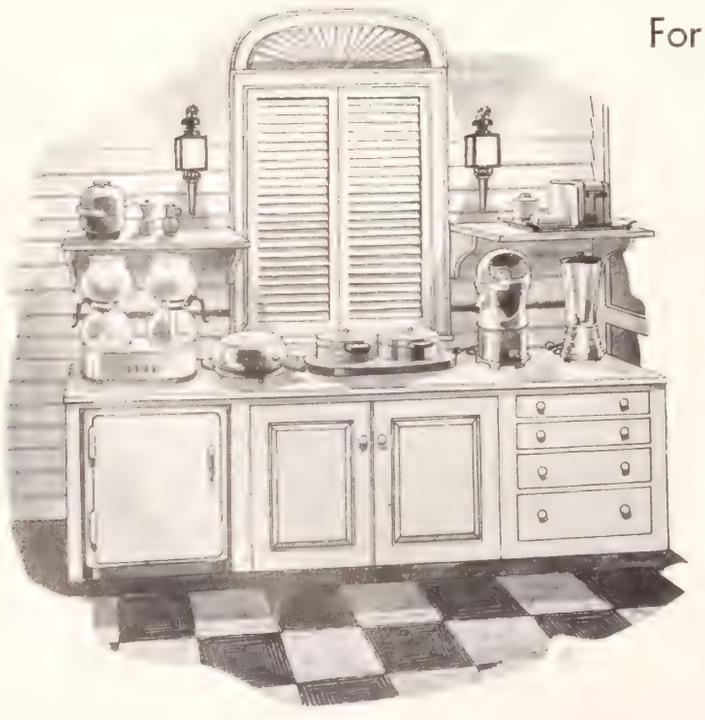
Use appliances if you "take a house" this Summer

If you find you've drawn a rickety oil stove or a black iron monster in the kitchen of your Summer place, don't spend the season trying to make the best of it. Give up sooner instead of later and make a cooking space with appliances, as we show here. This is no makeshift arrangement but a practical full-time battery of good cooking equipment. It is quick and dependable, plugs into ordinary outlets and you can take it with you, Summer after Summer. The stove has two 1600-watt units, switch-controlled for six different heats. The electric broiler with heat indicator fits right over its own well-and-tree platter and turns out thin bacon or thick steaks. Heat-controlled oven is larger than it looks —large enough to roast a ten-pound turkey and bake cakes or pies, two at a time done to a turn.



To keep meals piping hot for all late-comers

There's nothing pleasanter in a Summer house than a fine casual attitude about meal-times, an understanding that a spanking breeze or a run of fish is more important than dinner promptly at seven. It's always been hard to hold this attitude without losing the cook, but now you can set your table with buffet appliances, let people come as they will and never fear the consequences. Have an electrician wire your dining table and shorten all the cords so your appliances can be plugged right into outlets under the table edge. Then let electric platters, plate and roll warmers, bain-maries and coffee urns keep dinner piping hot till the last guest has been served.



For dog-wagon meals at all hours, day or night

Late breakfasts, something-after-swimming, an afternoon lunch, quick ones before dinner, midnight suppers—all short-order meals that mean fun for the family and trouble in the kitchen. Even if it's every man for himself there's usually trouble, for too many cooks crowd the kitchen. The best solution is a special dog-wagon counter outside the kitchen so that short orders won't upset the table d'hôte.

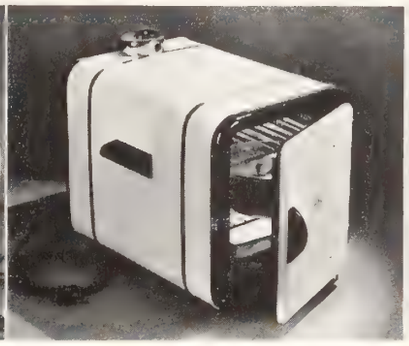
Here we have sketched such a counter at one end of a screened dining porch. The shutters open into the kitchen. A small refrigerator under the counter holds butter, eggs, milk, waffle batter, fruit, raw vegetables, plenty of ice. Supplies, silver and dishes are in the cupboards. A "plug-in strip" with electric outlets every six inches is installed in the wall so appliances with shortened cords can be plugged in right where they stand.

This Summer a "liquidizer" has new importance, for its raw vegetable drinks are stiff with vitamins. For orange juice in wholesale lots use a heavy-duty juicer. With the double coffee-maker there's always plenty, fresh and steaming hot. Perfect toast, waffles and eggs any style can be made to order on the fool-proof modern appliances. And there's no trick to turning out a grilled English breakfast, hot hors d'œuvres or chops and steaks for the really ravenous on a smokeless electric broiler. See page 41.

with electric appliances



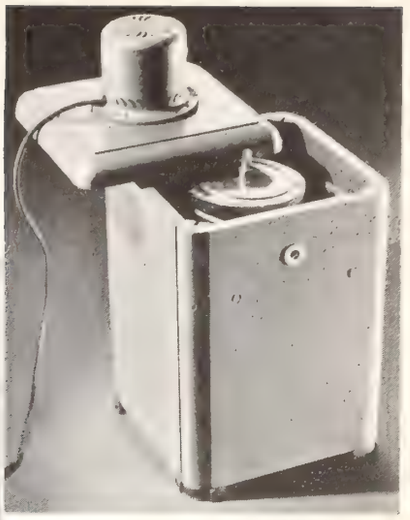
-SPEED stove plugs in any out- ·t 500-watt units. Knapp-Mon- rc $19.95 at John Wanamaker.



PORTABLE OVEN with accurate heat control, roasts, bakes, broils. Universal, $19.95 at B. Altman.



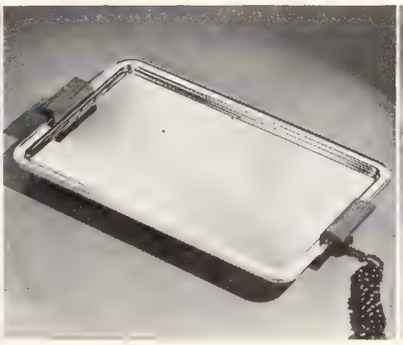
BROILER-ROBOT with heat indicator, rack, well-and-tree platter. By Farber, $13.50; Lewis & Conger.



ELECTRIC FREEZER for real old-fashioned ice cream. 4 qts. Frigidette, $13.50 at Hammacher.



·O·D WARMER holds two Pyrex ·d g dishes, heat controlled. ·Manning-Bowman, $12.50; Macy.



HOT PLATTER 18″ long, chrome-plated, walnut handles, for chops, steaks, $5.95 at Lewis & Conger.



PLATE WARMER for dinner plates. Doubles for hot breads. Manning-Bowman, $32.50 at Hammacher.



AUTOMATIC COFFEE URN shuts off when coffee is made. Farber Coffee-Robot, $18.95; Lewis & Conger.



·OU·LE WAFFLE-MAKER, heat dial. ·ab on-United, $9.95; Wanamaker.



SMOKELESS BROILER, hinged cover. Manning-Bowman, $9.95; Altman.



·BLE TOASTER, automatic pop-up Toastmaster, $16; Hammacher.



BUFFET COFFEE SERVER doubles production. Silex, $19.95; Hammacher.



LIQUEFIER for fruit, raw vegetables and drinks. Universal Mixablend. $19.95; B. Altman.



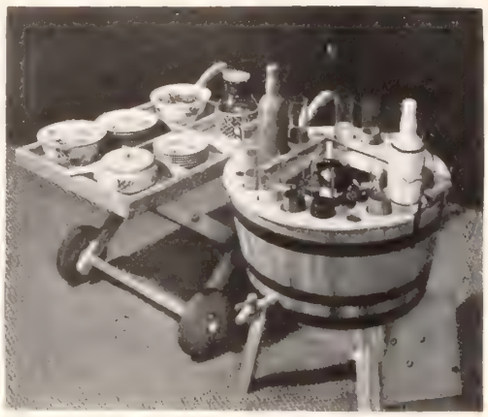
HIGH SPEED JUICER for citrus fruits has a special strainer. Sunkist $9.95 at Hammacher.

Fresh air and green grass call fo

Summer breezes add flavor to tempting menus, easily served with these new accessories



CIRCULAR BARBECUE TABLE, serving surface of green tile, has center barbecue pit, wrought iron grill, three-speed spit, $45. Matching bench costs $40; both of them come from Carole Stupell



WHEELED PINE CART has removable six-section rack for dishes; $13.98. "Washtub" bottled-drink-cooler has ice compartment below; $24.98. Both by Dillingham, Macy

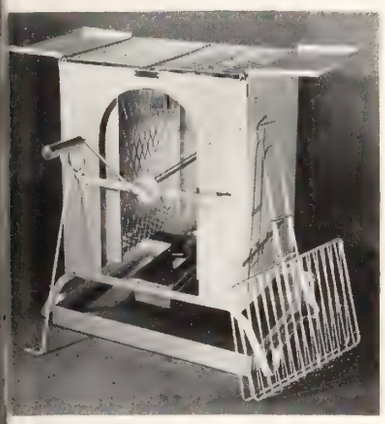


GARDEN TÊTE-À-TÊTE: wrought iron t
two attached chairs, umbrella. Removable
ers are pink, white and blue sailcloth
by Woodard; from Hammacher Schler



STARLIGHT BUFFET: Burlington's plaid cotton cloth, about $2.30; Marshall Field, Chicago. Georg Jensen's "Della Robbia" earthenware, buffet service $34.20. The bamboo-handled cutlery, $36, doz.; Carole Stupell. Pottery and steel-lined copper marmite chafing dish, $45; matching covered dishes ($18.50 ea.); coffee pot ($17.50). Sterling and stainless steel servers, $23, set; ladle, $55; all Jensen. Bread basket, 80c; Hammacher

tdoor feasts



TER BARBECUE GRILL has twin fire com-ments, uses any fuel. Portable; weighs bs. Costs $17; Hammacher Schlemmer



FOR HOT OR COLD FOODS are these aluminum nesting containers with snap-on covers. There are three vertical units and one horizontal one. The set is priced at $3.50 at Scully & Scully



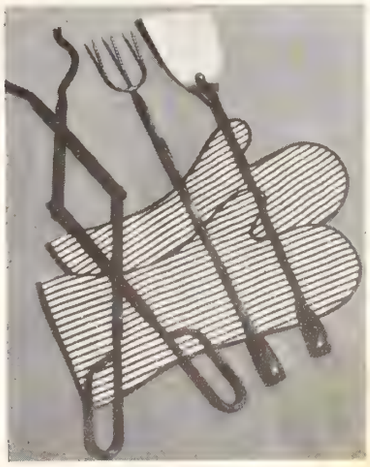
AROUND A COPPER-HOODED BRICK GRILL Lord & Taylor designed this indoor-outdoor playroom. Two walls wear white oilcloth with huge wood buttons, the other two red and blue plaid cotton. Pickled oak and bamboo furniture is covered in sea-blue and yellow; accessories, brass and copper



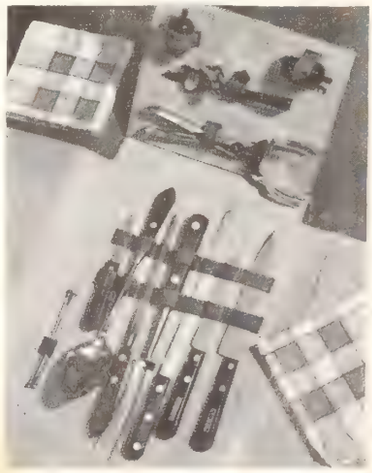
ET COOLER of natural ash-holds 1½ gallons of ice cubes, eeps food hot or cold for 12-urs. $12; Scully & Scully



BLUE HEART POTHOLDER units on cords deck this red and white striped ticking apron by Darlo for chic hostesses. $4.50, Hammacher Schlemmer



FIRESIDE TONGS (LEFT) are $1.95 at Altman. Wrought iron spatula, $2; fork, $2.25; barbecue mittens, asbestos padded, $1.50; Hammacher



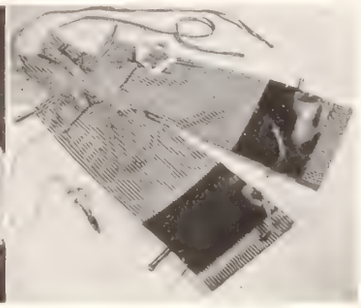
BARBECUE KIT, in brown leatherette case, holds 9 pieces of Universal cutlery, skewers, plastic salts and peppers. It costs $9.95 at Altman

For the lady with a hoe

Workaday garden accessories to protect her beauty and lighten her labors



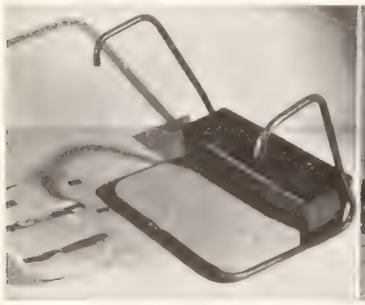
FRECKLE DEFENSE: Palmetto palm strip picture hat wards off sun, shell trimmed, $5. Matching bag, $3.25. America House



TEAMSTER STYLE: Sturdy denim in a divided apron. Padded knees, chain for shears, glove clamp, $3.95. From Hammacher



TOGGED FOR SERIOUS GARDENING: Darlo's tweedy coverall with chain for shears, glove clip, big pockets, $5.50. Fitted tool basket, $13.45. Hammacher-Schlemmer. Straw bonnet, lined, back flounce, $1.25; espadrilles, $2.25. Lord & Taylor



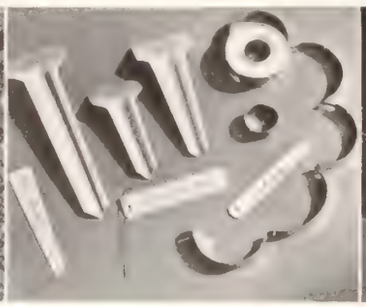
KNEE GUARDS: Gardenade has handles to boost you up, rubber kneeling pad, tool space, $2.50. "Kneezies," $1 at Henderson



HAND SAVERS: Dupont's "Protek" forms invisible glove, 50c. Gloves: Horsehides, $2.25; Kremeskins, $1 Stumpp & Walter



SPRINKLER: Rain King, automatic, dial regulates water spread 5–50 ft. No pressure decrease, $4.75. Stumpp & Walter



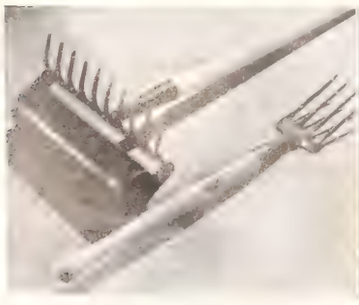
LABELS: Markings stay legible on "Perfects," 5 styles, 35c doz. up. Perm-a-tags, indestructible metal, 75c. Stumpp & Walter



FLOWER CARRIER: Wire net lids keep stems upright, $4.50. Hammacher. "Long-picka" cuts, holds, $9.75. Lewis & Conger



BASKETS: Staked one saves stooping, $3.50. English trug, $3.25. Hammacher. Weed basket, $5.85 at America House



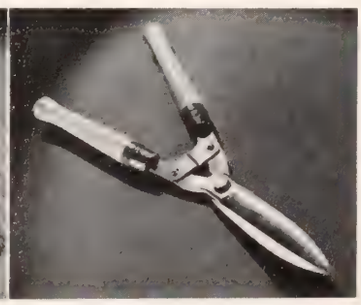
ROLLER RAKE: With removable roller for tamping, $2.20. Long steel fork, to dig without bending, $1. Giessler



SHEARS: Wiss cuts, holds flowers, $1.50. Wiltless razor slices, $2. Lewis & Conger. Kumaparts clean easily, $1. Giessler



TIE-UPS: 250 "Twist-ems," 25c. Raffia coolie stands on stake, $3.25. Schling. Bridgette holds markers, $1.50. America House



HEDGE SHEARS: Have shock absorbers to do away with arm and shoulder strain. Light and easy to use, $3.50. Max Schling

SUMMER KITCHENS

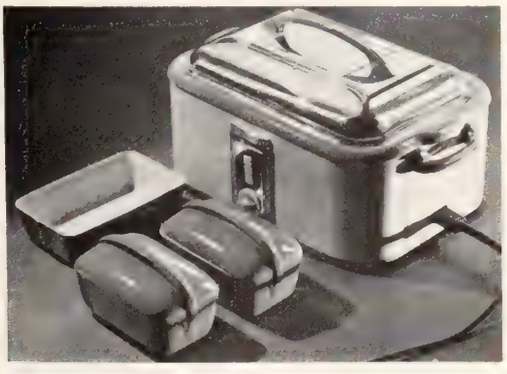
(Continued from page 36)



ELECTRIC EGG COOKER boils eggs to any degree of "doneness" according to amount of water used. Simple, automatic. Dish for coddling, poaching. Manning-Bowman, $4.95; Altman



ELECTRIC MIXER and beater can be used for small amounts or heavy duty. Portable and the speeds are easily controlled. Mixmaster, with juicer $24.75; from Hammacher-Schlemmer



NEW ROASTER accurately heat-controlled does great roasts, birds, oven dinners. Matching cabinet, broiler attachment, timer available at extra cost. Westinghouse, $24.95; Macy



TABLE GRILL, carefully designed for convenient use, has heat indicator. Good for bacon, sausage, eggs and grilled sandwiches. Easy to clean and use. General Electric, $9.34; Macy

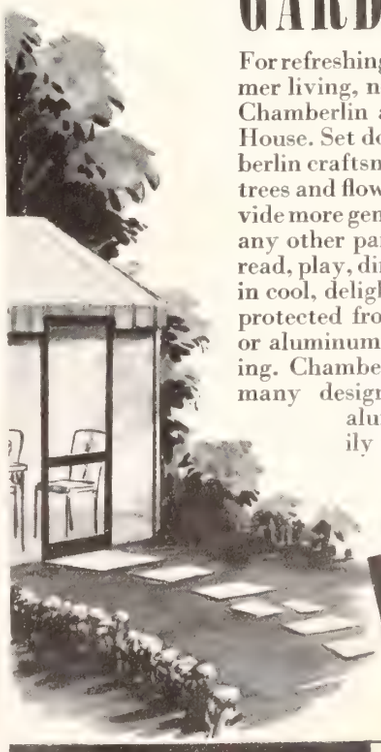
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TURNS WIT

Nine arctic recipes with rum and a quick survey of some generic differences in types

LEMUS



MIXING A RUM "BROWN DERBY" AT THE WALDORF'S PALM BAR

A far cry from the raw sweet potions known to Indies pirate and New England clipper captains, rum is today one of the smoothest and pleasantest of the large group of cooling summer drinks.

Herewith are a few of the kindergarten facts which you ought to know if you're mixing it. All rum is made from sugar cane in one form or another, and therefore blends well with fruit juices—especially fresh pineapple, oranges, limes, lemon—and with mint. Differences in flavor are due primarily to methods of manufacture, and to the amount of caramel or molasses added, as well as to climate. Jamaica rums are the best-known of the heavy-bodied group and are standard for potent concoctions such as Zombies and Planter's Punches. Cuban and Puerto Rican are the most familiar among the light-bodied group, which are all slightly drier, and have more characteristics of brandy. Among this group, White Label (Carta Blanca) rums are the lightest, the Gold Label (Carta Oro) being just a touch sweeter. Hors d'oeuvres by Hors d'Oeuvres, Inc. Accessories, Saks Fifth Avenue.



Rum Collins from Cuban rum: dissolve 2 teaspoons sugar in juice of one lemon, add 2 oz. Havana Club (Gold Label) rum, crushed ice to brim, Canada Dry Sparkling Water. Top with cherry and mint.



Rum Old-Fashioned from a Virgin Island rum: lump of sugar, dash of orange bitters, orange sliver, cherry, whole slice of fresh pineapple; 1½ oz. Government House rum: dash of club soda.

CORKSCREW



Zombie, already bottled, but go low—they're powerful medicine. To make your own, write to American Spirits, Inc., 30 Rockefeller Plaza, New York; they will give you the confidential recipe.



Cuba Libre, made appropriately with Cuban rum: to tall glass, add one jigger of Cuban Bacardi, juice of half a lime, fill with ice cubes, then crushed ice on top. Fill to brim with Coca-Cola and add mint.



Pineapple Rum Highball: Made from 1½ oz. Lemon Hart Jamaica rum, 1½ oz. pineapple juice (fresh or canned) and ice—frosted like a julep. This same rum is good as liqueur in brandy glass.



West Indies Frappé: Place 1 teaspoon bar sugar, ½ oz. lime juice, dash White Maraschino liqueur, 1½ oz. Ronrico (White Label) rum, 6 oz. ice in your Waring mixer. Serve in chilled glass.



Rhode's End: Bill Rhode's famous concoction evolved from 2 parts Cockade Barbados rum, 1 part lime, 1 tsp. brown sugar for each 2 limes, dash of Curaçao. Mix with cracked ice.



Planter's Punch, tops with Jamaican rum, such as Myers's "Planter's Punch". The Waldorf's "Brown Derby": glass packed upside down in ice mold till ice adheres. Fill with Planter's Punch.

KEEPS NEW HOMES NEW... MAKES OLD HOMES MODERN



Walls, buttercup yellow; drainboards, peacock blue; floor, 2 shades of terra cotta; note flower-pots in built-in tiled trough.

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Level off a site, set up and bolt the sections together (doors and windows are already hung), and within a day to a week—according to size cottage—you're ready to move in! For a quick, staunch, sure-fitting job, there's nothing to compare with the Hodgson method. Prices $200 and up. Send for FREE CATALOG C-12.



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COTTAGE GARDEN

The colorful gardens of English villagers offer helpful hints for small home planting

FROM time immemorial the villagers of Bedfordshire have loved and tended their cottage gardens. The butcher, the baker, the candlestick maker all take pride in the bright flowers which bloom before their doors.

Mr. Frederick W. Raetz, artist and photographer, was so enchanted by the peaceful charm of these old-world village gardens that he recorded their picturesque beauty for his New York exhibition. As a result of the interest aroused among garden lovers these tiny cottage gardens form the subject of a lecture he delivers to garden clubs. They offer many suggestions for the small home gardener in this country, both in color combination and various patterns of planting. The proceeds of the lectures go to the British War Relief Society.



A country farmer, who depends entirely on the vegetables and fruits grown in his garden for a livelihood, frames his doorway with Dorothy Perkins roses. In a cage at the right of the door he keeps his mascot, a tame linnet, which he allows to fly free during the day



The oldest wisteria in Bedfordshire, such is the claim the owner of this house makes of his vine. For more than a hundred years it has been trained gracefully to festoon the wall with its fragrant blossoms. Beneath the window the base of the trunk forms an attractive bench

BEDFORDSHIRE



The postmistress of the village takes great pride in her charming garden. Amid a profusion of golden glow, rambling roses form a picturesque arbor over the old brick walk. Scarlet geraniums brighten the windows of her old thatch-roofed, half-timbered Tudor cottage



A retired seafarer lives in this quaint cottage. Now that he has found this quiet haven at the side of a narrow Bedfordshire lane his one hobby is gardening. His kitchen garden, where he tends his thrifty rows of vegetables, is bordered with gay shasta daisies



Ivy and trimmed yew are trained against the wall of this brick cottage, now a tea room. Behind the neatly clipped box hedge is a small terrace where the tea tables stand in the Summer time. This hedge encloses a small lawn with an edging of brilliantly colored flowers



You obtain so much greater value when you plan your home with these fifty home patterns before you — all are architect-designed and Weyerhaeuser-engineered. To give you a quick idea of their worth, the coupon below will bring you the Home Planners Guide which explains these designs and the 4-Square Home Building Service in detail.

To make it easier for you to get all the extra values that come from home planning, Weyerhaeuser created the 4-Square Home Building Service — commissioned 26 leading American Architects to work with Weyerhaeuser engineers to design Fifty 4-Square Homes which are master patterns of the correct and economical way of incorporating modern features into a home. These patterns show how you can plan for authentic, architectural style, compact, efficient room arrangement, utmost usable room, ample closet and storage space, and many other features of charm, convenience and economy.

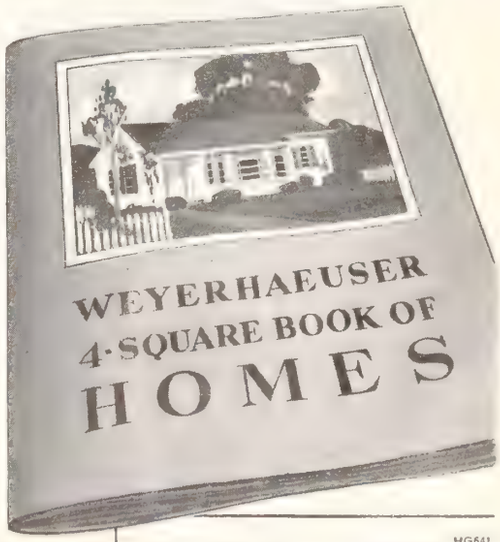
And beyond the features you see and admire, these designs show how engineers provide for the well built house — the firm foundation, strong framing, rigid bracing, adequate insulation — the basic structural elements that make for low upkeep and high resale value. Write today for the Home Planners Guide.

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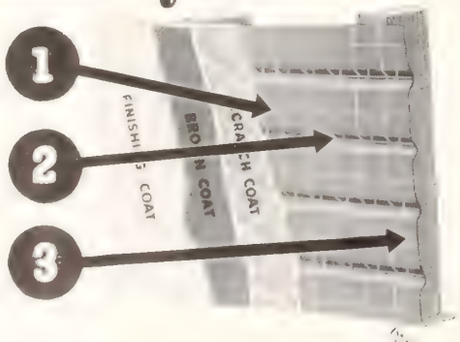
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A MODE

The story of *Neo-aplectana glaseri*—tiny nemesis of the marauding Japanese beetle

EARLY in the second decade of this century one of the most destructive insect pests ever to invade America slipped past our customs officials in the form of insignificant small white worms or grubs curled up around the roots of a shipment of iris which had been imported from Japan.

The first specimens of the strange, richly colored green and bronze beetle were noted near Riverton, New Jersey, where some of the iris had been planted and where the grubs were able to develop. Finding the climate quite to his liking in every way, and noting a complete absence of his natural enemies, this beetle proceeded to multiply so rapidly and travel so widely that he now ravages the vegetation in 23 states.

So hearty is his appetite, and so varied is his diet—he is known to feed on 260 kinds of plant life—that he has driven gardeners to despair, ruined countless lawns and golf courses, and caused the complete loss of some orchard and garden crops. The latest figures on his yearly banquet total $3,500,000, and his rapacity has left such devastation in its wake that at last there is a loud public demand for relief from this costly marauder.

When the first beetle was brought in to our experimental stations he was a stranger to all our experts. The New Jersey Department of Agriculture sent a specimen to Washington, but as he was also unknown here he was reshipped to the British Museum. There his identity was revealed as one of the destructive *Popillia japonica newman*, or Japanese Beetle, and we were warned to beware of this dangerous invade

To date many methods of control combat have been tried. The us poison sprays and beetle traps is known, and both birds, toads and importation of preying insects somewhat. Nevertheless there has no noticeable halt in his destructive ward march through orchard, field garden. When a mass of 200 in can be seen on a single rose, and over 350 are found on a piece of f it will be easily seen that we must for a more powerful champion to liver the knockout blow to this Gol

Giant-killing eel-worm

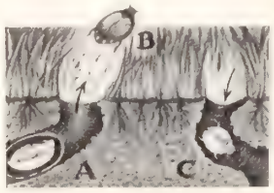
At last there is reason to hope relief in the form of a parasite covered here in America. The tiny worm, *Neo-aplectana glaseri*, th only a fraction the size of either beetle or its grub, seems destine turn the trick to become the long-so giant-killing David.

The female specimen of this pro ing parasite is 4.7 mm. or about long, while the much smaller but active male is 1.4 mm. or somewhat than 1/16" in length. After many ex ments these nematodes are now b reared in quantities for soil inocul on an extract of veal pulp.

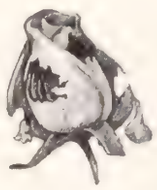
The task of growing *Neo-aplec glaseri* for the work of infecting beetle has required years of tirele perimenting and painstaking dilig Finally it has been reduced to a sy involving many careful processes.

Several materials have been tri a culture medium for the nematode first a fermentation of potatoes used, then ground beef, beef hearts other cheap meats. Sterilized cooked meats were tried, yeast added, and a mixture of meat and mented potatoes, but all results poor. Lean veal meat was found t the best and for a time charcoal sand were added in an effort to re the cost, but the success was n marked, so veal alone is now used.

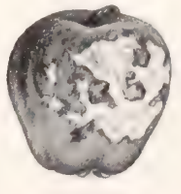
The culture is carefully prepare grinding the veal three times weighing it in a clean glass ja porcelain container, then infusing the icebox with double its own w of distilled water. After about 48 h



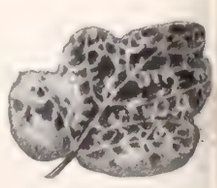
Female beetles may be infected upon entering the soil for egg-laying. Either beetle or grub may be attacked; and, having been infected, escape to die outside and spread the destroying parasite over new territory



The Japanese beetle spares neither flowers, fruit nor foliage. Here is seen his destructive work on a rosebud, which has been honeycombed with gnawing



The beetle despoils 260 known kinds of vegetation and does over three and one-half million dollars' damage annually. Here is the evidence of his attacks on an apple



State and Federa thorities have near ished inoculating soil of the entire st New Jersey, as a periment. Here, th gree remains of a

VID AND GOLIATH

fusion is poured out on a flannel to drain, is squeezed dry, and as it has lost about ⅓ of its al weight, enough distilled water ed to make it exactly equal the al weight of the ground veal.

ungi form in the culture, a pre- ve must be added. Countless ex- nts again showed that for the sults hydroxybenzoate and for- ayde should be used in the proper tage to control the bacteria and and not to impair the develop- of the nematode.

n the mass is thoroughly mixed pread in thin uniform layers on of enameled sheet iron and the dp is rolled down with a rolling even it off. As the parasites try rate during incubation the trays ted with covers. The edges are d with rings of rubber tubing to t the wanderers from sealing the gs and suffocating the batch. odes for inoculating the culture e obtained from infected grubs, ltures or mature veal culture. If ected beetle grub is used it is d rather fine, then the freed odes are washed through water in ube several times to free them of The pregnant females are then out, usually with a fine curved . for this is the most practical begin the cultures and it also contaminating the inoculation reign parasites.

The cultures

agar culture is used the larvae shed several times in test tubes ually forced to migrate through se lens paper to remove the debris. When they are cleaned re concentrated in a cone tube plied by drops to the surface of il.

matured veal culture is most nly used. The one having the ty of second larval state nema- s washed lightly on the surface ther an isotonic salt solution, or where the tests show that salt is essary. The tiny parasites come surface of the culture and are ashed several times until clean, they are applied dropwise in a n manner to the tray of the veal reparatory to incubation.

whatever method the culture is ed it must be placed in incuba- r six or seven days in a very spe- om, carefully equipped for the e. This room is lined with sheet iron fully insulated and provided with ventilation. It has automatic heating and cooling and maintains a temperature of about 21 degrees C. during the incubation period. Even the humidity may be varied. All the vents are covered with a 30-mesh screen and the door to the room is like the one on our refrigerators, fitting tightly and having a gasket of rubber tubing. As any flies would carry undesirable aliens in with them and as these would readily develop in the veal pulp, the entrance door is even surrounded by a vestibule of muslin to keep out this unwelcomed intruder. After about a week the cultures have reached the peak of their condition and are ready for transfer to the fields to begin their campaigns.

Plan of attack

There are two methods of placing the tiny warriors in the field of battle. One is by lifting the sod at intervals with a grubbing hoe and planting some of the parasites in the opening, then replacing the sod. The second and more effective way is by sprinkling the nematodes over the ground and making certain that all reach the earth's surface by washing them down with water.

Either the beetle or its larva may be infected by the parasite, both sexes of which enter their host through the mouth with food. There are two stages when the adult insect may be readily parasitized; one is when the female beetle enters the soil for oviposition; the other is during the period between the completion of the metamorphosis and leaving of the beetle from the pupal cell. In this stage the infected victim is capable of escaping from its earthly quarters and flying for a short period before being killed by its deadly hitch hiker. Such flights fortunately aid in spreading the nematode over new territory in considerable numbers, for it multiplies in the body of its host.

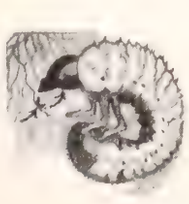
In any new environment in which the beetle may place it, the chances of infecting other victims is very favorable, for the nematode is capable of a sustained existence for 1½ years in the absence of a host insect.

The beetle larva, too, as previously mentioned, is infected through the mouth with its food. Once in the digestive tract the parasite develops rapidly. The female is fertilized by the male and within five days she has deposited her young, who, in developing devour the vital organs of their prey, killing it.

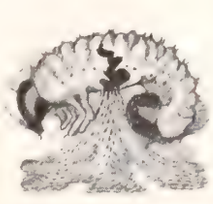
(*Continued on page 48*)



Neo-aplectana is imes larger than le, recognized by rotruding vulva expels the eggs. ctual parasite is e-eighth inch long



Both sexes of the parasite enter the beetle grub with the intake of food. Once inside they multiply rapidly and devour the interior of the grub in a short period



Finally the hollowed carcass breaks apart, liberating swarms of the nematodes. These then migrate far and wide and provide a menace to all other beetles nearby



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* * *

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CURTIS WOODWORK IS SOLD BY RELIABLE DEALERS EVERYWHERE

A MODERN DAVID AND GOLIATH

(Continued from page 47)

Additional generations now develop within the dead host and these continue to feed on all the body tissues until finally nothing remains of the grub except its skin and the head capsule. This hollowed carcass filled with larval nematodes swarming about in a thin fluid finally breaks open and the parasite larva are liberated into the soil. As many as 2400 infective stage larva have been found in one Japanese beetle grub, though 1500 is probably the average number. Each new bit of heavily parasitized soil and the subsequent migration of the tiny worm lengthen the casualty list of the marauding army.

Neo-aplectana glaseri also attacks with equal ferocity the Asiatic garden beetle and his close relation the Asiatic beetle, both of which are very destructive. Indeed, the latter is considered more injurious to lawns and some foliage than is the Japanese beetle himself. It attacks, too, other such well known garden pests as the European corn borer, rose chafer and June bug.

The herculean task of inoculating the soil of the entire state of New Jersey at 3½-mile intervals is nearly completed. This vast enterprise has been carried on jointly by the Federal and State Departments of Agriculture. In sections where the authorities have had ample time to check accurately on their tests, the experiment has proven very satisfactory, and the work is now being inaugurated in some sections of other states. Another deadly agent is also added to the soil together with the parasite. This is a bacteria, still in the experimental state but showing much promise. On being absorbed it causes the death of the beetle grub by turning its body into a milky paste, hence the ailment is called the milky disease. There is every reason to hope that the combined destruction of the parasite and bacteria will in due time completely eradicate the most destructive garden pest of this generation.

—LAURENCE AND EDNA BLAIR

GOOD LUCK FOR THE BRIDE

SUPERSTITIOUS? Of course you're not! But did you ever stop to realize that your wedding is tied up with more old superstitions and customs than there are pieces of confetti in a package? From the inclusion of a wedding veil in your costume to the last handful of rice, marriage customs of today hark back to the beliefs of an age long since departed. With no thought of reinstating outmoded convictions, but simply to explain some of the rigamarole that accompanies every up-and-coming wedding, let's take a look at some of these customs.

Rings have figured prominently in marriage and premarriage ceremonies from a very remote antiquity. A broken piece of gold or silver, with the man and woman each keeping a half, was originally the symbol of the troth, b the interchange of rings goes back the time of Shakespeare at least. to why or when the man refused wear an engagement ring, there see to be no reliable information, so you have to ask your own-to-be.

Wedding rings were used by the E mans; the Greeks used them as f back as can be traced; they have be found in Egyptian tombs; and they a pear to be part of the earliest civili tion of which anything is known. T significance of the ring, according Swinburne, has been stated in thi words: "The form of the Ring bei circular, that is round and without en importeth thus much, that their mut love and hearty affection should rou ly flow from the one to the other as a Circle, and that continually and f ever."

Third finger, left hand

A picturesque belief of the ancie regarding the wedding ring was t it should be worn on the third fin of the left hand because to that fing and that finger only, came an art from the heart. A later idea was t the left hand was more convenient ornaments than the right because was used less, and that the third ger was not only used less but more capable of protecting the r from bruises because it could not extended alone, while all other fing could. Take your choice, or sim ascribe the location to general cust In any event, that's where your w ding ring is going to repose, m'lad

The frequency with which wedd gowns are white comes from the man habit of wearing white garm on days of rejoicing. And what do suppose the reason is for wearin veil? It's a disguise—to keep t demon lover from recognizing stealing you from your groom. course you may prefer to accept Anglo-Saxon belief that confined was an indication of submission to husband, but it's really more fu hide behind the veil and peer furti forth to see if you can catch a glim of that jealous demon lover.

Propitious orange blossoms

Do your plans include orange b soms? The idea has come down f the Saracens, who believed that orange tree was the most prolific be of fruit and that its use in connec with the wedding was a propitious that the couple would be blessed many children.

Bridesmaids and best man or gro men have graced weddings for a century, but their functions changed with the passing years. At time the groomsmen were charged escorting the bride to the ceremo see that she arrived safely. During other period it was up to them to tect the groom from his enemies make sure that the bride was snatched away.

The month of the wedding has been a matter of moment. Even June is looked upon as a partic lucky month for the ceremony people erroneously believe that a jority of weddings are held the a matter of fact, there is very variation in the number of marr

(Continued on page 49)



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GOOD LUCK FOR THE BRIDE

(Continued from page 48)

month throughout the year, al-gh June does lead by a small mar-The probable reason for the orig-preference is that June is said to amed for the goddess, Juno, the ful wife of Jupiter. In addition, was regarded as the goddess of iage and thus June was felt to be d to her. Fortunately, this is thing that can be shrugged off , and at least you're not faced the early superstition that only in specified dates were suitable edding days, while others were ively unlucky.

Who'll catch the bouquet?

you hope your best friend will your bridal bouquet? There are plenty of people who believe that eceiver will enjoy good luck or that she will be married within ar. The original idea was that it ght luck to have anything that ride wore. As a matter of fact, the t used to be—shhh!—a garter, h was left handily dangling. But modest maiden objected, and the ier custom of the tossed bouquet into practice.

e must thank the Romans again he bride-cake custom. Originally, ating of a cake of wheat or barley n witnesses was a concluding por-of the ceremony. Then we find wheat being tossed over the bride e left the church. Next came indi-al cakes, and finally the single ling cake, with the bride cutting first piece for luck and glamour surreptitiously slipping slices un-their pillows to induce dreams of s.

rtunately, shoes are more often to the back of cars now than wn, although the ancient practice rowing rice still persists with the recent innovation of letting loose confetti. In former days, women looked upon as property, and a father deeded his daughter to shand, the shoe was used to sym-e the change in ownership.

Showers of rice

t's examine the importance of rice-wing so that you may be fully ad-l in time to urge your friends to g a supply. And here are those erious demon lovers again—for it to appease them that the rice was wn. It seems that one of their cute tricks was to say "Scat!" to the egroom's soul and substitute their . The rice served the purpose of g as a charm to induce the orig-soul to stay put. In addition, rice a symbol of fertility and abun-e. So—rice there must be!

ost people think that the honey-n is a recent custom to provide a od for the newly married couple njoy and become accustomed to other. Nothing of the sort! It's ther hold-over, this time going way k to the cave-man when it was nec-ry to keep the new wife safely hid-from searching friends and rela-.

Just in case your husband carries you over the threshold of your new home, it might be well to know what's behind this custom, too. Once more you can take your choice of two explanations. The first is that when girls were married by force, the only way of getting them into the home was to use a little brawn. The second is that it was not seemly for the bride to show anxiety to begin her wifely duties, so she feigned reluctance and had to be carried in.

Happy ever after

And now, just to prove that our own marriage customs do not include *all* the practices that have ever been used, we'll end our little survey with a reference to the old English custom of awarding a flitch of bacon to any couple who would swear that they had never repented of their marriage during the year and a day that had elapsed since the ceremony. Here is the curious oath administered to them at such times:

"You shall swear by custom of confession,
If ever you made nuptial transgression,
Be you either married man or wife,
If you have brawls or contentious strife;
Or otherwise, at bed or at board,
Offended each other in deed or word:
Or, since the parish-clerk said Amen,
You wished yourselves unmarried agen,
Or in a twelvemonth and a day,
Repented not in thought any way,
But continued true in thought and desire
As when you joined hands in the quire.
If to these conditions, without all feare,
Of your own accord you will freely swear,
A whole gammon of bacon you shall receive,
And bear it hence with love and good leave;
For this is our custom at Dunmow well knowne,
Though the pleasure be ours, the bacon's your own."

So here's bad luck to demon lovers, and even though you never collect your flitch of bacon, may you well deserve it—not only after a day and a year, but for many years to come.

—Clifford Parcher



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(Continued on page 51)

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Provides fresh, dry, invigorating air—reduces annoying dust and pollen. Furthermore, in addition to supplying cooling, moisture control, dust filtration and gentle air circulation in summer, you can have controlled ventilation the year round.

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—a fascinating hobby—is one of the most imaginative, helpful, and beautiful booklets in a long time. Fifty-six pages in gorgeous color of fairy-like flower arrangements will inspire you surely to try some new ideas yourself. Send 10c. The Coca-Cola Co., Dept. HG-6, Atlanta, Georgia.

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has issued a new leaflet relating the history and traditions which have made possible its standard of quality, and explaining the special features which it offers. Fine china fanciers should have a particular interest in this brochure. Castleton China, 149 5th Avenue, Dept. HG-6, New York City.

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tells of the beginnings of the fam Queen's Ware, Black Basalt and Jas Ware—and of the master potter and family. In a pocket at the back are loo leaf color illustrations showing a num of the most prominent patterns. Send Josiah Wedgwood & Sons, Dept. HG-6, Fifth Avenue, New York City.

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This booklet offers a wide selection lovely patterns in everyday china. Some signs are shown in full color; others are p tured in appropriate table settings. The a proximate retail costs are indicated to h you choose within your budget. Send to Theodore Haviland & Co., Dept. HG-6, West 23rd Street, New York City.

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THE GIDEON PUTNAM

in Beautiful Geyser Park at Sarato Spa offers a booklet with photographs a a typical floor plan to show how your st at this resort can be made cheery a comfortable. The Gideon Putnam, De HG-6, Saratoga Springs, New York.

MANOIR RICHELIEU,

on the shores of the lower St. Lawren at Murray Bay, Canada, is portrayed in its glory in a wonderfully illustrated boo let. It will give you complete informati about this "land of vacation dreams Canada Steamship Lines, Dept. HG-6, Fifth Avenue, New York City.

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If you plan to roam or ramble throu this picturesque section of Canada, you w want a copy of the 65-page illustrated boo let. You'll find it complete in every d tail. Quebec Tourist Bureau, Dept. HG Parliament Bldgs., Quebec City, Canad

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its principal cities of Vancouver and V toria, its mountains and lakes, its reso with facilities for relaxation and recreati —all this is described in a colorful book Also available is a map of British Colu bia's highways. Govt. Travel Bureau, De HG-6, Victoria, B. C., Canada.

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Here's a photographic invitation to grand "maritime" resorts—The Pines Digby, Cornwallis Inn at Kentville, Lak side Inn at Yarmouth and The Lord Nels at Halifax. Steamship, train and au routes are included. Canadian Pacifi Dept. HG-6, 344 Madison Ave., N. Y. C.

WINES & FOODS

RARE RECIPES

from old Virginia are given in "Leav from the Table of George and Martha Was ington", a colorful 44-page book on how use wines in fine cooking. The Taylor Wi Co., Dept. HG-6, Hammondsport, N.

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featuring the popular Myers's "Millio Cocktail—gives you the ingredients of mo than eighty good drinks to be made wi Myers's Fine Old Jamaica Rum . . . mix as they mix them in Jamaica. It also su gests uses of rum in coffee, tea or dessert R. U. Delapenha & Co., Dept. EN-6, Laight St., New York City.

OTHER USEFUL BOOKLETS

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the magical color film—is described a instructions for its use given in a lavish colored booklet which every photograph will want. Types of film, filters and the use, and exposures are explained in deta Send 25c. Eastman Kodak Co., Dept. HG Rochester, New York.

COOKING OUT OF DOORS

Master folding grills and self-contain charcoal grills are described in a han little folder. Several models are illustrate Master Metal Products, Inc. Dept. HG 279 Chicago St., Buffalo, New York.

OW GREEN ARE OUR GRASSES?

(Continued from page 49)

g, and the culture of the lawn l be regarded as "grass garden- to use the expressive term of the . B. Alcott of Connecticut, who century ago was the first man in or any other country to begin is experiments on lawns and their s. A good garden of flowers can- e had without labor, skill and ice; nor can a good lawn be main- l by any other means.

Analyzing the soil

h lawn calls for individual study: iversal formulae can be stated for g repair and Summer mainte- . The first survey, however, will ate what the effects of Winter have Debris must be cleared away, and much better to use an iron rake a broom of wire or rattan, which l remove decaying old clippings expose grass roots to the drying s of wind and sun. A test should ade in order to ascertain the con- of the soil. Take a sample of soil a trowel from several parts of the mix them and send about a pint is to your State Agricultural Ex- ent Station, with a request for sis and recommendation as to nent. In a few days you will get t advice which will guide you on er lime is necessary, or fertilizer, rhaps both. Like everyone else, the riment Station people have in re- years become very lawn-minded, heir skilled service is available to ree of charge. If, however, you do ave the test made, it will be well tter over the lawn a fertilizer high itrogen content, such as 10-6-4. formula means that of the whole, is nitrogen, 6% phosphoric acid % potash. The rate of application d be about one pound to each 100 re feet, and it can be scattered by ; if that seems rather messy, you buy an inexpensive spreader or a substitute of sorts by punching in the bottom of a tin can. This izer should be applied on a dry, day and promptly watered in, wise it may burn the grass.

Why bare spots?

th this job and re-seeding should one as early as possible, when the is porous. If seed is necessary, it probably be found sufficient to er evenly two to three pounds over 00-ft. area, except for bare spots, h need special treatment. Find first eason why they are bare and take accordingly. It may be a rock below the surface. This should be ved and the hole filled up with il a little higher than the sur- ding area. It may be a spot subject uch wear and tear, in which case ll need loosening up. Or it may be h spot which has been continually ed by the mower, and therefore ld be lowered. Do not use any seed he best—there is no such thing as p lawn seed, for the reason that mixtures contain a high percent- of permanent, desirable grasses, or no inert matter, and no noxious ls. In a pound of Kentucky Blue- s there are about 2½ million s; in rye grass only about 300,000. The more of the former there is in a mixture, the higher the price per pound must be, as it is relatively expensive, but it provides more and better grass.

Another point to watch in buying lawn seed is whether it contains white clover. Some people don't like clover in a lawn because it is apt to stain clothes, but it does keep green in hot weather and, being a legume, adds nitrogen to the soil. If it flourishes too heartily it may add so much nitrogen that the grasses will become so robustly strong as to crowd out the clover.

Aeration is a great aid in promoting healthy growth, especially where there is old turf. This may be accomplished with a fork if the area is small, with a hand spiker if it is larger, while for really large lawns a spiked roller is used, the spikes being ingeniously devised to penetrate vertically so as not to tear the turf. This permits water and plant food to reach the roots more readily; without it, thick matted turf is difficult of penetration. Rolling is necessary to overcome the soil honeycombing and pitting caused by winter, and to restore the surface of the lawn, but it should not be regarded as a means of levelling high spots which need to have soil removed from below the roots. Nor should it be done when the soil is very wet; in both cases the probability is that a caked, impervious surface will result.

Regular mowing

The good grass gardener will institute a discipline of mowing based on what is best for the grasses rather than on any mere necessity for "cutting the lawn." One attribute of a proper lawn grass is ability to recover quickly from loss of leaf surface, but no grass can fail to be seriously injured if it is shaved close to the roots. Nor can it thrive if plants are pulled up by a blunt mower. Except for low-growing bents and possibly fescues, therefore, the mower, after being well sharpened, should be set so as to leave the grass 1½ to 2 inches long; it is even cutting, not close cutting, that gives trim appearance and uniform color. Let the mowing be done regularly; a good lawn will not result from letting the grass go as long as possible and then cutting it close.

Below trees and in other shady places, grass is very likely to need special attention in Spring. Tree roots, which extend approximately as far as do the leaves, are eager feeders and Summer water-absorbers, while in time of heavy rain, dripping from the leaves and streaming from the trunk are likely to leach the soil. In the ground below the tree, holes should be driven 18 inches deep and about two feet apart each way, these to be filled for twelve inches with fertilizer and the upper six inches with topsoil. All the surface should then be loosened up, top-dressed and reseeded as described above, but with good shade-tolerant grasses.

The lawn should be prepared as early as possible for its period of Summer growth, not only for general and aesthetic reasons but particularly because grass that makes early strong growth is better able to smother such weeds as the pernicious crab-grass, which does not appear.

FRANCIS C. COULTER

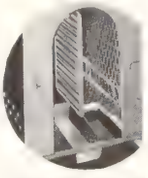
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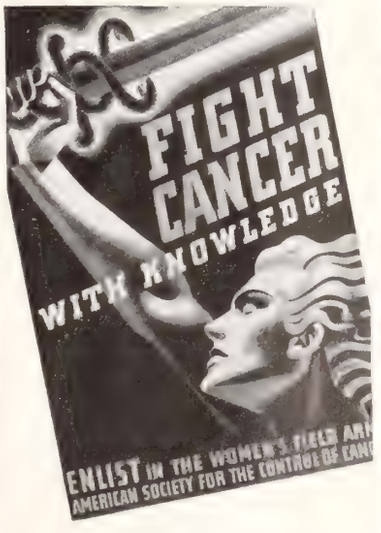
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QUESTIONS AND ANSWERS

Efflorescence, a Brick Allergy

QUESTION: *We recently built a brick house and during the Winter the bricks have turned white. They also change color under different weather conditions. What can be done to remove this white and restore them to the original rose color?*

ANSWER: The white discoloration on your brickwork is known as efflorescence. It is caused by the fact that all cement or mortar, and often brick itself, contains a soluble salt which is dissolved by moisture and exudes on the face of the walls. It is not serious and will not harm the brick. Try scrubbing the brickwork with a 10% solution of muriatic acid and water, and be sure to rinse the brick thoroughly. Rubber gloves are essential, and be sure to guard carefully against its spattering in your face.

Soil Formula for a Cold-Frame

QUESTION: *Please give me a formula for soil to be used in a cold-frame.*

ANSWER: Take one-third soil with leaf mold in it, one-third sand, and one-third peatmoss. Screen all three of them together so the mixture will be very fine. It is then wise to sterilize the soil with a commercial mixture which is obtainable from any good garden supply store. After sterilizing, cover the soil with sacking for three or four days and then leave it uncovered for two days before planting the flowers which you intend to grow.

Silverfish, Slick Nocturnal Workers

QUESTION: *My house is infested by silverfish which were brought into the house in some second-hand books. I have since destroyed the books but the insects are harder to get rid of, and they have now turned to eating the wallpaper. What should I do before repapering?*

ANSWER: The starch used in the paste of bookbindings or wallpaper is caviar to silverfish, and there lies your trouble. They can be controlled by frequent applications of pyrethrum powder put behind the books and sifted into cracks in the woodwork. Also powder the spots on the wallpaper where they have been working.

Sodium fluoride powder which has been mixed with about ten times as much flour, and some water to form a paste, is sometimes recommended. However, it is poisonous and should be kept well out of the reach of children or pets.

Well Water Requires Conditioning

QUESTION: *We plan to build this Summer and have already sunk an artesian well which gives us bountiful water but which, besides being extremely hard, contains so much iron that it discolors everything. Can we filter out this iron for outdoor use fairly inexpensively, and what system can be used in the house which will serve all the conditioning problems?*

ANSWER: Good and efficient water softeners and conditioners are not too expensive but before purchasing you want to be sure that you are getting exactly the right equipment for the condition you have to contend with. Send a sample of the artesian well wat to a reputable manufacturer who w analyze it. Give him full informati regarding the capacity required your house and he will tell you j what will be necessary in the line equipment.

Driveway Dilemma

QUESTION: *My driveway is usual covered with fine cinders or crush rock; however, with the Spring th the covering from the previous ye sinks into the earth. What inexpens surfacing could I use that would gi us a hard, firm driveway which would become rutty?*

ANSWER: A well-constructed driv way should have large pieces of broke concrete or stone laid down first, th four to six inches of rough cinde spread and rolled down to two or thr inches, and finally a top dressing. course, the condition of the grou has to be taken into consideratio and probably the most practical thi for you to do now would be to spre three or four inches of rough cinders the driveway, rake off the large piec that look unsightly, and let it we down.

After a few months, spread coar sand and allow that to work down in the cinder. Have it raked. The lar pieces will keep coming up to t surface and soon you will have a real solid driveway which you can cover you please.

Terrace of Pecky Cypress Block

QUESTION: *We want to pave our o door terrace with pecky cypress block How should they be laid?*

ANSWER: Begin with a firm found tion. This can be either of concre or a sub-floor of 1" cypress boards re ing on 2' x 4' sleepers of cypress, be ded into the soil. If a concrete found tion is laid, a sand cushion should used for drainage and the bloc placed on end in the sand.

Where, on the other hand, a su floor of pecky boards is to be used, c er them with about two inches of g soil and then bed the blocks down this. Leave about half-inch spaces b tween the individual blocks and bru good soil into the crevices and hol afterwards for seeding down. If y don't wish to plant grass, the peck blocks should be laid closely adjoini each other and strongly cemented to concrete foundation. Omit the soil fi er in this case.

Concrete Floor Laid on Earth

QUESTION: *We are soon moving to house that has a concrete kitchen flo —no cellar. I am told that this flo sweats during the Summer. Would y advise laying a hardwood floor, a how should it be treated to preve possible rot, etc.?*

ANSWER: Concrete floors laid direct on the ground are very apt to sweat b cause they are generally cooler than t air, particularly in a kitchen. A woo floor would be satisfactory if laid sleepers, that is, on strips that wou keep it from direct contact with t concrete. Another possibility is to pai the concrete floor with a cement ha dener and cement paint, and then w it. It is almost impossible to prev any material laid on such a concr floor from rotting or molding unless concrete is first thoroughly treated kill its porosity.



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in attached section
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Pennsylvania Dutch living room from the movie "Come Live with Me"
see page 30

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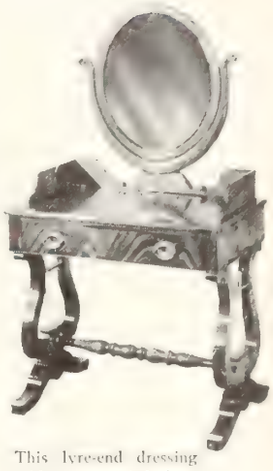
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bed. For town, get a slightly formal sleigh bed, but if your windows open on quiet meadows, go Colonial with a "pineapple" poster or spool bed! Then pick your chest, dresser and dressing table from the large Drexel collections — and note how each Drexel piece glows with the satiny beauty of fine wood, carefully hand-rubbed. Start now to enjoy a few Drexel pieces, and add more, later!



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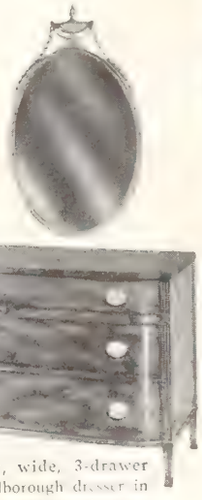


This lyre-end dressing table was copied from an antique in the historic Carolinas. The gallery keeps your lipstick etc. from rolling off!





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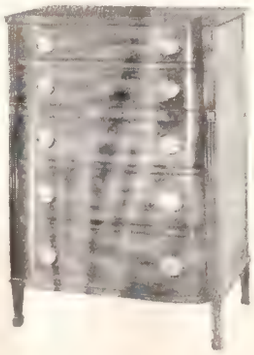
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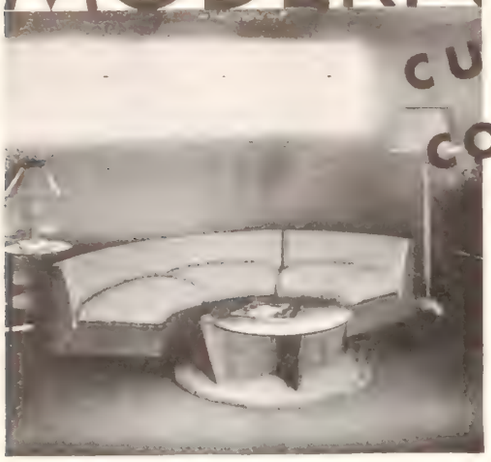


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MIAMI BEACH: Lincoln at Alton

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Modernage
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Electrified prism candlesticks with brass stems mounted on white marble bases 12½", $10.95 per pair.

THE greatest gifts or the least of them have this in common at Ovington's — the presence of beauty.

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OVINGTON'S
437 Fifth Ave., New York, N. Y.



YOUR WEDDING GIFT PROBLEM ... SOLVED!

Silver plated ice bucket will keep ice from six to twelve hours, also can be used for hot or cold foods.

8" x 9" overall
$4.95 prepaid

ALEX ANDERSON & SON INC
912 Nicollet Ave. Minneapolis, Minn.

DUTCH SKILL CREATES NEW COFFEE CANDY

Miss Saylor's
COFFEE-ETS
Give you a Refreshing Lift



Coffee-ets, a fascinating new coffee candy, were created by candy makers who inherited their skill from a Pennsylvania Dutch mother. These smooth, small nips of pure cream and real coffee candy are perfect for summer. They give you the buoyant lift of a cup of morning coffee. They're a handy candy, individually wrapped in gay pastels that glow and sparkle with gem-like beauty. Keep in your purse for quick pick-up . . . in your desk for afternoon let-down and if you smoke, you'll love 'em. Perfect for parties. Ideal for gifts. Over 210 pieces to a pound.

7½ oz. tin 50c 1 lb. tin $1.00

MISS SAYLOR'S CHOCOLATES, INC., ENCINAL AVENUE, Alameda, California

SHOPPIN



If you are interested in any of the merchandise shown on these pages, kindly address your checks or money orders directly to the shops mentioned in each case



STRAIGHT FROM the heart of the Dutch Country, rocking chairs and settee hand-made and hand-painted by a Lancaster County Mennonite. Made of wood, painted green or brown, with garlands of flowers on the backs. Settee is 10¼" high, $4. Rockers are 6½" high, $2.75, postpaid. Garden Spot China Co., Box 185, in Lancaster, Penna.



YOU'LL FIND that a wooden sandwich tray decorated with "Antique Fruit" design, will harmonize beautifully with the rustic atmosphere of a picnic or backyard dining. Use indoors as a cracker and cheese board. Has a natural finish, is 14" in diameter. $1.25, postpaid. (25c west of Miss.) Woodcroftery Shops, Batavia, N. Y.



HARD to believe, but it's true, that you get 128 pieces in this Hostess Ensemble for only $1. The 8 table mats are waterproof and may be used 12 to 15 times; there are 24 coasters, 48 dinner and 48 cocktail napkins included. Flower pattern is very gay for Summer luncheons. $1 plus postage. Evelyn Reed, 524 Madison Avenue, N. Y. C.



CART $15 — CHAIR $6.50 — TRAY & STAND $7.50

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for outdoor living

- **CART** -natural and white, for magazines, crushed ice, bottle drinks, cut flowers.
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- **TRAYS,** Collapsible stand - natural finish.

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MEMPHIS, TENN.

House & Garden
June, 1941

HOUSE & GARDEN is published by The Conde Nast Publications, Inc., Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription $3.00 a year in U. S. A. Foreign and Canadian $4.00 a year. Additional postage for Canada.

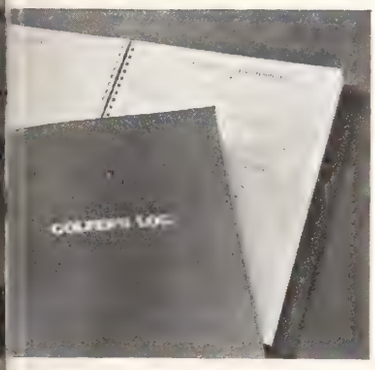
Vol. No. 79, No.

OUND





SPILLING from a horn of plenty, an exotic group of flowers or simple ivy looks utterly charming. Both the cherub and the cornucopia are exquisitely done with a Pompeiian green finish, which gives the whole an opulent patina. Fortunately it's not as expensive as it looks: $2.00 express collect. 12" high. Scully & Scully, 506 Park Ave., N. Y. C.



How's your golf game? If you would like to have the improvement in your game down in black and white, keep a Golfer's Log. There's space for your and your partner's scores, and comments on plays. In red or brown simulated leather, $1; calf, $2.50, plus postage. Order from Young Books, Inc., 714 Madison Avenue, New York, New York



WHEN THE patriotic holidays on the calendar turn up, have drinking equipment decked with stars and eagles. Cocktail pitcher and spoon are part of a set that includes 8 cocktail glasses for $7.50. 8 of the 20-oz. highballs, $6. 8 of the 10-oz. old-fashioneds, $5. Alex Anderson & Son, Inc., 912 Nicollet Avenue, Minneapolis, Minnesota



BUSY little bees improve their shining hours on a honey box that just holds a whole honeycomb . . . a clever gift that's unusual and practical. It is of English earthenware in cream or ivory with colored honey-bees. The box is 5¼" square, with slightly larger base. $4.75, plus postage. From Plummer, Ltd., 7 East 35th St., N. Y. C.

The Conestoga Chest

The simple Colonial room that Early Pennsylvania ue chest is most appropriate and appealing. A "primitive", carefully restored and repainted. Tentic decoration is in suitable shades of cream, green red, with gold and silver, on an Old Blue ground. , 17½" x 38½" x 37¾". Ask for illustrated folder J-6.

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when you can take your supper into the yard and eat like a king. Try it on a pine plank barbecue table with two matching benches. 72" long. Can be left out in all kinds of weather, or conveniently folded away when not in use. Three pieces complete

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These holders are an absolute necessity for your inspired flower arrangements, your original table decoration. Each of the five holders is encased in its own metal rim—all neatly packed in a wood box just for the purpose. Send $3.25 today.
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a wide-awake
LAZY SUSAN

Use it for breakfast, for buffet suppers, or as a base for a centerpiece. A new design that revolves easily; it stands only one-half inch above the table, is 18 inches in diameter. Mirror top, sterling border . . . $25

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EQUIPMENT SHOP



FOUR in ONE Buffeteer

The four way Buffeteer serves a whole dinner practically single handed from Petite Marmite through Crepes Suzette. It includes a 2 quart casserole food warmer 3 pint chafing dish and 10 crepe suzette pan—all to fit the alcohol heater. Except for the casserole the Four in One is made of pure heavy copper trimmed with brass.

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Set of 12 **$1.25** Postpaid in U. S. A.

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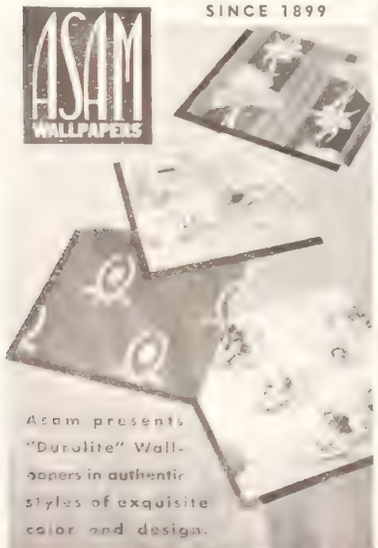
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For the collector who takes pride in having his or her Match Book collection well mounted and easily displayed so it will look its very best, there's nothing like the Master Matchless Album. Takes all 6 "mixed" sizes, or may be had for "standards" only. No paste or stickers needed. Just slip the Match Books into place—both sides show. A beauty, and only $2 from

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TORONTO
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SHOPPING

DEFINITELY feminine, and definitely right for a boudoir are these pearl china plaques. Centered in gold embossed frames are the portraits of famous ladies of the French court delicately done in pale pastels. 5½" in diameter, they come with hooks for hanging on the wall. $3 a pair. Remembrance Shops, in Rockefeller Center, New York City



DO YOU give lots of parties? If you do and have found the upkeep on glasses is terrific, we say buy these cocktail cups of lacquer on wood . . . they'll last forever, almost. Red and gold or black and gold. Small cup, $1.25 each; cup in center, $2; taller stemmed cup, $2.50 each; postage prepaid. Yamanaka, 680 Fifth Ave., New York City

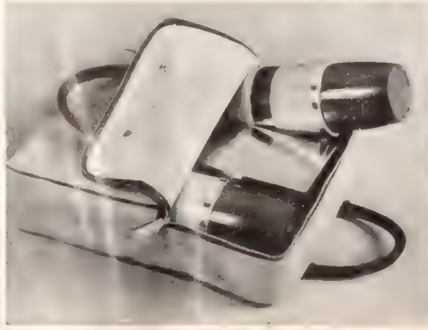


LIKE sprays of water from a cool, cool fountain, these crystalex twisted sprays rise from a floral arrangement in a flat bowl. In different lengths, there are seven sprays in a set for only $1.35, postpaid. Best of all, they're unbreakable, look well in any other type bowl, too. 12" bowl, $1.75, prepaid. Tulsa Lee Barker, 382 Park Ave., N. Y. C.



PICK up your light-as-a-feather knitting tray and move it about. Light though it is, of Honduras mahogany, it is as sturdy as an oak. Useful for sewing and mending, too, it's a handsome addition to any room. 26" high; 15¼" long; 12" wide. $15 delivered. Chadwick's House & Garden Shop, 122 Millington Rd., Schenectady, N. Y.





New Streamlined
OUTING KIT
FOR HAPPY MOTORING

Contains two quart size thermos bottles each with 4 cups and sandwich box neatly fitted in pigskinlike

$6.85 COMPLET

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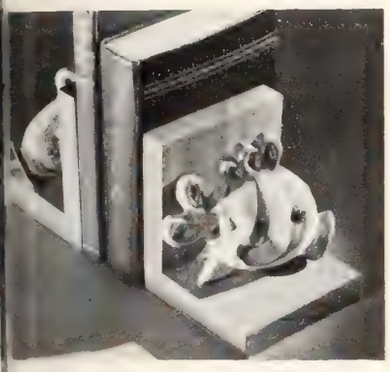
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"The Smart Gift Shop of New Yo
506 PARK AVENUE, NEW YO
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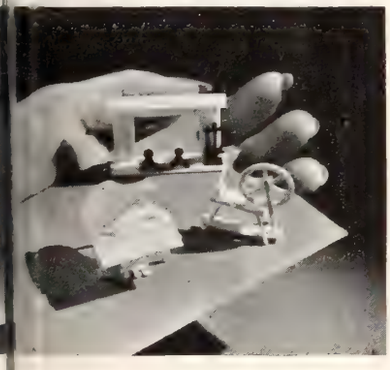




IF YOU want a reputation for having unusual things, get this soap with your name on it to match the color scheme of your bathroom. The soap comes in peach, green, yellow, or plain white. The design—which won't wash off—comes in any color you want. Six cakes in a gift box, $3; dozen, $5. Harmony House, 30 Rockefeller Pl., N. Y. C.



FISH BOOKENDS will make a great hit with an ardent piscator or with anyone who wants something completely different. The ceramic fish, designed by Earl Gordon, is hollow and balanced on a cork-covered wooden base. Base is 4" square and 4¾" high. $10.00 pair, plus postage. Rena Rosenthal, 485 Madison Ave., New York, N. Y.



LIKE tiny treasures of ivory, these miniatures of celluloid will please the most fastidious collector. A Colonial fireplace with black firetools and andirons; a spinning wheel, and darling little spinet. These three are $1.50, prepaid. You may get a set of 12 different Early American pieces for $4. Pohlson Galleries, Pawtucket, Rhode Island

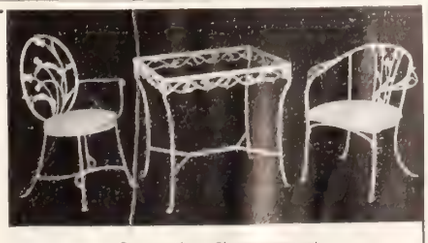


FLOATING in a large bowl, a huge lighted cactus flower, with waxy leaves so green they almost look real, would form a lovely centerpiece. With one or two, you won't need any other candles or flowers on your table. 7" in diameter. $1.15 each; $2.25 a pair, express paid in U.S.A. Baur-Melvin, 2020 N. Broad St., Philadelphia

he THISTLE PATTERN

ie thistle pattern is as sturdy
id graceful as the symbol of
otland from which it comes.
ach distinctive chair is created
r individual tastes and covered
water-repellent fabric. The
airs and the glass-topped table
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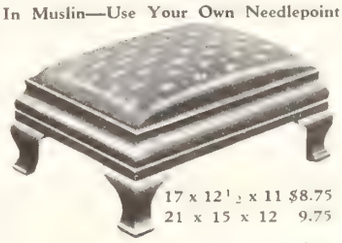
Gifts That a Bride Will Treasure



English Rising and Settling Ducks, $16.50 a pair. Exquisite new Wedgwood bone china, turquoise blue and gold design, open stock. Dinner plates, $117 for 12. Full lead English crystal goblets, $10.50 for 6. Minton china after-dinner coffees, $68 a dozen. Wedgwood strawberry pink lustre, particularly attractive as a tea set. Open stock—plates, $16 for 6; teas and saucers, $18.25 for 6.

PLUMMER, ltd.
Fine Glass and China
7 East 35th St. off Fifth Ave. NEW YORK 695 Fifth Ave. bet. 54 & 55 Sts.

Solid Mahogany
FOOTSTOOL
In Muslin—Use Your Own Needlepoint



17 x 12½ x 11 $8.75
21 x 15 x 12 9.75

Of expert workmanship and classic design—this Colonial Footstool is made of solid Honduras mahogany, hand rubbed to bring out the beautiful grain of the wood. The slipseat is covered in muslin ready for your own needlepoint or fabric to blend with your drapes or upholstery. It fastens with four screws and comes out easily so you can cover it yourself. An unusual value.

Send Check or Money Order
Shipped promptly, Express Prepaid.

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"DEVILEDISH"



This white pottery dish decorated with a hand-painted hen will hold twelve devilled eggs. It is 9¼" in diameter and will be delivered to your home for $1.75 each.

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SOUTHERN GROVES TO YOU
KING O'NUTS PECANS
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OR
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Made of selected poplar.
Unfinished, sanded ready for finishing.

42" long; 14" deep; 28" high—$12.00
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Any standard finish $2.60 extra.
Bench to match $1.00. Finished $1.50

FORREST ADDITON
FLOWERY BRANCH GEORGIA

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for the **BRIDE**

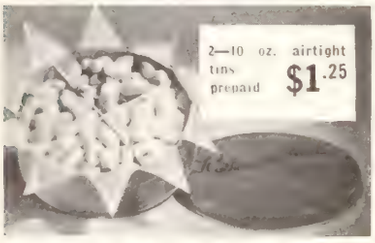


Bridal gift for the "about to be married" . . . [illegible] a handful of sparkling hand-[illegible] imported directly from Sweden and [illegible] at America. Costs $5 to $60.

Vase illustrated 5" high—$15
Write for Gift Catalog

Sweden House
INCORPORATED
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A MATCHLESS TREAT
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Butter Mints



The delicious flavor of [illegible] Katharine Beecher Butter Mints is pure delight! Rich in sweet cream butter, this candy [illegible] be copied in huge factories. Katharine Beecher first made Butter Mints for her own friends. She began to sell them only after many requests from hostesses seeking something unusually delectable. Order your tins today and surprise guests with a deliciously different confection.

1—16 oz. tin (*illustrated above*) 85c prepaid
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(PLASTIC)



The personal touch for your refreshments; the inexpensive but individual gift. Ideal for showers, housewarmings, bachelor dinners. Unique as a "bread and butter" remembrance. These clever new "Swizl-Stiks" are made of smart, bright-colored plastic in iridescent red, Chinese red, blue and green. Your choice of all one color, or assorted. The embossed gold monogram is impervious to alcohol, will not wash or rub out. Actual length 6".

ONLY $1.00 PER DOZEN

Postpaid anywhere in the United States. Prompt delivery. Specify color and initials. Send check or money order to

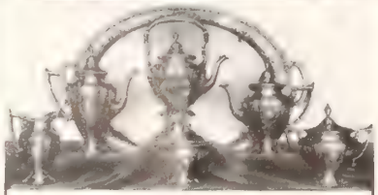
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Royal Doulton



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We are pleased to offer the following items in this beautiful pattern and are [illegible] the present retail price and our [illegible] price. These items may be purchased individually or in groups.

	Reg. Price	Our Price
7-Pc. Tea Service	$2075.00	$1275.00
4-Pc. Coffee Set	775.00	375.00
4 Candlesticks	425.00 Pr.	175.00 Pr.
Centerpiece, Screen & [illegible]	750.00	[illegible]
Double Vegetable Dish	285.00	175.00
Water Pitcher	315.00	175.00
Centerpiece & Plateau	615.00	300.00
Pr. Compotes	300.00 Pr.	150.00 Pr.

While we are not offering this silver as new, it is guaranteed to be in perfect condition and cannot be distinguished from new.

In addition to the service illustrated, we have more than 100 Sterling services ranging from $75.00 to $1500.00, innumerable water pitchers, compotes and other silver.

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SHOPPI[illegible]

THE amazing new process, "Gelatone", makes copies of oil paintings available at unheard of prices. So like the original is this that it has the feel of oil on paper. This is "New England Farm", by Ernest Fiene. Matted 22" x 28" picture $7.50; framed, 24" x 30", $12.50. Postpaid. Associated American Artists, located at 711 5th Avenue, N. Y. C.



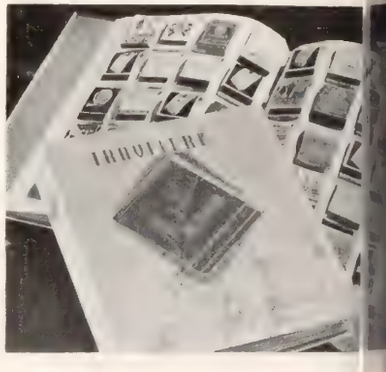
A VIOLIN without a bow . . . it's a silent butler and comes in the Pompeiian and Swedish metal finish that is so smart now. It is 12½" long and 5¾" wide, big enough to hold all the ashes accumulated at a bridge party. Be the first to have one, to the envy of your friends. $2.50, exp. collect. Carol Gifts, Box 166, Madison Sq. Station, N. Y. C.



PIE-CRUST edge on flower pots of terra cotta, the traditional garden pottery. These are quite graceful and completely simple as flower pots should be. They're made almost entirely by hand. A pot 7½" high is $1.00; the 9" one, $1.50. The plain-edge pot, 6½" high, is 75c. (F. O. B. N. Y.) Erkins Studios, Inc., 6 East 39th St., N. Y. C.



WHEN you're roaming around, collect match books of the places you've been. The slots are in six sizes (for midget to giant covers); the covers slip right through so both sides are seen—no paste needed. Traveler Match Book Album, 10" x 11½", $1 prepaid. Matchless Album Co., Dept. G, Box 120, Grand Central P. O., N. Y. C.





FLOWERING CRYST[illegible]
BON-BON BOXES

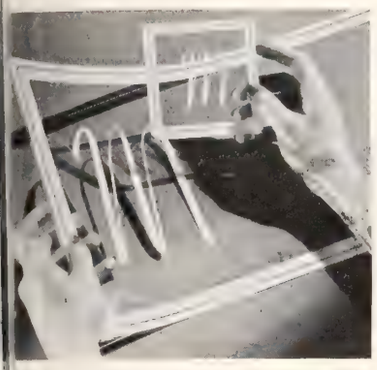
Gift Counsellors suggest [illegible] Spring bride this adorable [illegible] tal box. A sprightly moder[illegible] sign enhanced by a Viet[illegible] touch of flowers in the handle, which is cupped l[illegible] vase. Flowers of enduring [illegible] hand-made by real artists, [illegible] able for powder or candies. [illegible] wide. Wonderful gift for [illegible] occasions. Special $1 each.

Write for Summer Folder, D[illegible]

RENDEZVOUS GIFT SH[illegible]
Asbury Park, N. J.
Gift Counsellors

ROUND





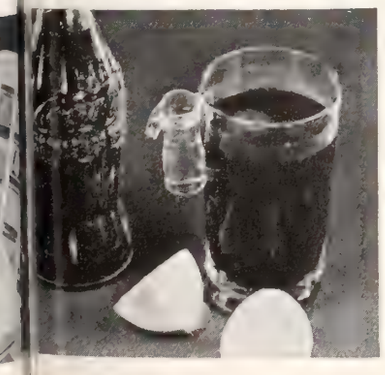
CLEAR, and cool looking for Summer meals, acetate place mats with your initial painted on in white. Laundry problems are reduced to nil . . . all you have to do is wipe it with a damp cloth. Heat resisting, each mat comes to you for 50c (plus postage) which includes an initialed coaster. Robert Keith, 13th and Baltimore, Kansas City, Mo.



WHEN your son comes home from college have this drum ashtray and cigarette box in his room. He's sure to compliment you on your good taste. Cigarette box holds 40 cigarettes, is 3⅜" high. Tray is 3" wide. Both are in red and gold (of brass and plastic). The set is $2. Wm. Langbein & Bros., 161 Willoughby St., Brooklyn, N. Y.



IN all kinds of weather your letters are kept safe and dry. This mailbox is the standard, Government-approved size (24"), and is on a 7' iron standard. Have the silhouette depict your own hobby or special interest. $37.50, express collect. Reflecto jewel lettering, 65c extra per letter. Bell Garden Industries, 3963 Olive Street, St. Louis, Mo.



IT'S EVERY ONE to his own taste when you serve rum for a Cuba Libre in a tiny pitcher hung over the side of the glass. You might use it for brandy on a demi-tasse; fill it with flowers, to hang on a finger bowl, or think of other amusing uses. 2" high. $3 doz., postpaid. Malcolm's House & Garden Store, 524 N. Charles St., Baltimore

KURIOUS CHAISE LOUNGE

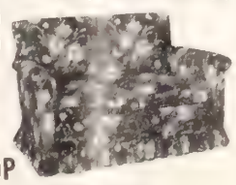
e your room sing with color and comfort. back and reversible cushion filled with Covered with quality chintz, the background colors are French blue, dusty rose, cherry red and spring green.



e 56½ x 26½ x 32½
$18.50 Express Collect

LAWSON LOVE SEAT

the ideal gift for the June bride. Cotton and moss filled with double deck springs in back and seats. Covered in Tapestry weave crash—gay floral patterns, the background colors are green, blue, rose and wine.



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6 PIECES [illegible] stool. **$23.20**

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Lead	21"	$ 50.00
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Bronze	21"	95.00
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Garden Decorations

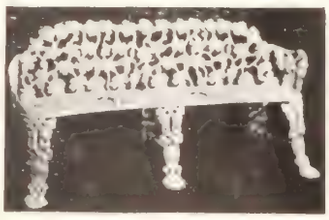
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60" Long 31" High

$27.00 painted

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Arm Chair to match

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[illegible] steel (not cast iron) frames and doors; and gray iron fire grate, cooking grate, hot plate and front. They are [illegible]



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SHOPPI[illegible]



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APPLE wood has a lovely mellow glow and blending qualities. This chair is an authentic interpretation of a museum piece of the French 18th Century. It comes finished in top grain antique glazed leather (matched or to blend with color sample) at $28.50. In muslin, $21.50. From Duffee-Freeman, Peachtree Street, Atlanta, Georgia



LIE DOWN for forty winks and pull an afghan over you. Or, use it on Summer evenings when the air grows chilly. An Indian design, crocheted in a rather unusual stitch. Select one background color, then four colors for design. Material and directions for $15.95, postpaid. Made to order, $29.95. Jeanne Louise, Box 21, Rochester, N. Y.



WHAT a hit you'll make at your bridge luncheons when you serve salad in individual bowls! Or, give the set as a bridge prize, if you can part with it. Set of 7 pieces of natural-finish birchwood: a large serving bowl (8"), four smaller bowls (5"), fork and spoon. $2.95, plus postage. The Bar Mart, 56 West 45th St., N. Y. C.



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enliven your terrace . . . porch . . . living room with gay potted plants set off by these smart wire basket stands, all colors.

long oval, 8" wide, 31" long, 24" high to pot shelf $5.95 express collect.

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ROUND





PIGEONS, puffy and pensive, are etched on a flower pot of lead or cast iron. Made to withstand the elements, it looks as well in your solarium as on the porch, or garden. Measures 11″ x 11″; 8″ high. Sent express collect, $5 each in cast iron; $10 in lead. Cobble Stone Gardens, 10036 Conway Road, St. Louis, Missouri



THERE is smoke and fish but no fire . . . that's the way they make this palate-priming treat. Careful tending of slow smoking embers ensures the succulence of this delicately smoked Nova Scotia salmon. Serve it as a canapé or with your smörgåsbord. $2 for a 1 lb. jar; $1 for ½ lb. FOB N. Y. C. From Vendome, 415 Madison Avenue, New York City



GLITTERING and as fragile as gold, demitasse spoons of Dirilyte reflect the gold of the lovely English Crown Ducal cups . . . smart hostesses use them together. Dirilyte will not tarnish. 8 spoons in Empress or Regal pattern, $4.75, postpaid. Cobalt blue or maroon cups, gold-banded, $1 each. Blue Boy Shop, 119 State St., Albany, N. Y.



HERE are the hats and you'd better hurry for there's sure to be a rush for them. Nuts and sweets, cigarettes or posies are some of the things for which you'll use them. Made of American porcelain, they are white with color decoration and measure about 5″ across. $1 each plus postage. At El Futuro, 1283 Sixth Avenue, New York City

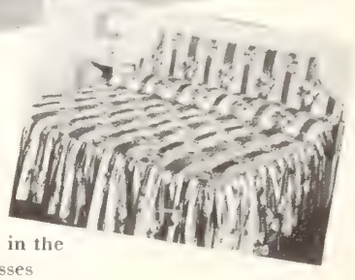


AN UNUSUAL VALUE at $12.75 is this five light Georgian Colonial ceiling fixture for the dining room or the master bedroom. The graceful design includes filigree pierced candle cups with cut crystal shades . . . polished brass finish . . . fine workmanship throughout. Matching single light and wall fixture . . . $3.75. A complete catalog of the B-K line is available and will be forwarded on receipt of 20¢, stamps or coin.

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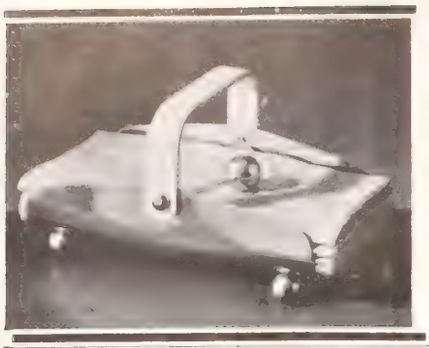




So many men say: "A Twin Bed Is Not Big Enough For Me." Here is Hale's answer . . a twin bed and a full-size double bed attached to an 87-inch headboard. It takes no more space than two twin beds. It looks decoratively right in the bedroom. Its full-size and twin-size mattresses are Simmons Beautyrests . . deeper, guaranteed for 10 years. The ensemble: 87-inch headboard covered in washable, sunfast quilted sateen or your own fabric; two Simmons box springs; two Beautyrest mattresses (firm, medium, or soft) . . $235.

Hale's
better sleep
605 Fifth Avenue (*near 49th*) • New York





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6" x 1" x 3½" [illegible] polished chrome or [illegible] plastic Lucille [illegible] or outdoor tables. Ideal for [illegible] as since it has a weight which will hold the napkins from [illegible]. The wooden can be easily [illegible] and be used as a [illegible] cigarettes or packed snacks.

Gift [illegible] **$1.00** prepaid in U. S. A.

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To fill in your active, inactive and obsolete patterns of flat silver. We have accumulated more than *five hundred* of these patterns, such as:

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[illegible] first-[illegible] new silver.

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We have one of the largest stocks of unusual silver [illegible] Two Services, Compotes, Pitchers, etc., by America's Leading Silversmiths, also foreign makers.

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High up in the meadows and valleys of the Lofty Cascade Range are gathered the luscious, sun-ripened fruits for Jane Amherst's old-fashioned preserves. Carefully prepared from freshest fruit, these delicious preserves retain the full fruity flavor and woodsy aroma so prized by epicures.

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Sterling Silver, 2¾ inches high. Favorite gadget of really smart hosts! Made in France, with exclusive mechanism. $10

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[illegible] the [illegible] and [illegible]



MIRROR, MIRROR ON THE WALL . . . .

[illegible] made from [illegible] plate glass ready to hang. Can also be furnished in flesh, gold, blue and green. Any size made to order. Prices upon request.



First Grade	Polished edge	Beveled
30" diameter	$8.00	[illegible]
36" diameter	12.00	[illegible]
[illegible] x 36"	$6.25	$8.25
44" x 66"	30.00	35.00
16" x 66" To mount on door	9.50	12.75

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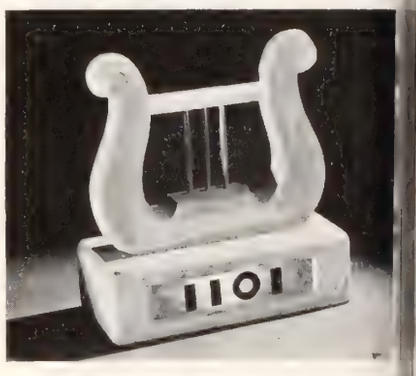
P. O. Box 755 Hickory, N. C.



SHOPPIN



SMALL enough to get lost on a postage stamp, a Chippendale service plate and a set of four fiddle-back flatware pieces; authentic miniature reproductions of antique pieces. The workmanship on these is exquisite. The service plate, $5. Set of knife, fork and 2 spoons, $4. The Miniature Studio, Box 283, Old Greenwich, Connecticut



A LYRE-SHAPED foot-scraper is wired to light the house-number on the glass panel in base. In the Federal tradition; of Pompeian stone; scraper and bars of brass. No bolting or fastening is necessary. Wired model is $3.95; plain (without glass or wiring), $2.50. Express collect. Pompeian Garden Furniture Co., 449 First Avenue, N. Y. C.



EVER been nutting in a pecan grove and eaten the nuts right on the spot? If you have, you remember and probably sigh for nuts with a taste so fresh again. That's how King O'Nuts are—grove-fresh, salted and toasted in pecan oil, pressure-packed in easy-to-open cans. 1 lb. can, $1; two 7-oz. cans, $1. Princess Pecans, Inc., Camilla, Ga.



ROLL out the barrel and bring on the pretzels, for you'll have a barrel of fun! This pair of duellists, with their chromium-plated rapiers, are the most amusing pretzel holders we've seen. Made of maple, they are very modern in design. 11½" long, 3" wide, 5¼" high, rapiers 8½" long. $2. Abril Lamarque Creations, 420 Lex. Ave., N. Y. C.





TELEPHONE INDEX COVER *in needlepoint*

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Alice Maynard

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ROUND





BEFORE the Revolution, tables like this were known as "candle stands". You will use it with a lamp by your favorite chair. It is of hand-rubbed Honduras mahogany. The top is 20″ x 20″; table is 26″ high. With mahogany top, $19.50; or, with inlaid leather top, $30. You may order from Duffee-Freeman, Peachtree Street, Atlanta, Ga.



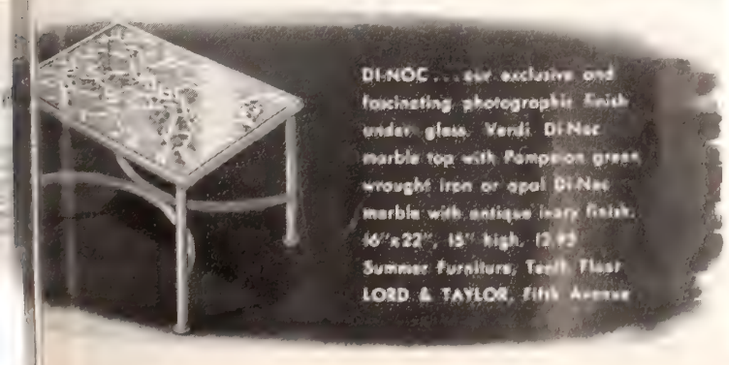
HOW TO win hostesses and influence return-trip invitations . . . take along a Hostess Box of nuts. There are six air-tight jars, weighing ½ lb. or more and there's one each of glazed and salted almonds, glazed, salted and spiced jumbo pecans; mixed nuts. In a gift box, $5, exp. collect. Clara Barton Green, "Southern Confections", Summit, N. J.



A CUNNING little drum with drum-sticks crossed on top is for sugar; the squatty pitcher, its top in the shape of a tricorne hat, is for cream. Hand-made, and designed in the Federal tradition of Stanite, a non-tarnishing metal. Creamer is 3¾″ high, sugar, 2¼″. Set, $6.25, postpaid. Ridge Book & Gift Shop, Glens Falls or Lake George, N. Y.



LIGHTING can make or break make-up; you must see to apply cosmetics the right way. It's the glareless lighting on the make-up mirror that does the trick. The 15″ mirror rests on a handsome gilt or flat white base of classic design. It costs $19.50; $14.50 without light. Newton Electrical Mirror, Inc., 174 Worth St., N. Y. C.



MOSSE *ties in with the American theme*



A Federal motif in the monogram of this Mosse designed bath set carries the spirit of your American scheme. Match it if you will, with this paper. . . . The absorbent fluffy weave, exclusive double hem, give years of hardy service. In French blue, dusty rose, yellow, peach. With contrasting monograms — bath mat, 4.75; bath towel 29 x 50", ea. 3.00; hand towel 16 x 29", 1.35; wash cloth 13 x 13", 85¢.

Imperial Washable Wallpapers

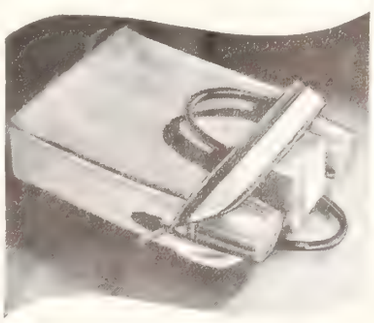
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MOSSE — SIX-FIFTY-NINE FIFTH AVENUE, NEW YORK

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FITTED LUNCH CASE—Lovers of woodsy feasts will adore this handsome kit which comes fitted with service for four. Plates and tumblers are of plastic, cutlery is stainless steel with composition handles. Metal sandwich box and two one-pint vacuum bottles. Leatherette case-covering in red, black or blue, fittings in red or green. **$7.95.**





THERMOS PICNIC KIT—Smart and compact is this simulated pigskin case which contains a roomy metal lunch box and two quart-size Thermos bottles, each with four nested cups. Convenient carrying handles, neat zipper fastening. An ideal accessory to take on motoring trips, to the beach, on picnic or camping jaunts. **$6.85.**

These up-to-the-moment booklets are yours for the asking: Spring Housewares "G-1" and Barbecue "G"

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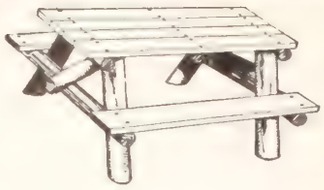
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Here is a fine Serving Tray Top [illegible] of rich, crotch mahogany; finish, semi-lustre, [illegible] start using it. It's a grand wedding gift. We *guarantee* you'll like it or we'll refund your money.

By [illegible] for $2.98 delivered [illegible] Last Half Dozen Same Tops Handled 20% Send for our handcraft furniture leaflet.

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The "Dynair"

Originally designed for Michigan State Highways' famed Roadside Parks, the "Dynair" Table is now available to home owners everywhere.

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MONOGRAMMED TABLEWARE

For you who love fine things—you'll enjoy this thin [illegible] graceful styling with tapered fluted sides—coupled with distinctive monograms makes this a most attractive table service. Rich sand carved monograms in any 2 or 3 letters. Perfect wedding, shower, anniversary gift suggestions—splendid for your own extensive entertaining.

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5 oz.—Fruit Juice; Cocktails
10 oz.—Tumblers; Highballs
12 oz.—Iced Tea; Large Tumbler
$7.00 Prepaid

[illegible] 40-piece assortment—8 each of the above mentioned items—$22.50. Underline initial of last name. Safe free delivery; satisfaction guaranteed or your money refunded. 4 Day service. New 32-page catalog on request. ORDER NOW

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OUTDOOR BROILER



IT'S EASY WITH

This complete sturdy unit of steel and heavy cast gray iron. Brick your fireplace around it, or broiler may be used by itself.

Its 18" x 25" cooking surface assures plenty of delicious sizzling steaks.

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REPRODUCTION OF AN OLD IRON URN

[illegible] 7" high. Price delivered $4.00

[illegible] flowers, three [illegible] urns are [illegible] Laura Lee [illegible] on [illegible] 19. [illegible] Coca Cola [illegible]

[illegible] black but you can [illegible] your mood. Try [illegible]

The price of the one shown in the [illegible] $2.50.

A catalogue will be sent on request.

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The distinctive country shop of
LAURA LEE BURROUGHS

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FILL in the background around a sentimental motto done in lovely old colors, and you have heirloom material. You might even make a pair, as there are several different mottoes. The tapestry, wool for ivory background, needle, tacks for mounting, a mahogany frame $3.50, plus postage. Alice Maynard, 558 Madison Ave., N. Y. C.



FUN AT home for all the family with a double-faced dart board. This side is for the American 20-point game; the other is a baseball game of darts. The board has a rubberized cork face, comes with a chain hanger and hook, rules, and 8 darts. $5. It comes in vivid colors. Munro Athletic Products, 99 Cliff St., in Paterson, New Jersey



IN ANSWER to a real need, an estate sign that can be clearly seen by night and day. This is of heavy bronze with jeweled Reflecto buttons outlining the letters of your name. At night the buttons light up under automobile lights. Price as shown, $45. Other prices on request. Abercrombie & Fitch, Madison Ave. & 45th St., N. Y. C.

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Install a THERMOSAIRE FIREPLACE UNIT . . . Have *Four Times More Heat* . . . Warm *FRESH* Air . . . No Cold Drafts . . . Low Cost



Thermosaire gives ample heat for the *year-round* use of cabins, is ideal for *any* home. Circulates warm FRESH air. No smoking. No cold drafts. Build any type fireplace around Thermosaire's sturdy steel form—*economically*. Tell us if you're building or remodeling, and we'll send you our helpful new catalog, FREE.

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A Gift for Home Builders and Dog Enthusiasts

101 Iron Scotty 102 Cocker Spaniel 103 Iron Dachshund
104 Boston Terrier 105 Tabby Cat

These "puppies" are strong little fellows. 10" from head to foot. Weigh about 5 lbs. with base for screws or prongs for masonry. Weatherproof dull black. Gift packed request. Send card for enclosure. **$3.50 postpaid. Two for $6.00.** Money back if "p disappoints you in his "manners".

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tures can bring you a new conception of home life!
1 can enjoy heating that's free from care or worry, in-
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FLORAL SUNBURST ENSEMBLE *(right)*

Center floral design set off by [illegible] combines needlepunch embroidery with candlewick. Rug has hand-clipped flowers, scalloped shag border. Choice of pastels. Bedspread and Rug, about $10.00.

HANDKERCHIEF PLAID ENSEMBLE *(left below)*

All-over tufting gives a modern, textured effect. The corner plaid motif features deep and light tones with white. Colors are Rose Dust, Blue, Green, Peach, Tan or Gold. Bedspread and Rug, about $10.00.

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SUMMERTIME SPREADS *(left)*

Sheer-weight Needletuft Bedsprea crisp, white pebbleweave cotton. Th knot design has a flounced skirt; t pliqued spread with floral embroide bands of contrasting color on white. of summer shades. These and oth pecially designed Summertime S about $5.00 each.

All prices slightly higher on West C

Needletuft Bedspread and Rugs

JUNE, 1941

House & Garden

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in 2 Sections

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House & Garden is published by The Condé Nast Publications, Inc., Greenwich, Connecticut. Condé Nast, President; F. L. Wurzburg, Vice President; W. F. Beckerle, Treasurer; M. E. Moore, Secretary; F. F. Soule, Business Manager. Executive and publishing office, Greenwich, Connecticut. The entire contents of House & Garden—text and illustrations—are protected by copyright in the United States and countries signatory to the Berne Convention and must not be reproduced without permission. Title House & Garden registered in U. S. Patent Office. Editorial and advertising offices, 420 Lexington Avenue, New York. European office: 1 New Bond Street, London, W. 1. House & Garden is manufactured in the U. S. A. by The Condé Nast Press. Subscriptions for the United States, Possessions, Canada and members of the Pan American Postal Union, $3.00 a year, $4.00 for two years, in advance (Note: Add 50 cents a year to Canadian subscription price to cover tariff). For all other countries, add $1.50 a year to cover postage. Single copies 35c; in Canada 40c. Four weeks' notice is required for a change of address or for a new subscription. In ordering a change, write to Greenwich and give both the new and the old address as it appeared on the [illegible] of the last copy received.

Coming in July

HOUSE & GARDEN'S

Collections for Collectors



To all collectors—be their passion Old Masters or old matchpacks, first editions or filigree vases–House & Garden dedicates the Special Section of its July Double Number. In it, we give you a short course in the gentle art of accumulation . . . where to look for your specialty, how to recognize good examples. We bring you photographs of famous collections from all over the country. And we show you new ways to display your treasures–how to incorporate them in your scheme of interior decoration.



If you're a collector of oddities, you'll find good company here in the man who stalks meat-eating plants–the opera singer who hoards "poison" rings–the brilliant business woman who pursues dolls. If your hobby is collecting pewter, silver, china, or glass, House & Garden's chart of hallmarks and distinguishing symbols will save you from many a bad buy.



But–no matter what or how you collect–don't miss this choicest collector's item of all . . .



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SPECIAL EXCURSION!

Plantations of the James Rive

via the General Section of the July Double Numb



Another great House & Garden special tour–this tim to the famous 18th Century plantation homes of the Jam River in Virginia! House & Garden's editors and photo raphers will be your guides to Brandon, Carter's Grove, We over, and a dozen other beautiful estates where you'll see fi old buildings and gracious interiors.

Also in this Section: House & Garden's Dictionary Early American Decoration, and scores of other features gardening, building, decoration, and entertaining.

THE BULLETIN BOARD

Redbud city. When the inhabitants of Dallas set about to do a thing they don't stop until it's accomplished. There was the distribution of iris, for instance. Gardeners were asked, when they lifted and divided their iris, to send the surplus in to a distributing center. Two thousand bundles of iris, each containing five rhizomes, were distributed and when all were gone there were still a thousand people waiting in line.

Now they've decided to make Dallas the Redbud City, so that each late March the city will be made memorable by these pink flowering clouds. The garden clubs first obtained 20,000 tin containers. In each a rooted redbud was started and garden club members have undertaken to grow these along until they are large enough to plant out. The day will soon come when no householder will dare hold up his head unless a redbud is flowering in his yard.



Picturesque roads. North Salem, New York, which can stand on its own merits as a lovable rural spot, attains even greater merit for having a Succabone Road. To this we add, from Salem Center, the name of Bogtown Road.

Saint Clair County, Michigan, so a Loving Reader reports, has its Big Hand Road, its Rattle Run Road—because it follows the bank of a small stream of the same name; its Wooden Track, since it once was a wooden track in the early lumbering days, built of wood ties and wood rails on which ran a flat car drawn by oxen which hauled the cut logs from the forest to the Saint Clair River several miles below. It also has a Skunk Misery Road, a match for the road of the same name at Oyster Bay, L. I.

Another peruser of these columns sends us from Fort Salonga, L. I., the name of Bread and Butter Hollow Road, which got its name from workmen employed on nearby farms who ate their bread and cheese luncheons there.

In the delectable city of Houston is a Lazy Lane and in nearby and equally delectable Dallas, is a regulation suburban street fringed with respectable residences that bears the romantic tag, Lover's Lane.

Unhexed roses. Those who visit the Pennsylvania Dutch country so colorfully described and pictured in this issue should not forget that it is equally rich in gardens. One of the greatest rose gardens in the country is at Hershey and in nearby Harrisburg are both a famous municipal rose garden and "Breeze Hill," the garden of J. Horace McFarland, for twenty-six years editor of *The American Rose Annual*. There are never any hex signs in these gardens.

Invitation. We've discovered a new way to invite hard-bitten city folks up to the country! Merely write, "The 12:30 train reaches here at 1:30 and we have luncheon promptly on arrival." And then we add the hint of Christina Rossetti's lines:

> Before green apples blush,
> Before green nuts embrown,
> Why, one day in the country
> Is worth a month in town.

They usually accept.

Camellia revivers. A scout in California writes us breathlessly that the interest in camellias there is growing by leaps and bounds. People don't bat an eyelash at paying $15 for a plant not more than a foot high. The South, too, is on a camellia rampage. And thus an old favorite is staging a come-back.

> A new strength
> In the brook
> A greater length
> To grass
> And a bright look
> On all who pass—
> But where are words
> For the solid black
> Purposeful eyes of birds?
>
> Helen E. Murphy



Sweat. Now that Winston Churchill has elevated the good old word "sweat" to its rightfully sublime station, those who labor in gardens this Summer, especially in their defense vegetable gardens, will feel a new dignity. No longer can they take refuge in Lord Byron's lines about the man whose

> perspiration was but ichor
> Or some such other spiritual liquor

Return of styles. They say—those who know—that styles in women's clothes return in twenty-one years. The style is born, flourishes, dies, is forgotten and resurrected in the short period between the birth of males and their entrance into manhood. Furniture styles creak around their orbit in much longer spaces of time. We consulted three decorators on HOUSE & GARDEN's staff and their guesses ranged from 35 to 75 years. Sound styles never entirely go out of taste and some, we hope, may never be revived.

What causes them to come back? Often world events bring turns in taste. For example, last year we were headed for a thorough-going era of triviality in decorative taste. Suddenly we realize that our nation is on the threshold of war. Trivialities flee. HOUSE & GARDEN's prophecy is that the taste of the next few seasons will be subdued, finding its satisfaction in neutral colors and severe lines.



Gardening President. We've often wondered what would happen if, some day, the occupant of the White House proved to be an ardent gardener. We once had two —Washington and Jefferson. The gardens at Mount Vernon and his account books and letters all show how persistent a gardener was the Father of His Country.

Thomas Jefferson was equally enthusiastic. Now that the gardens at Monticello have been restored according to his original plans we can see them as he knew them and worked in them. He was the first president to swap seeds. After he returned to America from France, where he had represented the United States of America, he began sending his French friends seeds of native plants, receiving from them seeds of French plants in return. This interchange continued for some twenty-three years. "By his desire," says one account, "our consuls in every foreign port collected and transmitted to him seeds of the finest vegetables and fruits that were grown in the countries where they resided. These he would distribute among the market-gardeners in the city (Washington) . . . not sending them, but giving them himself, and accompanying his gifts with the information necessary for their proper culture and management, and afterwards occasionally calling to watch the progress of their growth. This excited the emulation of our horticulturists, and was the means of improving our markets."

Hoeing editor. Now that we are all growing vegetables again, it might be well to re-read Charles Dudley Warner's "My Summer in a Garden". Mr. Warner's garden that Summer was a vegetable patch. He worked in it so faithfully that he even wrote a panegyric to hoeing. Between times he was the editor of the *Hartford Courant*.





Children of the Plain People—their home-cropped heads wrestle with the three R's in the little red schoolhouses of the Dutch country



Who are the Pennsylvania Dutch?

In a rich and rolling farm country, the Plain People follow the ways of peace

By ANN HARK

Author of "Hex Marks the Spot"

AWAY back in the year 1681 there spread along the reaches of the Rhine in Europe a strange rumor. In a distant land across the sea an Englishman named William Penn had just received a princely grant of land—greater than all Bavaria and Wurtemberg and Baden put together. To that land he was now inviting the peoples of the Rhine—those peoples who for decades past had cowered miserably beneath the heel of a succession of invaders. Hardly a kingdom or a principality that hadn't felt the cruel impact of war—its homes laid waste, its rich fields ravaged, its inhabitants subjected to relentless persecution. To these now the rumors spreading far and wide seemed unbelievable. For William Penn—that tall young Quaker who four years before had visited the Rhineland, preaching views not very different from those held by some of their own sects—was offering them a haven in America. There land was plentiful, he said, and peace abode, and each man worshipped God according to his own and not another's conscience, under laws in whose dictating every one had a hand.

Almost at once the invitation was accepted—by small groups first, then gradually by ever-swelling numbers, till in 1776 almost one-half the residents of Pennsylvania hailed from German states. From the Palatinate, that fertile pocket of the Upper Rhine, came the majority of immigrants, to land at Philadelphia, then spread fan-wise through the valleys of the Susquehanna and the Schuylkill, up and down the Lehigh and the Perkiomen. And today, in Lancaster and Berks and Snyder counties, in Northampton, York and Lehigh, in Monroe and Bucks and Lebanon and Schuylkill, and still other sections, the descendants of those sturdy pioneers are known as Pennsylvania Dutch.

THEY brought with them, those hardy seekers after peace, a background and a culture that has played no meager part in shaping and enriching life as it is known today. Among them in outstanding numbers came the farmer folk, who knew good land by instinct and made straight for walnut-dotted limestone valleys, where the dark, rich soil soon yielded produce in abundance to fill up and overflow their big Swiss barns. But with them, too, came artisans and scholars, potters, printers, lawyers, weavers, turners, ministers and gunsmiths—men from every walk of life, proficient in the occupations that they called their own.

They brought their Bibles with them, and their deep religious feeling, and their music that was part of everyday devotion in their churches, schools and homes. But, paramount among the rest, they brought their love of color and of decoration—of hearts and birds and tulips painted in bright blues and earthy reds and brilliant greens; of animals, and suns and moons and stars and trees of life, and other naïve symbolism dating back into the past. Here in a new and freer land, with different media and tools not always adequate, they set down once again the old, familiar themes—on barns and birth certificates, on tombstones, chairs and pottery, on dower chests and butter molds, on stoveplates, clocks and almanacs, in lovely *fractur* painting on rare manuscripts and ancient songbooks—all those quaint and charming objects that today are the collector's pride and joy.

They brought their love of hearty eating with them also, and that hospitality which finds its outlet in a table well-surrounded by stout trenchermen and covered solidly with palate-tickling food. With *schnitz* and *knepp* and *pannhas*, with *schmierkase* and *boovashenkel*, with *geschmeltze* noodles, chicken corn soup and potato filling—not to mention the familiar "seven sweets and seven sours" whose amazing scope includes chow-chow and *butter semmel*, coleslaw, *fasnachts*, shoofly pie, *lattwarrick*, pickled beets and other rare delights too numerous and tantalizing to recount.

THEY brought their superstitions with them, too, entwined with their religions; and, just as their rich learning and their farming skill, their love of eating and their craftsmanship still linger on today, so also among some of their descendants strange beliefs and occult practices still play a motivating part. They have their pow-wow doctors, these more credulous among the Pennsylvania Dutch, who "say words" over them to heal their *wild-feier*, who point out the witches that *verhex* them, who recover objects lost or stolen and supply unfailing remedies to cure disease and ward off evil spells. They have their "Sixth and Seventh Books of Moses", their "Egyptian Secrets" of Albertus Magnus and their "Long Lost Friend" by John George Hohman, filled with mystic recipes and incantations that correct or keep away all ills that plague the hapless soul of man. They have their *himmelsbriefe* to insure divine protection; their *erdspiegel* to divulge the whereabouts of buried treasure; their bright-painted symbols—stars and flowers, suns and moons and teardrops, swastikas and crosses—decorating big red barns, to act as potent stumbling blocks for *hexe*.

But underneath these childish theories, there's a strain of pure religion lurking—somewhat garbled and a bit illogical, perhaps, but still religion—that inherent earmark of the Pennsylvania Dutch. It's seen in quaintest and most picturesque expression in the (*Continued on page 64*)

PUBLIC LIBRARY

"Dinner" time and study time for Amish children in one o







Farm sales are big events down around Lancaster—some

MARRYINGS and farm auctions mark the seasons in the Dutch country as definitely as does the calendar. Marryings are in the Fall after the corn and tobacco are in. Sales are in the early Spring before the frost is out of the ground for plowing.

To the right—four glimpses of a farm sale near Blue Ball, Lancaster County. Whole families come. Twenty or thirty Amish buggies will be hitched to a row of fence posts on sale day. Mothers gossip in a prim row of chairs in the kitchen, their children play around them. Men drift about the farmyard with the auctioneer.

When bidding starts on household goods, both men and women edge in close—only junk goes to the "pennyman". Plain people bid stiff prices for their neighbors' old painted chairs. Farmers in these rich valleys move rarely; frequently sale furniture is assembled from a hundred years of discards in the attic.



red schoolhouses











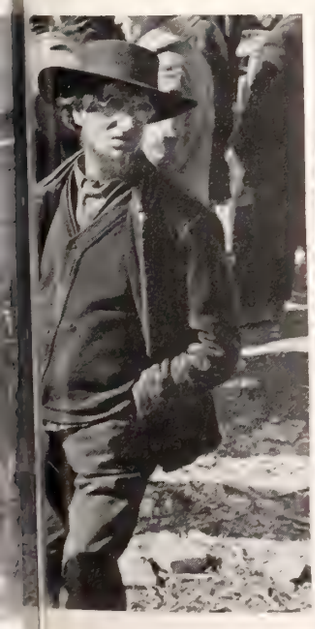
THIS COUNTRY SCHOOLHOUSE BECOMES A CHURCH ON SUNDAY

THESE youngsters go to one of the rare American schools where you could get a unanimous answer to the question "What do you want to be when you grow up, little boy?"

All Amish children are brought up to think of farming as the only possible future occupation. Often before they are of legal age for stopping school, their parents tangle with school officials over children kept at home to work.

Broader knowledge of the world, and vain "town" ways, might draw children from strict religious traditions. Instrumental music is forbidden by some sects, pictures come under the Biblical ban of "graven images", gymnasium garb is sadly improper. New consolidated schools, with art and music classes, have aroused the anger of these clannish, peaceable groups. After a recent long—but vain—clash with state authorities, they are protesting by migrations to Maryland, where schools are less progressive. And they are also talking of organizing and supporting their own old-fashioned schools.

l, some to gossip







Plain people offer poultry, fruit, pies and jams







Life around old family hearths is preserved at the Hershey Museum







THE utensils and furniture of early life in Pennsylvania are well-preserved in local museums. The three pictures here show parlor and kitchen in the Hershey Museum, at Hershey.

1. Notice the tin nursing bottle and the intricate pincushion. Fireplace is the smaller, more prim type used in the parlor.

2. An Amishman is posed in his parlor, reading the big family Bible. Above his head, a *fractur* painting with angels.

3. It was around big open kitchen fireplaces that the busy farm families had their meals. Here curator's children pose like models above.

s in Lancaster's south market









TOWN is a place for Amish and their plain farmer neighbors to visit weekly—not for picture shows and new Summer hats, but to offer in the markets the good things from their farms and kitchens. They are glad to stand all day in their rented stalls for a profit which an economist would find ludicrous. But the farmer, his wife, and his children are labor. And each bit of cash earned goes back into the farm, rather than for good times, extravagant clothes or gadding about. So the economist is wrong, the Amishman right.

Personal expenses, except at marrying time, can be noted from this Amishwoman's remark to a country storekeeper, "And maybe yet a length of pink cloth for Mary a dress and Peter a shirt." If a member of a strict sect moves into a house with bathtubs, paneled walls, and electric lights, he has them taken out.

The Amish leave even local politics to their neighbors. This stubborn loyalty to the earth has brought them, in 250 years, from refugee poverty (so extreme that one or several members of many families were "bound out" for a living or for passage money) to being paid-up owners today of the most fertile and exorbitantly-priced farm land in America.

"Hex" signs on barn, old stone houses—landmarks of the Dutch Country

YOU need no map to tell you when you reach the land of the Pennsylvania Dutch. When you come to old stone houses on every by-road, you are there. In the Spring, after a five-o'clock supper, whole families can be found out weeding flowers, whitewashing even the stones. Ornamented barns are seen most often in Berks County, occasionally through the region, never on an Amish barn.

1. A Berks County barn with "hex" signs.
2. The Heinrich Zeller house at Newmanstown, Pennsylvania.
3. The De Tirck house in Oley Valley.
4. Design of this house was interrupted to make a two-story porch.



SWANK



2



3



4

"I speak ENGLISH yet"



"Two haustraws chat"



"The train's all, ain't?"



"Twelf o'glock—all's swell!"



TAKE, as a sample, two hausfraws chatting sociably across a market stall. "And is your mother living yet?" With mournful air the other shakes her head. "Not yet!" she answers. And that gives you just a slight idea of English as she's spoke among the Pennsylvania Dutch!

Take, now, that classical expression uttered by a youngster watching as a freight train rumbled by: "Mom, ven it comes a little red box, why then the train's all, ain't?" His actual words—I have an ear witness to prove it! Consider, too, the watchman who in days gone by went bawling through the streets at midnight: "Twelf o'glock—all's well! Makes somesing down like a drizzle!"

They sound incredible to outland ears, their weird distortions of the English tongue. But not so weird, perhaps, when you remember that your Pennsylvania Dutchman has three languages to wrestle with. He has the German of his hymnbook and his Bible, brought by his forefathers from their native lands and used till fairly recently in church and school; he has the dialect he speaks at home; and, worst of all—to him—he has the language taught him in our schools today. No wonder he's thoroughly confused at times, and gets the order of his English words all mixed up with the order of his mother tongue!

HE "goes the road up" and he "turns the gate in", and he "goes to work and does" a thing, no matter how uncomplicated it may be. "I gif you right" is how he tells you he agrees with you. "Oy, anyhow!" implies complete amazement. "Yes, it wonders me!" or "I was wonderful sick last week", or even (cross my heart!), "It wonders me wonderful!"

He speaks of a "toot" instead of a paper bag, and talks about a "herschel" when he means a storm. His "off" is "all" when his vacation's over, and he warns you to watch out for "blutzes", meaning bumpy places.

And, just as Pennsylvania Dutch itself includes some English words, so, vice versa, your bewildered linguist scatters dialect expressions through his English with a carefree hand. "It *kreistles* me", he'll tell you, meaning that it makes him shudder. "Now stop *rutsching* round!" he scolds his small boy fidgeting upon a bench. And, "Sadie, your hair's *strubley*", is his way of telling little daughter that her crowning glory isn't sleek and smooth. "He's such a *doppel!*" brands a person as awkward, a *schussel* is the name he gives a careless, lazy one.

EXAMPLES of this Pennsylvania Dutch idea of English could be cited until doomsday. "Ach, don't talk so dumb!"—"Go make the door shut"—"Wait until I make my dirt away" (clean up)—"Outen the light"—"It happened in the hind part of July"—"The bell don't make."

With all these pitfalls of the English language waiting to engulf him, it's hardly to be wondered that one old farmer felt the way he did about the whole confounded business. Coming home from work one evening to be told an English speaking person wished to see him, he let out a gusty sigh. "Ach, such a dog's life!" he remarked disgustedly. "Work hard all day I must, then in the evening I speak English yet!"





"He has his Bible"



"Sadie's hair is strubley"



"The bell don't make"





Though dolls are forbidden many Plain children,
Nature compensates by giving these farmers' kids barns
for trapezes, calves and ducks for pets

A new American design source

In the fertile Pennsylvania farmlands, designers discover new inspiration for today's decoration

CHARACTERISTIC DUTCH MOTIFS



Distelfink



Peacock



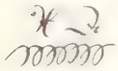
Six-point star



Barn "hex" sign



Tulip



Scrolled letters



Angel



Heart



Dove of peace



Pomegranate bud



Bunch of fruit



Wavy lines



Stiegel rose

THERE is something familiar to all Americans in the colorful, friendly, useful things created by the Pennsylvania Dutch.

There is something completely fresh about them, too. These country craftsmen painted chairs and chests with bright motifs, and splashed red and yellow tulips on tôle. They brought the red hearts of Valentine's day into year-round use. Today, a hundred years after creative effort there was at its height, designers are exploring the by-roads that lead off from the Conestoga Valley. We show you in this issue what they see in those parts. And to that backward look into America's past, we add an exciting look ahead. We give you what the designers have done about what they saw. Here is a collection of Dutch-inspired fabrics, furniture, rugs, table appointments and decorative things new this Summer.

You will fall in love with these things. You will want to buy them—singly, or by the roomful. It is a matching game to find them—some things are plainly displayed as of Pennsylvania origin, others you will discover in regular lines, and suddenly know that they are right.

Look for these motifs: HEARTS, big and little. BIRDS, especially the lean peacock, the robin-like distelfink, the dove. STARS, with 6 points and with 8 points. FRUIT, notably the pomegranate, and apples and pears. FLOWERS, the symbolic tulip or lily, old-fashioned flowers in big clusters, on quaintly squared-off or solid-colored backgrounds. The Stiegel rose, with the petals broken apart in a rather formal way. "HEX" SIGNS—the geometric arrangements of stars and circles taken from barn decorations. COPY-BOOK WRITING—the fine penmanship used on birth certificates and cut-out Valentines. At the left is a dictionary of these symbols, for quick identification. To these add COUNTRIFIED GEOMETRICS—stripes in the Pennsylvania Dutch colors, squared-off patterns, with little circles or stars or flowers or birds in some of the squares. Checks. Very bright plaids.

Look for these colors: AMISH BLUE—a washed-looking middle blue tone, matched to the chambray gingham worn so much for Amish dresses and shirts. GRAY—the demure color of family Amish buggies and Quaker dresses. YELLOW, ORANGE and BROWN used together—or in combinations of two, or separately. REDS—Valentine heart red, and another earthier red, like the red on old barns. And red with yellow and blue, or with one of them. CHARCOAL BLACK—the black of painted tin and painted chairs, fine foil for splashes of fruit or flowers. GOLD—to touch up black and to highlight fruit and flower colors. STIEGEL GREEN—a thinned-out, clear bottle color. And also a muddied, earthy green. CLAY—from the natural earth color of native pottery.

Look for these fabrics: Take your choice, "simple quaints" or "simply grands". There are printed patchworks, calicoes, and small plaids and checks in the colors of the region for the farmhouse effect. And for important, larger rooms, find outsize squared-off motifs, big pomegranates or other fruit or flowers on chintz. There are sheers and printed cottons in great variety. For bedspreads, you can find woven patterns, candlewicks with Pennsylvania Dutch motifs, patchwork and appliqué effects. There are tempting chintzes in fresh combinations of quaint colors. And a most dramatic large-scale bedspread design is made from an old birth-certificate on an important fabric, with yard goods for draperies to match.

Look for this furniture: Here at last are good reproductions of the truly individual occasional pieces, painted and decorated with fine regard for the color and primitive feeling of the originals. There are dower chests and painted chairs. And water benches, corner shelves, wall racks and Welsh cupboards.

Some of these can be had either in maple finish or painted. Some come with "piecrust" cut out around (*Continued on page 60*)

Fine examples of Pennsylvania Dutch a

1. "At the Loom", an oil on canvas, was painted about 1795, and portrays a Pennsylvania Dutch woman weaving a coverlet characteristic of the region.

2. From Chambersburg, Pa., this *fractur* (about 1790) is perhaps a scrivener's design to show his skill.

3. The misspelled marriage record of "Charles Addems [Adams] and his wife Mary Chaine [Jane], 1851". A rare attempt at portrait painting.

4. Birth and baptismal certificates were customary, but this Valentine is most unusual. Translation reads, freely, "Well, how goes it with you, my love?"

5. Birth and baptismal certificate (about 1850), unusually inscribed in English.

6. This bird, from Lancaster about 1800, may be a skillful design for a Gothic *fractur* letter. All these paintings are from the Downtown Gallery, N. Y. C.



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DOWNTOWN GALLERY

A sure, simple touch distinguishes these examples of Pennsylvania Dutch art

See description opposite





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LIVING ROOM FROM THE MOVIE "COME LIVE WITH ME"

Painted peasant designs fro

PENNSYLVANIA DUTCH REPLICA above is a living room—one of the colorful settings designed for the recent Metro-Goldwyn-Mayer movie "Come Live with Me". It is completely furnished with real antiques.

The quilts, furniture, baptismal and birth certificates, and pottery here and opposite have been collected by the Index of American Design, a Federal Art Project.

1. CHILD'S TOY from York County of hand-carved painted wood.

2. TÔLE COFFEE POT painted brightly with Pennsylvania Dutch tulips; early 19th Century.

3. [illegible] high, from York County.

4. PAINTED PINE DOWER CHEST from Lancaster, dated 1787.

5. AN APPLIQUÉ QUILT carries floral wreaths and patriotic eagles in the [illegible].

6. OAK LEAVES ARE APPLIQUÉ on this quilt dated about 1830.

7. [illegible] *taufschein*, from Berks County, 1785. An example of the lovely *fractur* painting.

8. DISTELFINK BIRD is in yellow and green on this crimped pie-plate.



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DINING ROOM FROM "COME LIVE WITH ME"

e Pennsylvania Dutch country



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QUAINT FRUITS AND BIRDS enrich the furniture of the dining room above—another colorful setting from the movie "Come Live with Me". Chairs, the open cupboard and the hanging shelf are all authentic copies of Pennsylvania Dutch antiques. At the windows and covering the chair seats is a fabric gay with pomegranates, a typical motif of the region.

1. PATCHWORK COVERLET appliqué in wool and linen on cream-colored ground. It is dated 1859, from Hilltown, Bucks County.

2. BARN "HEX" (for good luck and to keep away witches!) of a horse's head on a typical five-point star.

3. CARVED WOOD ORNAMENT of quaint birds and flowers.

4. PUNCHED TIN COFFEE POT from 1830, floral and geometric decoration.

5. WALNUT CHEST dated 1783. The lid and front are inlaid in a lighter wood with tulips, shells, grasshoppers.

6. PAINTED WOOD BRIDE'S BOX bedecked with soldier and floral wreath.

7. BIRTH CERTIFICATE — *geburtsschein*—dated 1819; birds and flowers.

8. PINE DRESSER from about 1828 with "birth certificate" angels.

Old Dutch antiques have light-hearted charm



Slipware—like icing on a cake: three dishes gay with birds, flowers and scrolls; and a shaving bowl, with an oval cut out of its rim, dated 1773. All at Hershey Museum, Hershey, Pa.



Chalkware ornaments were carved out of native chalk, very light in weight, and painted in bright colors. Animal, bird and fruit designs were typical. At the Downtown Gallery, N. Y.



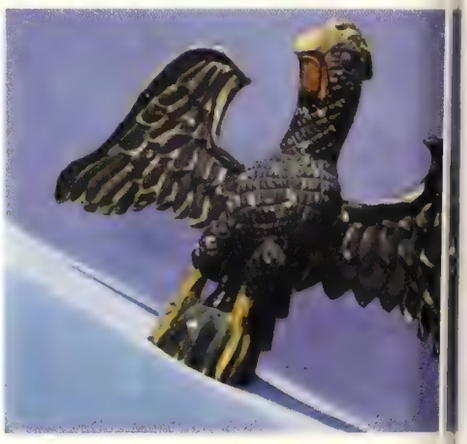
A tulip quilt made in Lancaster Cou more than one hundred years ago. The tul are sometimes called lilies, perhaps religi in origin. At Landis Valley Museum,



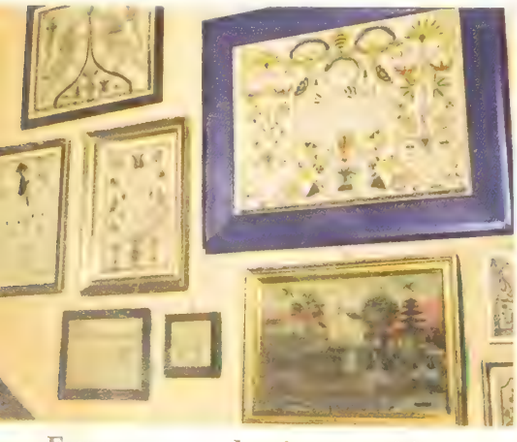
Stiegel glass was first made at Elizabeth Furnace, Baron Stiegel's iron factory, and later at Manheim. Bottom row pieces are enameled, some by Stiegel workmen and some by buyers



Tôleware provided another medium for the Pennsylvania Dutch love of decoration. Most of these carry fruit designs, but note rose-centered waiter, pine-cone bread tray. Hershey Museum



Polychrome wood eagle made by Sch mel, a famous Pennsylvania Dutch carver barn decorations and weathervanes. Note meticulous detail, each feather well outli



Farm scenes and scripture writings provided inspiration for old paintings owned by Mrs. A. K. Hostetter, Lancaster. Three left, chest designs; large picture, scripture writing



"Gaudy Dutch" china was made in English Staffordshire potteries, decorated especially for Pennsylvanians. Urn, Butterfly, Coronation patterns from Mrs. A. K. Hostetter's collection



Bride's boxes are some of the most chanting Dutch designs. Inscription on ri "Loving, jesting and kissing at no time vex me." At the Metropolitan Museum, N



"Hex" signs—the colorful good-luck circles which are painted on Pennsylvania Dutch barns

The Pennsylvania Dutch can cook!

Those apple-cheeked hausfraws have a range of culinary tricks to rival the Cordon Bleu

This is not a treatise on cookery methods—but an invitation to try some of the little-known triumphs of those Pennsylvania Dutch farmers' wives whose pride, skill, crowning achievement, vocation and avocation have been—literally for two hundred years—a way with food.

For out of the Pennsylvania Dutch farm country there has arisen a school of regional cookery second to none. On this page we give you a few of its delicious high spots.

The cooking is as simple, plain and wholesome as the people themselves—and as hearty. One of the most enlightening traditions of this "napkin under the chin" school of eating is the old one that every company table should include "seven sweets and seven sours" all served forth at once. The sweets might include currant or apple jelly, apple butter or applesauce, preserves such as quince, candied watermelon rind, or wild strawberry; and two or three pies such as schnitz, shoofly, cheese cake or "funeral pie" made from dried raisins or sour cherries.

The seven sours would embrace pickled onions, cauliflower or beets, cole slaw with the famous Dutch sour cream dressing, chow chow, dill pickles, pickled cabbage, green tomato relish, meat jelly, spiced cucumbers. Sometimes a secondary set of sours would appear according to season; such as ketchup, Dutch horseradish sauce made from the freshly grated root (see recipe below), mustard, and even fresh nasturtium seeds—these latter to be scattered in place of herbs over the salad (a good idea for our own green salads).

The Dutch housewife used every edible part of the meat and it is from this thrifty economy that another one of her most famous specialties is derived —scrapple (pannhas). This was made from pork, sage, spices and grain, either cornmeal, oatmeal or buckwheat, and is not unlike the English custom of storing potted meats. After the scrapple had been prepared, it was stored in a cool place and set aside for future use. When served, it was cut in thin slices and fried in butter or bacon fat until crisp. As there are several excellent varieties on the market already prepared and as its making amounts practically to a life work, we do not include the recipe.

In Spring, the dandelion season gave the farmers one of their choicest salads, which inspired the Dutch hot salad dressing given below. And later came the apple harvest when apple butter (lattwarrick) was made from great batches of peeled apples and many gallons of sweet cider.

Corn was another Dutch specialty, and this necessity for storing up for the Winter months gave rise to the celebrated Shaker corn. This was cut from the cob and dried like the fruits in the Dutch oven until it was as hard as dried peas. All Winter long it provided the farmer and his family, isolated by the weather and roads, with corn of a deliciousness. Soaked overnight in tepid water and cooked the next day, it appeared in endless guises: cooked with bacon, onion and minced green pepper, it was used to stuff peppers. It appeared in omelets, hash, noodles, fish cakes and waffles. It also came to light in pies, salads and soups. It was baked and fried, it was scalloped with beans, it went into chow chow or chowder.

Potatoes were a year-round standby and were served up in all the ways we know of and several that we do not, such as potato croquettes and potato filling (see recipe) in a tempting hot salad—also in dumplings, bread, biscuit, cakes and balls.

Even on such humble fare as sauerkraut the Dutch wife left her mark. For one dish, she added to it a heaping teaspoon of caraway seed, a diced onion, a grated raw potato. For another, she used it to smother a young duck for roasting, leaving only the water juice of the sauerkraut and a little sugar to do its work. With it, she stuffed young pork loins which had been cured over a hickory and sawdust fire, and had been cooked again over a low flame until half done. She served it with pigs' knuckles and dumplings and with pork chops fried to tender gold, adding the kraut in time to absorb the juicy drippings of the meat. She cooked it with peeled grapes and goose liver, adding it to cover a roasted partridge, which was then baked in a casserole and served forth with sour cream sauce. She served it with noodles (the Dutch spaetzle) or with German sausage, schnitz (dried apples), carrots and onions.

Oyster Ham Floats, Perkasie

Toast 6 slices of bread on one side. Lay them in a baking pan toast side down, top each slice with thin slice of boiled ham and 4 oysters. Salt and pepper, dot with butter. Bake in piping hot oven for few minutes (until oysters curl at edges). This whole process takes less than ten minutes—wonderful Sunday supper idea. Try it with quick-frozen oysters (which have been defrosted).

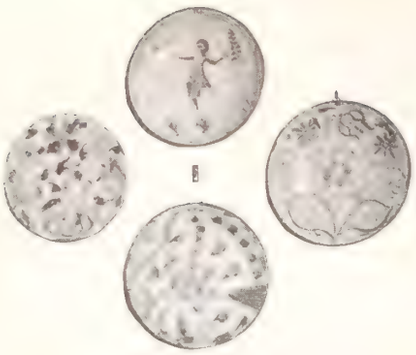
Dutch Baked Peaches

Make a thick pastry dough of 3 cups of flour, 2 teaspoons baking powder, ½ teaspoon salt, ½ cup of butter, 1 cup of milk. Roll out rather thickly; cut in strips wide enough to girdle a whole peach. Wrap each strip around a fresh peach. Arrange peaches in a shallow baking pan, pour around them piping hot simple syrup and bake about half an hour in medium oven.

Pod Peas Mennonite

Buy 2 quarts of fresh, tender, young English peas, the best the market affords. Wash them, remove stems, but keep the peas in (*Continued on page 55*)

Interesting antiques from th



1. Sgraffito and slip plates dating from about 1790 to 1830. All have typical yellow-beige ground with varied decorations in terra cotta or green. From the Metropolitan Museum.

2. Iron foot-warmer—designed to burn charcoal—came in very handy to combat the sobering chill of Pennsylvania Dutch churches. In the Landis Valley Museum, Pennsylvania.

3. Schimmel birds, by Jacob Schimmel, famous wood carver. Parrot, rooster and eagle in red, yellow and black. Downtown Gallery.

4. Schimmel poodle, a small sculptured dog in pine, carved from a single piece. Beige with black accents. From the Downtown Gallery.

5. Cutlery rack—a kitchen indispensable. It is painted deep blue with carving picked out in red and white. Dates from the 18th Century. Found in the Metropolitan Museum.

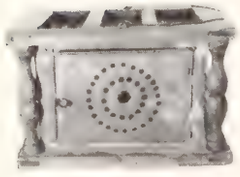
6. Gaudy Dutch and spatter ware, in earthenware pottery, were made in Staffordshire, England, especially for the Pennsylvania Germans. Main colors are rich greens, blues, and raspberry.

7. Side chair dating from about 1825. It is painted dark brown with hand-painted and stencilled decoration in blue-green, yellow and gold. Metropolitan Museum.

8. Cake board made about 1800. It is of carved mahogany—oblong in shape with carved intaglio designs on front and back. It is in the Museum of Folk Arts, Riverdale, N. Y.

9. Walnut trestle table, about 1700-1750; above it a hanging walnut cupboard with wrought iron hinges, topped by a Schimmel pine eagle. Over the walnut armchair is a birth and baptismal certificate; on the table are a painted pine candlebox and tole tray and coffee-pots. Metropolitan Museum.

10. Pine and poplar chest, blue-green with red and yellow decoration and gilded pulls. Over it are three brightly colored *fractur* paintings and a pine cupboard. At the Metropolitan Museum in New York City.



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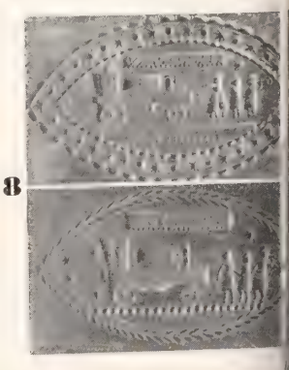
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nnsylvania Dutch country

Waffle irons, foot warmers, babies' bottles and wagon seats all exhibit the naïve charm of these early settlers' art



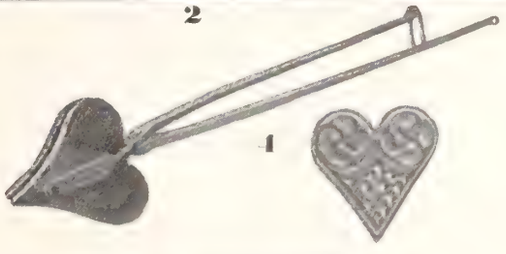
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1. Corner shelf of poplar wood about 1750. It holds a collection of 19th Century figures made of native chalk with painted detail. At the Metropolitan Museum.

2. Walnut dresser of about 1750 holding a collection of earthenware, either sgraffito or slipware. Among them are three wooden butter molds carved with the typical tulip design. At the Metropolitan Museum.

3. Wagon seat of poplar wood. Note the back with turned spindles and cut-out heart motif on the top rail. The date of this unusual piece of Pennsylvania Dutch furniture is about 1780. At the Metropolitan Museum.

4. Waffle irons for use at a spacious kitchen hearth. Note even here the typical heart motif—dating from the late 18th Century. From the collection of the Philadelphia Museum of Art.

5. Baby's bottle—a primitive but practical shape for an old essential—fashioned of tin.

6. Dough trough of poplar wood—painted deep yellow and decorated with red, yellow and green bouquets in black pots. Below the tray a deep, practical trough. Dates from about 1780-1800, from Dauphin County, Pa.

7. Sampler of Harriet Yundt, aged 12, made at New Holland, Pa., about 1860. It is about 16″ high and worked in Dutch Country colors. In the collection of the Landis Valley Museum.

8. Dower chest—yellow pine painted black—an unusually elaborate design. The decorations, on the lid and front, in reds, blues and black, on white panels, are of unicorns and flowers. It is dated 1784 and comes from Berks County, Pennsylvania. At the Metropolitan Museum in New York.

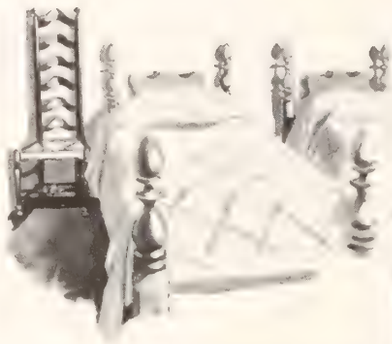
9. Butter molds dating from 1800. These are made of local poplar wood with a tulip motif. The petals are cut in a deep herringbone design. The carved intaglio notched edge gives a pie-crust effect. Each has a turned knob handle on the back. At the Museum of Folk Arts, Riverdale-on-Hudson, N. Y.

Some fine old Pennsylvania homes

Glimpses of the fine wood panels, curlicued iron, homey fireplaces, colorful ceramics of early craftsmen



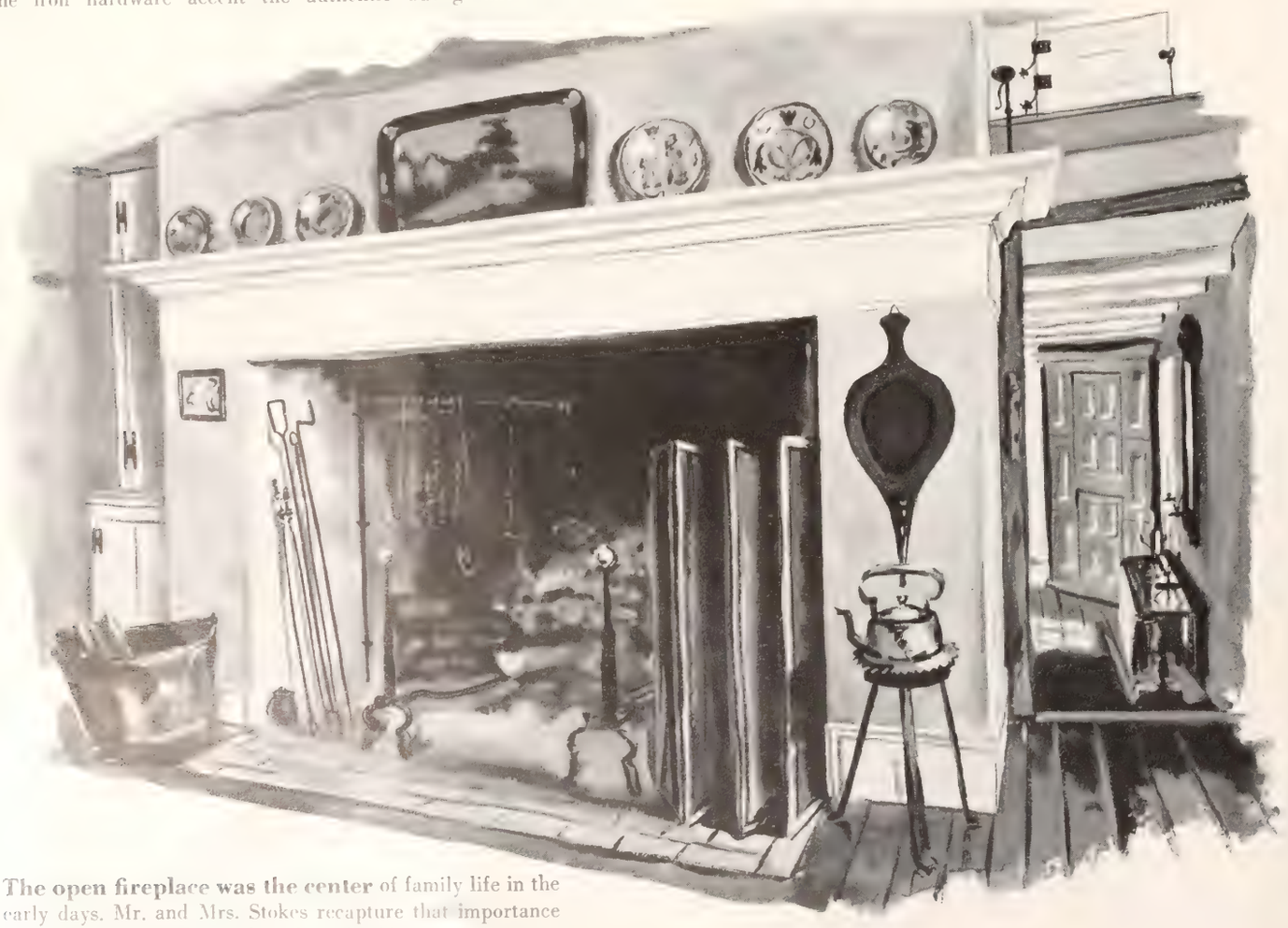
Philadelphia Art Museum's President, J. Stogdell Stokes lives in the Huntington Valley farmhouse shown on this page. In the dining room above—crinkled tin sconces, fine iron hardware accent the authentic background



Dutch pineapple beds and a six-slat ladderback chair—typical examples of the work of early Dutch artisans found in the Stokes house



Half a door was better than a whole door, thought early Pennsylvanians. Glass behind the upper half reveals the Stokeses' fine box garden



The open fireplace was the center of family life in the early days. Mr. and Mrs. Stokes recapture that importance around their living room hearth with old iron and copper utensils, an impressive row of old *sgraffito* and slipware

Abbeville, an early Lancaster house, is the home of Mr. and Mrs. Dudley Armstrong. Architect Cameron Clark remodeled the original kitchen for a Dutch breakfast room. Table with slate inset may have been used for butchering at Ephrata Cloisters. Left, cupboard of Gaudy Dutch china



shing Baron Stiegel's home at abeth Furnace belongs to Dawson eman. Note here ivory nails which plete a carved hand on the stair rail



A dummy book of wood seems to support the mantel in Baron Stiegel's former home. The strong carved spirals make the end of a very massive old sofa



Oldest house in Lancaster County now inhabited. Built in 1726 for ferryman John Wright, at Columbia on the Susquehanna. Such a wood-paneled end for the living room, with fine overdoor arches, is typical of best early Pennsylvania houses

Pennsylvania Dutch for your own home

Linen and wood, pottery and pewter, designed and executed by modern manufacturers to give a charming Dutch country atmosphere to your Colonial house



Flowers and birds in blue-white sprawl over this Goodall mohair bedspread designed by Marguerita Mergentime. This and the maple "Croyden" bed and magazine table are from W. & J. Sloane. Framed birth certificates, Downtown Gallery



Brass candle lamp (Lightolier), Keith's, Kansas City. Westmoreland bowl, Lammert, St. Louis. Certificate, Downtown Gallery



Hand-painted tôle: [illegible] with pear and leaf [illegible] and green, Chelton. [illegible] Martin's scoop, from [illegible]



Traditional crystal: Westmoreland's "Thousand-Eye", Duncan & Miller's "Monticello", Cambridge's ridged "Tallyho", Lammert, Fostoria's "Colony", Kaufmann's, Pittsburgh



Like Gaudy Dutch, these soup tureens, but finer in quality. Creamy white Queensware with hand-painted strawberries in natural colors. From a 21-piece set at Plummer's



Simple pewter: Batter jug with two [illegible] the generous back one is for filling [illegible] other covers the spout. To accompa[illegible] a pewter mug. Both are at America [illegible]



Birth certificate linens: "Angel" cloth in Delft blue and white, designed by Marguerita Mergentime; matching napkins carry Spencerian alphabet. Wanamaker's, Phila.



An Amish family in miniature for your mantel or hanging shelf. Farmer, wife and children are iron, painted in natural colors, 5" high. They are from Keith's in Kansas City



Painted wood makes a heart-shaped [illegible] in dusty pink, yellow and white, 13". The little jewel box is a miniature [illegible] drawer chest in pastels. Both at Lan[illegible]



Pennsylvania Dutch color enlivens this gay living room at W. & J. Sloane's. Maple and fruitwood make the furniture, by W. F. Whitney—some painted deep Federal blue, like the dough trough behind the sofa, decorated in tulip red and gold. Terra cotta walls, beige and red draperies, turquoise and beige crochet-point rug. Chalkware figures, Amster & Lamb



rts and flowers: Frances Mar- tôle box in pink, blue and ow; at Lammert's. The smaller are porcelain, both at Keith's

DANIELSON



utch Dower Chest" design (right) by rguerita Mergentime, turquoise with esign in white. Blue and white per- set, each mat different, Saks-5th Ave.



nerican-Way" glass—heavy and sim- it looks hand-made. In coral, pale ow, smoke or white, these have a ty, textured look. All at Lammert's



Linen set by Marguerita Mergentime and Pfaltzgraff pottery ovenware, a special design by Wanamaker's, Phila. Cloth and pottery are shown in color on page 41



Bright fabrics: top left. Thorp's plaid cotton. Below this, Johnson & Faulkner red and beige homespun. Top center, Stroheim & Romann's cotton chenille weave; below it, Goodall's "Stafford" mohair. Right, America House bright muslin; left. Arthur H. Lee's chintz. Dower chest. Sloane

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Furniture in the Time of the Lily

The painted and inlaid designs of the sober Plain People—gay with hearts, birds, animals, tulips and lilies.



By Jack Weber

THE Pennsylvania Dutch were bold in their use of decoration. Both painted and inlaid designs show repeats of gentle symbolism, a guide to the people themselves and to their lives and culture. Their tulips or lilies, hearts, birds and animals were expressions of a peaceful way of life. Decoration for its own sake was scorned as being frivolous. It is easy to trace the origin of the most commonly used symbols to a sensitive rendering of some deeply felt human need.

These people are most religious; many of them are superstitious. But it is easy and romantic to call any sort of geometrical design on barn or chest a "hex" sign, and imagine that the simple farmer painted it there to protect his cattle from witchcraft. More often than not, this thrifty farmer has no dread of magic spells. The many-pointed stars on his barn are to him simply tidy lilies.

Twenty years of collecting Pennsylvania Dutch furniture has given me a deep respect for these people and for their culture as expressed in furniture and other folk-arts. Decoration of both painted and unpainted furniture reached a stage of far greater elaboration among the Pennsylvania Dutch than anywhere else in America. These people brought from Europe an acceptance and understanding of the use of color that was denied the more austere New Englander. They were quick to give it new expression in the furniture and household gadgetry they made for themselves here in America.

The Pennsylvania craftsmen returned to what may be called first principles, and decoration here reached an individual, and in some directions a higher, art-form than its contemporary European counterpart. The nonsense was removed. In the same way, the remembered furniture forms and patterns of peasant Europe were modified by the pieces that were seen and used here, so that there resulted a particular expression that differs from the furniture produced in New England, Philadelphia or the South.

DECORATION as practiced by the Pennsylvania Dutch might be called a "partial" folk-art. All painted chests were not decorated—only those to be used as dower chests. Thus, only that tinware or pottery that was to be used "for nice" was thought worthy of any artistic effort. Not all chairs were painted with fine fat fruit and flowers—only those destined for the "room", the parlor.

The lily, the heart, the tulip, and the turtledove were universal favorites among the early Pennsylvania Dutch decorators. This was so not because of any simple obvious sentimentality, but because these symbols, more than any others, expressed all the hopes and joys of an intensely religious people. Much has been written on this symbolism and much has yet to be written. Without some knowledge of what these symbols mean, it is difficult to understand either the Pennsylvania Dutchman or his furniture.

To Jacob Boehme, the great religious of Ephrata, human happiness on earth could come only "in the time of the lily", when "the voice of the turtledove is heard in the land". This would indeed be a time of peace when all men would be brothers, and the lily and the dove would know no suffering. The tulip and the lily seem to be either identical or at least interchangeable. This is seen clearly in many illuminated manuscripts and chest paint- (*Continued on page 53*)

Pennsylvania Dutch toda

How well designers have been able t translate the charm of Pennsylvan Dutch pieces for today's homes is illu trated in the dining room opposite whi we decorated especially for this issu The delightful adaptations of Dut Country antiques by Jack Weber (w wrote the article at left) were design for Lewisburg Chair & Furniture Co.. natural maple with colorfully paint "Sudbury" decoration.

The wallpaper is Imperial's "C chard" design with a fruit-basket strip On the floor, over an Ozite rug-cushio is Bigelow-Sanford's "Pawtucket" W ton carpeting with a block effect like old hooked rug. At the windows a Quaker lace curtains.

On the table is Marguerita Merge time's "Steel Pen Horse" luncheon clo (also shown on page 39); and Pfal graff pottery ramekins and plates. W son's sterling "Windsor Manor" flatwa has a decorative shell motif; the Charl Hall water glasses are deep emeral Pewter plates by America House; ce terpiece is Frances Martin's black slei tray with painted fruit design.

In the corner cupboard: Ameri House pewter mugs and plates. Charl Hall's green-blue window bottles. W ter Crowell's Portuguese pottery dish Wedgwood grapevine design bowl a square dessert plates.

Trimmings on the shelves of t open cupboard: America House pew mugs, plates and candlesticks. Char Hall's emerald glasses and amber bea er. Frances Martin's sagebrush t bread tray filled with fruit. Blenko gl double-lipped water bottle.

This entire room is reproduced Lammert Furniture Co., St. Louis, M



RUEHL · CONDÉ NAST ENGRAVER

Pennsylvania Dutch today—a dining room in modern maple



Sandwich glass, casserole centerpiece, "hooked rug" mats make a rural June table

Small fruits and berries

George L. Slate shows you how to grow delicious raspberries, strawberries and currants

DELICIOUS strawberries, raspberries, blackberries, currants and gooseberries may be produced in the home garden with no more effort than is needed for the production of many garden flowers and shrubs. A relatively small area will supply the average family with an abundance of fresh fruit for the table for nearly three months while the surplus may be used for canning, jam, jellies and juices for refreshing Summer drinks. The returns from the home fruit garden are not to be measured in dollars and cents, but in the satisfaction of producing one's own fruit and enjoying the fully ripe strawberries and blackberries in choice varieties that rarely reach the market, and never with the mellow richness of flavor found in berries that have developed on the plant their full content of sugar and flavoring substances. To produce these fruits one needs a suitable site, knowledge of the best varieties and their cultural requirements, and lastly, a certain amount of gardening common sense and experience.

The site. Let us first examine the site of the proposed planting. Is the soil suitable? Any soil which will grow good vegetables and garden flowers, if well-drained, should grow good small fruits. The ideal soil is a medium loam, well-provided with organic matter and with sufficient drainage to grow good corn. Poor drainage may cause late Autumn growth of the brambles and consequent Winter killing. A saturated soil during the growing season will kill the plants outright. Sandy loams and clay loams will also do very well, especially if their texture be modified by the addition of stable manure, peat, or the turning under of green manure crops. If the soils vary in texture the lighter soils should be used for strawberries and the heavier types for the currants and gooseberries.

Quack grass, bindweed and other equally pernicious weeds must be eliminated before the berry plants are set, or they will soon take possession of the planting. Vegetable garden soils in which potatoes, tomatoes, peppers and eggplants have been grown within the past three years are unsuitable for black and purple raspberries, as these vegetables frequently infest the soil with a wilt disease that is very destructive to the berry plants. Wild raspberries in waste land and fence rows and run-out garden patches should be eliminated, or the new planting may inherit the pests and diseases of the old one. If strawberries are to be planted after a grass sod, at least one hoed crop should be grown before the berries are planted to eliminate the white grubs from the soil, or the grubs will surely and subsequently eliminate the strawberries.

The soil may be fitted for small fruits in the same manner as for a vegetable garden except that the longer life of the berry plants makes it of greater importance to start the new planting off with a generous supply of organic matter. Stable manure at the rate of thirty to forty tons to the acre is a liberal application. Lacking this, a green manure crop such as rye, buckwheat, clover or a similar material may be grown and turned under. Peat is good, but expensive.

Planting stock should be obtained from nurseries specializing in the production of small fruit plants and not from general nurseries unless these firms maintain small fruit departments. A certificate of freedom from virus or mosaic diseases should accompany all shipments of raspberry plants. Under no circumstances should raspberry plants be obtained from uninspected garden patches as the risk of introducing disease is too great. One-year-old or sucker plants of red raspberries and blackberries are superior to the "transplants" so often sold to home gardeners at high prices. The home gardener will probably have better luck with transplants of black and purple raspberries, but they should be cut back and not allowed to fruit the first year, as any (*Continued on page 65*)



TAYLOR RED RASPBERRY



INDIAN SUMMER RED RASPBERRY



CATSKILL STRAWBERRY



BRISTOL [illegible]

For a rural June table (opposite) we chose peasant accessories gay and informal, suited to country living. The original centerpiece is an ovenware casserole of Pfaltzgraff pottery (at Wanamaker, Phila.) filled with cineraria flowers and bronzy galax leaves. The table mats, like little hooked rugs, are from Saks-Fifth Avenue.

Sterling flatware is Lunt's "American Victorian", a new pattern of roses and scrolls. The "Martha Washington" service plates are Castleton China from Marshall Field, Chicago. The "Early American Sandwich" glass is an accurate reproduction of an original pattern, designed by Duncan & Miller; at Altman. And the "Conestoga" chairs, from A. L. Diament, are painted with original Pennsylvania Dutch motifs in the typical soft colors.

A hand-picked collection of hardy roses f

Scotch, Persian and Chinese roses of many forms and lovely colors to add their hardy charm to the gardener's satisfaction

BY ETHELYN E. KEAYS

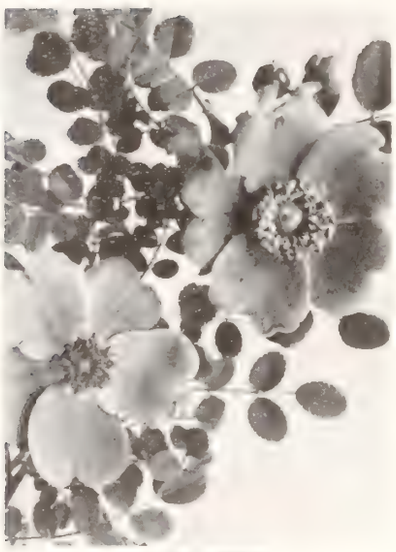
HAVE we not been looking at hybrid tea roses for so long that we have overlooked some much tougher garden beauties which lie at our feet? Among roses are sorts with a tough morale. We do not need to look very far to find them. Some are old. Some are new. We do not need to pioneer or to be experimental with them. Their charm and hardiness have already been proven. They are ready if we want them.

It is an extensive world, this world of Rosa. In it are many families. Numerous intermarriages have been arranged and have proven good. Others have gone the way of incompatible alliances. In it, too, are many gay bachelors and dainty spinsters. The tough old garden hybrids are of the successful, enduring intermarriages. Newer ones have from time to time broken down the single blessedness of bachelors and spinsters, bringing them into the garden. Bachelors and spinsters have been gradually stepping in, in their single blessedness.

For rose-gardeners who would take a discriminating glance over the big scene to see what is good, there are some words of wisdom and guidance in Dr. Wilson's priceless book, *If I Were to Make a Garden;* words to quicken the heart of those rose lovers whose hearts have been broken over hybrid teas—and there are many such—but who long for good roses, guaranteed against the spite of a cranky climate, the stupidity of spots of soil, necessary periods of neglect and general hard luck; words to stir the harder-luck gardeners, to revive their courage and shine up the spading fork.

Here is what he has to say: "The modern hybrid tea and the hybrid perpetual, demand too much to find a place, a prominent place, in the garden I would build. Old-fashioned Scotch roses there should be and fragrant sweet brier, nor should the simple roses of the countryside be omitted. . . . Also prominent should be those fountains of yellow and white roses, Father Hugo's and its white counterpart, *Rosa spinosissima altaica.*"

One of our rose-pleasures for several years has been the gathering in of as many of these Scotch roses as we could find and use. They are very satisfactory for rose lovers who work within limitations, being strong and long on self-help and determined self-expression. Fresh, charming, plentiful bloom comes while other roses are getting ready, and stretches along over three or four weeks well timed to give their show and beat the Japanese beetles which arrive, with us, the last few days of June. Sandy spots where more finicky roses cannot find



ROSA MOYESII



STANWELL PERPETUAL



ROSA SPINOSISSIMA



AUSTRIAN COPPER



ROSA HUGONIS

ır garden

what they want, are quite sufficient for Scotch roses, once they are started on their way with a little something to feed on. Weather violations of heat and cold, snow, ice, rain or drought are not too much for them in their hardy lives.

They require little care except that about every three years we cut out some old stalks. We never cut the stalks of the present year or the year before, because these roses bloom on shoots from the laterals of the previous year. If Scotch roses are on their own roots, as seems best for them, they will spread by suckering, taking full possession by sending up shoots often some distance away. They create pretty, ferny masses where they can go freely. These suckering shoots can be cut off and used as new plants or be passed on to friends. Scotch roses are among the few lovely things which do not die.

The first Scotch varieties were derived from the wild rose of Scotland, the one John Gerard called the burnet rose because its finely cut foliage resembled the burnet. We now call the species *Rosa spinosissima.*

Whether Mary, Queen of Scots, that tempestuous, ill-fated sweetheart of three centuries, had the wild Scotch rose in any of the gardens intimately associated with her life, we would certainly like to know. Off and on, Mary Stuart seems to have been hidden where there were gardens. Her early childhood was hidden, along with her ladies Mary, in a monastery garden on an island in the lake of Monteith—"first garden of her simpleness"—a not unlikely place for the wild rose. During her imprisonment at Chatsworth, Mary was allowed to walk alone in a moated, walled-in, elevated bit of a garden. A poet, visiting this sad spot, wrote,

"The woodbine and the light wild rose
Float o'er the broken wall."

Poets never tell us which rose. Was this light wild rose the Scotch?

The Scotch wild rose is white according to Gerard and Miss Willmott, earliest and latest authorities. Variants have been found, one being a variety *rosea.* In an effort to secure the wild rose we have had from two sources the pink one, hoping one day to find the white one.

How is a Scotch rose to be recognized in the vast array of rose forms? Individuality is as sure as it is in a Scotsman. There are many prickles, straight and scattered, mixed with smaller and weaker ones; little leaflets, usually nine, smooth on both sides, with no glands, which fact distinguishes the Scotch from sweet briers and Austrian briers; dark, if not quite black, fruits much larger than is to be expected; a bushy, rounded form of growth; many, many small roses in the Spring.



ROSA HUGONIS GROWS INTO AN IMPRESSIVE GOLDEN BUSH

A hundred years ago a yellow garden variety was named Mary Stuart, now lost or hiding in some old garden. For Maria Stuart, who may be the Scottish queen or some other lady, is a white one now recovered and one of the prettiest white Scotch roses we have.

The first garden varieties of Scotch roses were grown from the low wild rose, transplanted from the hills near Perth in 1793. In about five years Robert Brown had varieties to offer in white, yellow, blush, pink and red. Other nurserymen took them up and by 1822 there were a hundred or more. In 1838 William Paul listed seventy-six of every color and shade, some marbled, some striped, many named for gods and goddesses, honorable ladies, even a king, as was the naming habit of those days. Some were double, some semi-double; some tall to four feet, more low to a foot and a half: after all, not varying much.

This Mr. Brown who started the Scotch roses came to America and made his home near Philadelphia. He told Robert Buist, who re-tells the story in his *Rose Manual of 1844,* that he began with seeds from the wild roses he brought in from the hills, crossed with other kinds. Seeds from his *(Continued on page 68)*



ROSA BLANDA

Iris in the Making

Eight successive steps in hybridizing iris to give it new colors and forms

By THURLOW WEED

THE objectives most frequently sought by the iris hybridizer are to increase the height, strength, and branching of flower stalk; to increase the size of the individual blossom while improving its petal substance; and to add to the color range of the perennial either by producing new color hues in the petals or by combining existent hues in new and pleasing combinations.

Professional and amateur iris growers make thousands of crosses each blooming season and plant hundreds of thousands of seeds in an effort to obtain new and different flowers. Approximately one out of each thousand seedlings is placed on the commercial market and distributed nationally under a variety name registered and approved by the American Iris Society.

Nearly one-half of the outstanding varieties now available were originated by amateur hybridizers who make the breeding of new and more beautiful seedlings a hobby. Few varieties are offered commercially for more than (*Continued on page 72*)



The author chooses two vigorous irises that are well branched, have strong stalks and many and large flowers of good true color



Inside the iris blossom are three rod-like, pollen-laden stamens and a sticky stigma on which the pollen is now to be caught



Having removed pollen-bearing stamens from one iris, take the pollen from the other and dust it on the stigma of the first one



A few days after the flower wit ers the ovary swells and forn a seed pod. Within eight to twel weeks pods are fully develop



During September or October, sow seed in a shallow furrow and cover with an inch or two of soil. Winter aids the seed germination



By late May or early June seedling sprouts develop leaves 1″-3″ high. Transplant these 18″-2′ apart and keep them cultivated



The second year after pollinization the new seedling becomes vigorous plant. Flowers appear in the second or the third season



The third season sees a rob clump producing a flower st bearing a number of individ blossoms—of merit or otherw



A field of regal beauty—iris in the Long Island garden of J. P. Morgan



BUNCHBERRY—ACID SHADE



BLOODROOT—NEUTRAL



PINK LADY'S SLIPPER—ACID SHADE



YELLOW CLINTONIA—ACID SHADE



STARRY CAMPION—NEUTRAL



PAINTED TRILLIUM—ACID SHADE



FOAM FLOWER—ACID SHADE



DUTCHMAN'S BREECHES—FOUND IN NEUTRAL SOIL

Hunting our native wildflowers

Where to find colonies of these beauties, and the kinds you will discover growing together

By WALTER F. THWING

How remarkably human the wildflowers are! I sometimes think they have all man's characteristics except the vileness of which the Psalmist sings. Most human they are, perhaps, in their social life, and our observations on this point will be especially helpful in learning where to find them and how to grow them.

Some people like to live on hill-tops; some in sheltered valleys; and some want a house by the side of the road. Some people seem to be at home in any sort of company, others are happy only in a few associations. Some are easy-going and readily adaptable to almost any way of life; others are temperamental or shy, intolerant or hard to please. And so it is with the tastes of our native plants.

Good neighbors. Their temperaments, their associations, their preferences as to neighbors and environment are guide posts to us, marking the trail to the hideaway of even the shyest. Some flowers are most cosmopolitan. We may expect to find Solomon's seal in almost any kind of shade, bowing good-morning to the lowly Jack-in-the-pulpit in his boggy neighborhood, or to the lordly pink ladyslipper under the pines, or to the bashful nodding trillium on an oak hillside. Others are provincial, lacking in adaptability, insistent upon their own finicky choice of homes and companions.

As you gradually acquire an understanding of these characteristics and natural associations, you will come to know what plants to expect in any particular place and where to go for any particular wildflower. There's a real thrill in being able to say, "Now *here's* an ideal location for pipsissewa;" or, "That woods yonder looks just exactly the spot for bunchberries."

If we were to call this subject "ecology" as the botanists do, and try to understand all its complicated details, we might give up in despair. So let's talk about the human and easily understandable matters of friends and neighbors, homes and living conditions. After all there's the gist of what we want to know. An understanding of these relationships is most helpful in hunting wildflowers. It is indispensable in growing them.

Some years ago the popularity of wild gardens began to spread rapidly and then as quickly subsided. Too many of those who wanted the pleasure of growing natives lacked an understanding of the simple and perfectly reasonable requirements of the wildflowers. Now again interest in our lovely natives is rising. This time, let's give them a fair chance by consulting their natural wishes.

There are, of course, immutable and seemingly cruel laws of nature governing the struggle for existence and the survival of the fittest. But I like to believe that there are also love and brotherhood, help and cooperation among the growing things—that the great pines have a brooding affection for the delicate foam flowers dancing under the guard of their branches; that the shinleaf and pipsissewa are happy in each other's company and therefore live as near each other as possible; that the Virginia bluebells and Spring beauties know they are foils for each other's loveliness and grow together out of innocent vanity. I sometimes wonder if transplanted natives, bereaved of friends and protectors, don't die of lonesomeness even when the scientific aspects of soil, shade, and moisture are properly arranged to their liking.

Wildflower social life. Whether this social life among the plants is pure fancy, whether there is a reciprocal service in the form of soil organisms, or whether it is a simple matter of certain plants requiring the same kind of soil and exposure, it is not necessary for us to determine. We may accept as a fact that there are definite associations firmly established and constantly recurring and it is both interesting and helpful to know something about them.

There is a spot in the Berkshire Hills which for several years was my happy hunting ground. In the broad stretches of pine and hemlock woods one would come every so often upon a glade of gray birches. In every birch glade there was almost certainly a colony of pink ladyslippers and their boon companions the painted trilliums, as well as bunchberries, foam flowers, yellow clintonia, Canada mayflowers, and a host of others. So I have come to associate pines, gray birches, pink ladyslippers, painted trilliums, and the rest. I hasten to remind you that this is not the only congenial combination for these species. Pink ladyslippers, for example, may select the oak as their patron, but the community described is typical and one which is well worth searching for.

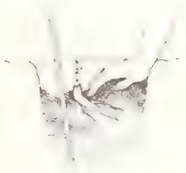
Your own notebook should eventually become your best guide to these plant affinities because the associations vary and no one else's observations will be quite as valuable as your own. Still it will help to consider a few of the natural companionships among plants and trees and the living conditions which these companions select or create for themselves. Our discussion cannot be complete, of course. That would take a book. Nature is infinitely variable and so are the environments she creates for her plant people. But (*Continued on page 70*)



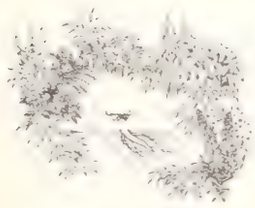
EARLY SAXIFRAGE—NEUTRAL

How to grow Oriental Poppies

12 steps in the planting and care of one of the hardiest of all flowering perennials



Plant roots so that the crown is about 2½″ below the soil's surface in well-drained soil. The root should be slanted so that the crown is not straight up and down. This prevents water settling in the plant and causing it to rot. Rot is about their only failing. Place a stake beside the root to mark the planted spot.



Place other perennials about the spot which your poppies occupy to hide the vacancy while the plant is lying dormant. After blooming, the foliage dies to the ground and the plant, from all appearances, is dead. This is not the case though; it is merely resting. It will sprout out and grow again in September.



Cultivate around plant in early Spring from the time it first breaks through the ground until the time the foliage dies down. An application of a complete balanced plant food worked about the root as the buds set will prove beneficial. Plenty of water during this period will tend to increase the size of the blooms.



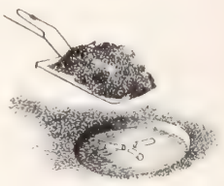
Lift in August when the plant is dormant if you wish to divide it. This is the only time Oriental poppies should be moved unless you are setting out seedlings or new plants from a nursery which are grown with this point in mind. If you no longer want a poppy in this spot dig out every piece of root or it will grow again.



Dividing the plant is quite simple. Remove all the soil and look over the roots. You will find that each crown is a separate unit in itself and can easily be cut apart with the aid of a sharp gardening knife. One crown in most cases is enough for each division. Do not allow roots to dry and plant as soon as division is made.



Root cuttings is the easiest way of increasing the number of poppy plants in your garden, as the roots of Oriental poppies seem to be inspirited with the proverbial nine lives of a cat. Almost every cutting longer than ½″ will sprout and grow into a plant. With a knife make diagonal separations in roots 2″ apart.



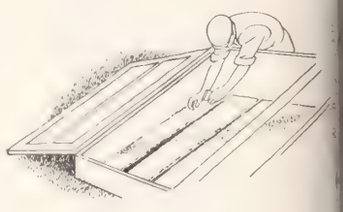
Plant cuttings in the place you wish them to grow in the garden. Prepare the soil well by working it at least 18″ deep, and be sure it is a well-drained spot. Place three root divisions in the ground 2″ below soil level. Lay them at an angle, not straight up and down. Cover with good topsoil and keep them well watered.



Cover crowns with ashes or sand after the first frost to prevent water from seeping into the crown during the Winter months. Make this covering about five inches deep over the crown itself. There are few, if any, troubles with insects or diseases in poppies, but they are sensitive to being wet, as water rots out the plant.



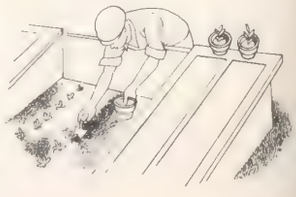
Winter-cover plants with salt hay, leaves or straw after the ground has really frozen. Strange as it may seem, plants are not covered to keep them from freezing, but rather to keep the ground about them frozen all Winter. This prevents alternate thawing and refreezing which forces the plant roots above the soil in the Winter.



Starting from seed is not as satisfactory as increasing from root cuttings, for the plants do not reproduce from seed true to name. Which means you can't be sure of the color. Then too, there are many varieties which do not set seed. They can, though, be raised from seed. Sow the seed in the coldframe as soon as it has ripened.



Thin out seedlings to stand about 2 inches apart when they are about 2 inches high and allow them to grow along in the coldframe. Be sure to keep them well-watered and the frame ventilated during the hot Summer. After killing frost, cover the rows with leaves or salt hay. Later on fill the coldframe with leaves for the Winter.



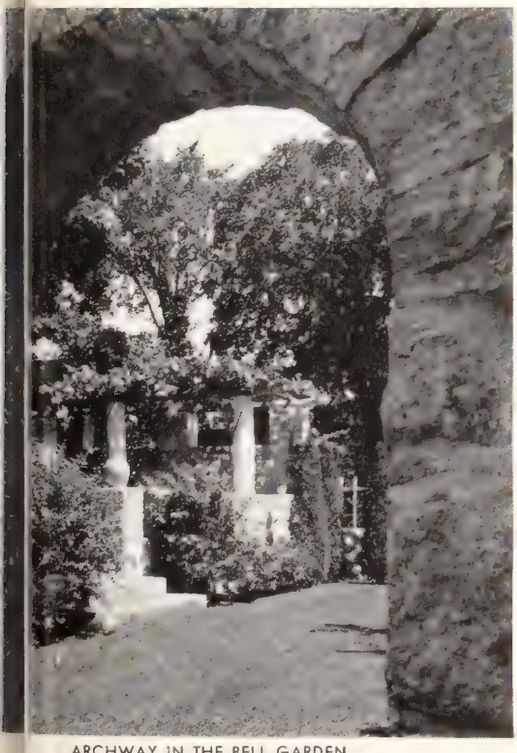
Uncover plants in the Spring when all danger of frost has passed. Pot up, placing each plant in a separate pot. A good soil mixture to use is ⅓ sand, ⅓ peat and ⅓ leafmold. Place them back in the frame and grow along in pots until August when they can be set out in the garden. From then treat as any newly-set-out poppy.



VIEW FROM THE SUMMERHOUSE IN THE SUNDIAL GARDEN



POOL GARDEN; BELOW IT, BELL GARDEN



ARCHWAY IN THE BELL GARDEN



THE SUMMERHOUSE AND THE SUNDIAL GARDEN

Four Gardens in One

How to achieve a sense of privacy on a property that adjoins and overlooks a busy town square and is surrounded by neighbors' houses is the difficult problem solved on the grounds of Mrs. John E. Paige in Southbridge, Mass. The area has been divided into four small gardens, arranged in progression down the slope.

The first garden is a shady lawn behind the house, its far edge defined by a white picket fence. Down seven granite steps is the Sundial Garden, sunniest of the four and therefore the one with the greatest flower display in its perennial borders. The Pool Garden is shaded by a huge maple and given distinction by a pergola, and earthenware pots on a balustraded wall. Potted fuchsias are used around the pool and grape vines form a roof over the pergola.

The fourth and lowest garden, known as the Bell Garden, is bright with peonies, iris and flowering shrubs. The wall is broken by wooden lattices and arches, giving an effect of lightness and gaiety. Arthur A. Shurcliff, L. A.

June Gardener's Calendar

The First Week



Sink your gardenias, tender azaleas and other house plants up to their pot rims in the garden. They will grow and grow and all you have to do is lift the pot in the Fall. Chrysanthemums should be given a June feeding of plant food—a tablespoonful around each plant. Phlox, too, will benefit from plant food at this time. Put in another planting of gladiolus. Remove the old flowering heads of lilacs and other Spring-flowering shrubs to improve next year's flowering.

Prune privet hedges again this month before shoots become too woody. Prune and reshape shrubs that have flowered this Spring to admit air and light into the bush. If you still have any transplanting to do, select a cool, cloudy day and use plenty of water both before and after planting. In fact, it is a good idea to move the plant to its new spot in a bucket of water. If the foliage on grape hyacinths is dry they can be lifted and replanted—6″ apart is a good distance.

The Second Week



Start staking all tall plants in the border. Remember that the art of staking lies in supporting the plant without making the stake too obvious. Use soft cord or prepared plant ties. Pinch back chrysanthemums to make plants stocky. Dust phlox and sweet peas with sulphur to prevent mildew spreading. Now that the hot weather is beginning to set in, elevate the blades on the lawn mower so that grass won't be cut as short. Start rooting out all the crab grass.

Seeds of annuals for late bloom can be sown in the seed bed now—alyssum, asters, calendulas, candytuft, clarkia, cornflowers, lupins, marigolds and the like. Sweet peas and coreopsis must be cut each day to maintain a steady bloom. Stop cutting asparagus now and top-dress the bed with nitrate of soda. Spray potatoes, cabbage, melons and squash. Everbearing strawberries set out late in the Spring should be deblossomed to save the fruit for Autumn meals.

The Third Week



When tulip foliage goes limp or yellows, then you can lift the bulbs. Heel them into a shady corner to ripen. Keep the varieties separate and well-marked for storing and Fall planting. After daffodils are through blooming, weed the bed and apply bonemeal to assist bulb growth, which continues for weeks. To follow bulbs after flowering, plant such annuals as California poppies, creeping phlox, petunias, portulaca for ground covers. Give delphinium in bud plenty of water.

Watch the plants for wilt, and destroy any stalks or roots that show signs. Thin dahlias to one stalk and tie to a stake as it grows. June is a favorite month for aphids on new growth. Go after them with a nicotine spray. Be on the watch for stalk borer. Start now planting late-maturing vegetables—beets, cabbage, carrots, pumpkins, squash, turnips, and Winter radish. These can be stored in the Autumn. At the same time set out plants of broccoli, egg-plant and tomatoes.

The Fourth Week



After iris has flowered, cut off faded stalks. At the same time inspect plants for borers—slimy trails on leaves—and lift plants, cut out worms, divide, dust with sulphur and replant. In planting, the top of the rhizome should be exposed. Bigger phlox heads will result from thinning out stalks, copious feeding and plenty of water. Biennials and perennials for next year's flowering can be sown now—Canterbury bells, columbine, daisies, foxglove and sweet William.

Look over fruit trees and begin thinning out surplus apples, peaches and pears. If foliage of bulbs naturalized in grass is brown, the lawn may be cut. Zinnias like deep cultivation and will enjoy a dusting of wood ashes worked in about the roots. If you haven't done it go over the rock garden and trim back Spring-flowering plants. In spraying for insects remember there are two kinds—chewers and suckers. For first use stomach poison, others a suffocating spray.



June with its abundance of roses brings on insects to test the endurance of any gardener. This month also finds the start of many a plant disease in the rose bed. So gird up your loins and gird on your sprayer for systematic and persistent slaying. Keep the ground well cultivated to preserve moisture. Spray once a week with a nicotine solution for aphis and use dusting sulphur just as often for mildew and blackspot. Hand-pick beetles.

IN THE TIME OF THE LILY

(Continued from page 40)

s. Here are surely both lily and tulip nce.

he turtledove is always shown feed- on the tender shoots of the young and otherwise disporting himself in entle manner, unmolested and se- e from harm by any hand. Thus, ce on earth.

Heavenly hearts

he heart seems to have no purely antic connotation, but rather to n the all-embracing heart of Heav- welcoming and commodious. These bols, then, were used only as basic erns for decoration, the greatest dom being allowed and taken by individual craftsman in applying e designs to furniture.

Common types

he simple chests with two or three vers below were the most common- ecorated pieces among the Pennsyl- a Dutch. Usually about fifty inches , twenty inches deep, and two feet , these chests were assembled out ngle solid planks an inch thick and arefully dove-tailed and wedged at corners that I have never seen one has come apart. The earliest chest his type must have been made about -30. It is just as firmly joined now was then.

The paneled chests

e background for ornamentation is ently blue—a peculiar shade of that seems to take on an almost ery tint with the years. A great y of the old chests had red and led brown grounds. The front is lly divided into arched panels by dings or paint.

on these two or three panels the rator expends his skill, frequent cts being pots of growing tulips, granates, unicorns or birds. In the elaborate examples, the entire p of symbols is blended into an isite design with amazing skill and of pattern.

ere were not many of the old chest rs who were competent to decorate own products and the names of est can almost be counted on the rs of one hand. Such men as John Christian Seltzer, Jacob Seiler, rich Otto, and Jacob Maser were g the most skillful and had a con- s pride in their work, for some- the signature on the chest was as nant as the design. These crafts- lived in widely separated parts of Dutch country and their furniture d out from their shops in all direc- , so that it is not at all unusual to a so-called Lancaster County dower two or three counties removed its source.

After Connecticut

side these decorated dower chests, so find an occasional high chest of ers of a definite Connecticut type ated with the tulip, the lily and love. This seems strange until we of an extensive migration of Con- cut peoples into the Dutch country e the Revolution. After 1800, ed chairs began to appear, follow- ing types that quickly became popular along the whole North Atlantic seaboard.

The lily, the tulip and the heart were also inlaid on the polished surfaces of desks, cabinets and chests of drawers that were not painted, but relied for their charm on beautifully grained walnut or maple or mahogany.

Occasionally one finds in the Dutch country a beautiful example of the Philadelphia school of cabinet making of 1725-1800. It is pleasant to think that this piece must have been bartered for wheat or corn or tobacco and brought from Philadelphia to one of the great thick-walled country houses where it must surely have been admired even though it was a product of the "auslander".

Certainly it is very easy to see that these pieces served as a lively inspiration to the Dutch craftsman, who happily never made any attempt at simple duplication, but retained the basic form of the outlander's furniture, modified it subtly, and decorated it so charmingly that it became the expression of himself and his people.

Pervading taste

These products of the rural craftsmen are the equal in construction and choice of wood to the best that Philadelphia had to offer. There was a certain tendency to weight and mass in the treatment of mouldings and detail, but this was lightened and made graceful by the generous use of inlay. Even the most massive pieces—and some of the cupboards approached the Hudson River "kas" in size—exhibit the mitigating influence of a sure taste and sensitive judgment.

All of this lovely Pennsylvania Dutch furniture can serve as an inspiration to the designer of today, who is familiar with the feeling and culture of these people, to carry on and keep fresh this school of design that still lives. It has not the vigor of fifty or a hundred years ago perhaps, for modern life and its speed and swiftly changing values have made their impact felt in this the last stronghold of primitive Americanism. But that is all the more reason to seek some sort of release in the softly colored decoration and simple honesty, in pleasant line and form, of Pennsylvania Dutch folk-art.

A modern revival

Pioneer work has already been done in adapting this art to today's interiors, notably by Martin Lammert III of St. Louis and Olga Gordon of Philadelphia, and Marguerita Mergentime.

The Dutch movement begins to assume the proportion of a revival and reappraisal of all the splendid material that is available. These people are showing what can be done in homes of today with vigorous Pennsylvania Dutch design. There are available now, in increasing variety, fabrics, pottery, rugs, lamps and furniture that spring directly from fine originals. They have a pleasing freshness and variety that are a welcome relief from stereotyped "quaint" interiors.



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Water Pitcher	15.00

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Fostoria's new *Orchid* pattern has a lift as thrilling as a memory-loving romance. It combines the traditions of an ancient craft with a modern technique . . . an orchid carved in crystal, eggshell thin. On your table, *Orchids* by Fostoria will emphasize your welcome to distinguished company.

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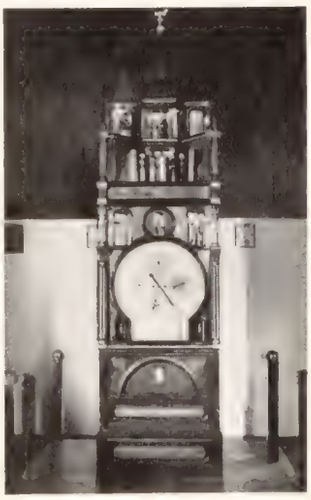
Fostoria

ON DISPLAY AT LEADING STORES EVERYWHERE

FOSTORIA GLASS COMPANY . . . MOUNDSVILLE . WEST VIRGINIA

DUTCH APOSTOLIC CLOCK

John Fiester, of Lancaster County, spent eleven years in making this masterpiece of time



← Made in three sections

The lower section is a music box which plays during the Apostolic Procession in the top section. In the middle section the clock face shows hours, minutes, days, months, moon phases and zodiacal signs. Quarter hours herald figures of Father Time, childhood, youth, old age and death



The Apostolic Procession →

The apostles parade and face Christ, who raises his arms to bless them. Above the apostles, in the top center door, the three virgins appear and watch during course of the whole procession



← Peter appears

Upon the appearance of Peter, Justice (in the top left-hand door) raises her scales and Satan appears behind her, watching for Judas. As Peter approaches Christ below, the cock crows



Peter denies Christ →

Peter turns his back on Christ, depicting the denial. Satan leaves his place behind Justice and reappears, following Judas part way to be sure that Judas ignores Christ, as he promised



← Christ withdraws

Christ then withdraws from view, and Satan withdraws from the doorway and reappears behind the cock, watching Judas carry through his promise. Satan then disappears from the door



The final scene →

The three virgins disappear and Justice lowers her scales as the doors close. This miraculous clock, dating from 1878, is demonstrated at frequent intervals. Hershey Museum, Hershey, Pa.

THE DUTCH CAN COOK!

(Continued from page 33)

ir pods. Pop into a kettle of boiling ted water, allow to cook until tender bout an hour—remove, drain, add ter and fresh ground black pepper.

Dutch Barbecue Chicken

Make a barbecue sauce of the following: ⅓ cup cider vinegar, 1 teaon each of kitchen bouquet and rcestershire sauce, ½ teaspoon each nion juice, salt, pepper and paprika, blespoon tomato paste, ½ cup of ted butter, steeped with a clove of lic. Split chicken for broiling; se pan as well as rack; heat well, chicken on both sides and broil. e a clean new paint brush ready paint the chicken with the barbesauce several times as it broils. e gravy from juice in pan.

Hot Horseradish Sauce

elicious with boiled beef. Grate ½ of fresh horseradish root into an hen vessel. Season 1 teaspoon of r with salt and paprika to taste; 1 tablespoon of butter and cook low flame. Add ¼ cup cream slow- When mixture is thick and creamy, ove from flame and add the yolk of g, stirring rapidly. Cook for half a ute and serve at once piping hot.

Potato Filling

eavenly for stuffing chicken or roast. 1 egg well and add it to about 2 of hot mashed potatoes. Mix 1 espoonful minced parsley and ½ poonful of poultry seasoning with 1 n chopped fine and ½ cup of finely celery. Salt and pepper to taste. 1 of stale bread cut in cubes, soaked old water for an instant, then ezed dry, is now added to the mix- .

Green Beans and Bacon

t 2 pounds fresh string beans thin, 3 medium potatoes and cut into cubes. Cut about 4 strips of lean n into two-inch pieces. Brown and ine with the vegetable. Add salt diced onion. Pour over all the n fat and 1 cup water and cook un- otatoes are done (about half an).

Dutch Hot Salad Dressing

y three strips of bacon until crisp, and chop fine. Add to the bacon pings 3 tablespoons of vinegar, 1 spoonful of sour cream, then a e made of 1 teaspoonful of flour, tle water, ½ teaspoon each of salt pepper, and yolk of 1 egg. The h served this with young dandegreens but it is delicious for our s poured piping hot over crisp g lettuce, the split second before to be eaten.

Onion Cake

ll pastry pie shell with fresh cotcheese mixed with a little cream; n lightly with salt. Fry onions d thin in a little butter and lay s top. Bake for a few minutes in dium oven.

Dutch Apple Soup

his is very tempting on a hot day. ct about two pounds of firm apples, and cut into pieces, but do not pare. Pop them into a kettle of boiling water containing about 2 quarts. Add a stick of cinnamon, ¼ pound of sugar, the juice of half a lemon and a little of the grated rind. Mix about 2 tablespoons of cornstarch with a little water and add to the mixture when boiling. Strain through a sieve, add ⅛ pound of currants and 1 cup of inexpensive red or white wine, and cook again. Serve hot or ice cold; delicious either way. Other fruit soups are made by the Dutch with strawberries, raspberries, rhubarb, grapes, etc.

Veal Aspic

Cut 3 pounds of veal in pieces. Add 2 stalks of diced celery, 1 minced onion, salt and pepper to taste. Then put in 1 tablespoon of butter. Cook, in water to cover, slowly until meat is tender and liquid is reduced to 2 cups. Soak gelatin in a little cold water for four or five minutes. Remove veal from the stock and grind. Strain the liquid and add the gelatin, stirring to dissolve. Mix in the ground veal. Pour into oblong loaf pan, stand aside to cool and jell.

Dutch Shoofly Pie

Dissolve 1 cup of heavy molasses and 1 cup of water. Mix 3 cups of flour, ½ cup of butter and lard, ½ teaspoon of salt, 2 cups of sugar, 1 teaspoon baking soda, ½ teaspoon cream of tartar together and form into crumbs. Pour molasses mixture into round pans lined with pie crust, then spread the crumbs evenly on top. Sprinkle with cinnamon and bake in a moderate oven. Caution: do not overcook.

Boovashenkel

Season about 3 pounds of beef with salt and pepper, cover with water and stew till tender. This will take several hours. Pare about 4 or 5 pounds of potatoes sliced thin, steam till tender, add butter the size of an egg, 2 tablespoons of minced parsley, 1 diced onion, and mix thoroughly. Beat 3 eggs lightly with a fork, add to the potatoes and then beat the mixture lightly.

Set the potatoes aside and make a pie-crust dough of 2½ cups of flour, 2 teaspoons baking powder, ½ teaspoon salt. Work in about 4 tablespoons shortening, half butter and half lard. Add enough ice water to hold together (about ½ cup), roll out into a light dough cutting about a dozen circles of 8 to 10 inches diameter.

Now spread the potato mixture over the circles of dough, fold over and press the pastry edges together with prongs of a fork. About half an hour before the stew is done skim off the fat from the top and drop in the rolls. Cover pot closely and boil until done.

Make a sauce from bread cubes browned in butter, with about ½ cup of milk. Serve the boovashenkel on a platter or in a shallow casserole and pour over the sauce.

Schnitz und Knepp

Ham, tiny dumplings, and apples—a luscious mixture, and one of the most characteristic. "An end piece of good smoked ham, weighing 2½ to 4 pounds, is the first ingredient. Place in a pot

(Continued on page 60)

Something **NEW** *with a Distinguished Past*



Traditional Craftsmanship Creates Distinctive Pennsylvania Dutch Cedar Chests

DESIGNED BY JACK WEBER

THOUGH they follow one of the most authentic American crafts traditions, Pennsylvania Dutch Chests by West Branch strike a note as fresh as spring's first tulip. They're something *new* — cedar chests in the Pennsylvania Dutch manner. Contemporary craftsmen create them in one of the early centers of Pennsylvania Dutch culture—the West Branch Valley. Out of an heritage from generations past, these men are shaping the heirlooms of the future. All West Branch Chests are worthy of association with your most intimate dreams . . . they make splendid hope chests. For something unusual, yet something that will still be thought beautiful by generations to come, see them at the more discriminating stores.



Every West Branch Chest carries Free Moth Insurance. Chests illustrated, top: No. 35085A — Painted Tulip Chest. Below: left, No. 30080 — Salem Chest, mahogany or maple; right, No. 6605A — Maple Tulip Chest.

WEST BRANCH CHESTS
MILTON, PENNA.

WEST BRANCH
Cedar Hope Chests
THE PRESENT WITH A FUTURE



DUTCH COUNTR

Accessories in tôle, pottery, wood, linen and glass to enliven country houses

HEARTS and flowers, animals and birds—these are the simp peaceful and charming motifs which enchanted the ea Pennsylvania settlers. They'll delight you, too, as they appear to either on accurate reproductions of Pennsylvania Dutch antiq or as adapted to present-day accessories.

Here tôle is decorated with lush fruit, hearts dance o trinket boxes and luncheon sets. More modern in feeling is chunky glass, but it is in the same spirit as the Stiegel origin

Heart sewing box➔

For sewing materials is this charming little box of pickled pine. It is decorated with heart and scroll motifs in red, antique white, mustard, brown and black; 15" x 9½". The trough inside is for spools. From Robert Keith's, in Kansas City





←Country collection

Flower and "hex" shapes rate Thibaut's "Aureola" paper in soft shades of blue and red. Herman Ka lamp has an old English finish. Two chalkware po white, black and beige, for ends are from Amster &

Typical tôle➔

For Summer beverages, or just for decoration, is this lovely old black tôle tray with a stencilled design of fruits and a lordly peacock in muted natural colors. The border pattern is gold fruit and leaves. 22½" x 16¼", you find it at America House



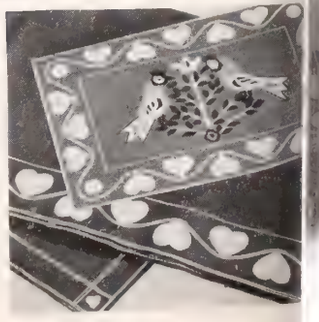


←Cool green glass

The glass pitcher at left is blown, a cool bottle green self-decoration of thre spirals. At Lammert's, St. Double-lipped green bottle one quart. With matchin bler, at Kaufmann's, Pitts

Heart-decked luncheon➔

On top are plastic mats of dove gray with bird and flower in mustard, red, black and white. Underneath is a raspberry red linen "Running Heart" luncheon set of cloth and twelve napkins, with an embroidered border. Both these luncheon sets are at Wanamaker's, in Philadelphia



PRODUCTIONS



← Bright pottery

In the background, blue-green plate with brown glazed rim 8½″; Carbone, Boston. Before it, eight-sided berry dish, cream with red flowers and green leaves; and a little pottery pitcher with green, red and blue sampler decoration. Both at Lammert's, in St. Louis

For colorful cooking →

ound, a handled casserole gh-textured clay-color with een glaze lining and design elfink, heart and tulip. Be- t, matching casserole and egg dish. Pfaltzgraff pot- Wanamaker's, Philadelphia





← For Dutch draperies

This gay glazed chintz, by F. Schumacher, uses as its inspiration a patchwork quilt; the different motifs are distelfinks, lilies and pomegranates, and bright "hex" signs. On a cream-colored ground, the design is in various shades of green. 48″ wide, at W. & J. Sloane

Light-hearted lamp →

ter finish is Mutual Sun- ndle lamp of graceful lines ndle. The chintz shade is white with soft red and lesign; Kaufmann's, Pitts- The pair of fluted pewter ticks, from America House





← Useful boxes

In the background is a wooden butter tub with cover and handle —fine for home-made cookies; antique white and yellow with yellow tulips and red and green berries and leaves. Red Barn, Falmouth, Mass. Wooden spice box, green and brown, America House



Early American DECORATED

THIS colorful new Whitney Maple furniture suggests a multitude of exciting possibilities for brightening your home

Add a cheerful decorated piece to any room of natural finish maple. See how the sparkling contrast enriches and balances the whole effect — and in the real Colonial manner, too.

There are pieces finished in color and pieces in standard Whitney finishes with decorations in color. Every one is truly Colonial in design and decoration, harmonizing or contrasting with the wealth of pieces in the familiar Whitney line.

Decorative Detail from the Old Greenwich Chair above

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The hands that mould the lovely rhythmic shapes, that apply its glorious colors, its charming decorations, are the hands of America's youth. A youth alert to beauty, wise in science, keyed to achieve quality. Made in America—made of America —Castleton China is the masterpiece of this glorious young world—*tomorrow's china.*

Just as the connoisseurs of the past chose for their homes the silver of Revere, the furniture of Sheraton, so your quest of the beautiful will lead you to the china of Castleton. See it at your favorite shop today. Choose it to love and cherish through many happy tomorrows.

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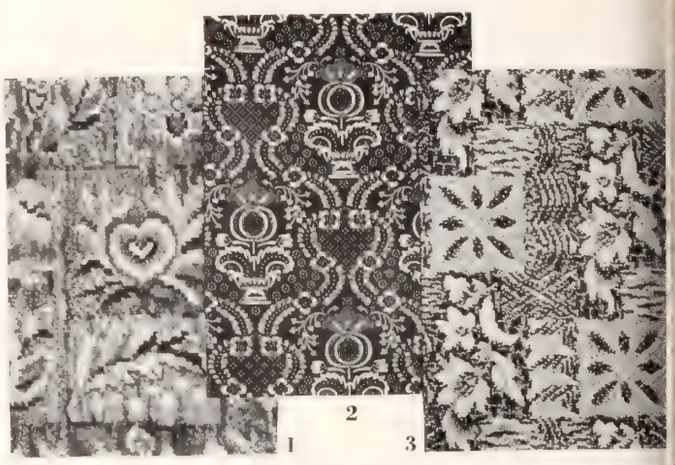
TREMONT *with Turquoise Band . .*
PATRICIA *with Phoenix Blue Band . . Place Cover (five pieces) . . 19.77*



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INCORPORATED
151 Fifth Avenue
New York

MODERN DUTCH DESIGNS

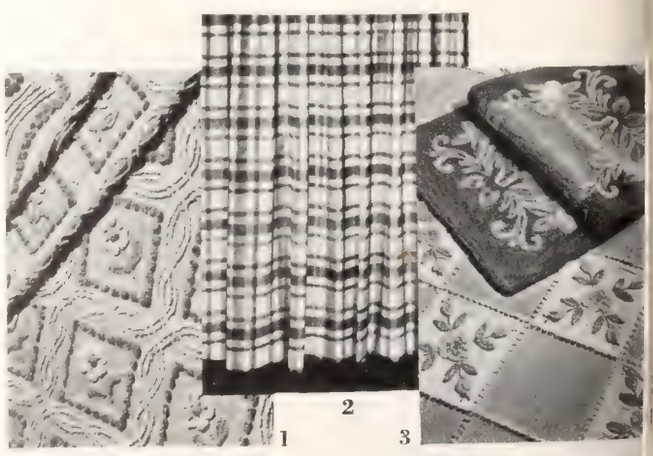
Fabrics, floorcoverings and wallpaper which carry out the Pennsylvania spirit



1. "Philadelphia Tidy" pattern broadloom like a patchwork quilt. In over 40 room sizes. By Firth; Kaufmann's, Pittsburgh.
2. Lotus cloth, a lightweight duck with a lace-like provincial pattern. 50″, preshrunk; by Cyrus Clark, at Sloane.
3. "Pawtucket" Wilton carpeting, an allover flower pattern in a hooked weave. By Bigelow-Sanford; at W. & J. Sloane.



1. Waverly's Clipper Cloth in the "Salem" pattern, 100% washable and sunfast. At W. & J. Sloane.
2. Imperial's "Smörgåsbord" wallpaper—urns, flowers, hearts and doves in pastel shades, white accents. At Sloane's.
3. Desley's "Jackson" cotton, a Blue Ridge print in soft blue, green and dusty rose on white. 40″ wide.



1. Cabin Crafts' bedspread on a light ecru ground with pale yellow and deep ecru chenille garlands. At Sloane.
2. Kleinert's Fleecenap shower curtain called "Gingham"—plaid in green, cocoa and brown on white.
3. Cabin Crafts' "Rose Quilt" spread—white with needlepunch embroidery; Sloane. Matching "Puritan" floor mat.

MODERN DUTCH CHESTS

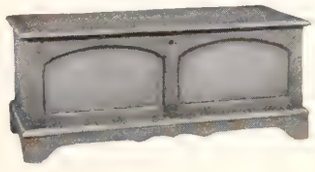
Good housewives will appreciate these gaily painted boxes for storing blankets and linen

CLOSETS for storing clothes, blankets, etc., are a comparatively dern idea. Early American houses over the country were of simple n and closets would have been complicated inclusions. Clothes, en and blankets were stored, in w England, in tall armoires; and the Pennsylvania Dutch country gay quilts and sober gowns were carefully away in long chests, in or brightly painted, like the s shown below.

These chests provided still an- er opportunity for the sprightly decoration of which the early Pennsylvania Germans were so fond - and we find them gaily painted with typical tulips, lilies and birth-certificate angels.

A few of these antiques are seen on pages 34-35. Here we show you modern reproductions to add a genuine touch to Early American interiors. The shapes and painted decorations are accurately copied; but a concession to modernity is the fact that most are cedar-lined to keep fine woollens safe against the ravages of moths.

simple tastes is this plain st—all maple veneer and lined ughout with cedar. Or choose it rated as it is shown below. It sures 46″ x 20″, and is 19″ high. the chests shown on this page made by the West Branch Nov- Company.





Copied from an old dower chest of Pennsylvania Dutch origin is this plywood model in walnut, maple or mahogany, with a cedar lining. It has one long drawer below, for blankets and comfortables. Note particularly the ogee feet and the fine hardware.

e formal in design, this Afri- mahogany chest has hand- ed ball-and-claw feet, and ly cut shell center and gadroon ling. The pierced hardware is tifully designed and is authen- r the period. The chest is cedar and measures 45″ x 19″ x 32″.





"Pennsylvania Tulip" chest is made of rock maple veneer and lined with cedar. Painted dusty blue, it has three cream-colored panels which are decorated with bright tulips in antique green, red and black. There is a large drawer for blankets in the lower section.

ts and tulips decorate this maple veneered chest, which ed with cedar. The two panels decorations in antiqued red, and green. This chest is simi- design to the plain one shown at the top of the page and ures 46″ x 20″ x 19″.





A Salem chest which is designed to simulate a chest of drawers. Note its curving apron centered by a graceful carved shell motif, and the well-designed legs. It comes either in maple or mahogany veneer, with brass hardware, and is 36″ long, 17″ wide, and 34″ high.

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how easy it is to enjoy cool comfort this summer!



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WHEN YOU INSTALL GIMCO ROCK WOOL INSULATION

WHY put up with sweltering days and nights when relief can be so quick and easy? Just call in the Gimco Man! He's America's insulation specialist—and he'll help you bring cool comfort into *your* home, just as he's done for thousands of others. To insulate the average house takes only a few hours by the GIMCO method. Fireproof rock wool is blown into sidewalls and attic floor. It forms an effective barrier against the sun's rays that is fireproof and permanent. What's more, in a few heating seasons, savings in fuel bills *more than pay for the installation!*

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FURNITURE *by* TOMLINSON

[illegible] Madison Avenue, New York

A NEW AMERICA

(Continued from page 28)

the edges. Here are examples of the specific types of things you can find: a painted dinette, with ornament painted by WPA artists who worked on the Index of American Design. The chairs of this are charcoal, edged and decorated with red, with heart cut-out in backs. An arrow-back chair or armchair from an old Lititz design in a choice of five Dutch colors. A dough tray in maple, with a stencil of a tulip design. A dining room group with Sudbury decoration (fruit stencil in gold) on warm maple. Chests of drawers, painted and ornamented, some with mirrors to match.

Find these things for tables: Pottery with the natural rough exterior of stoneware, and new Pennsylvania Dutch colors used for the slick inside glaze. And cut into the lining glaze an old *sgraffito* design by the original process, which was hand-cutting into the surface of a piece, as a dribble of clay in a different color was laid on the pattern. Use a whole tableful of this, or serve one course on it, or use a single big casserole for serving food, or for a centerpiece. Find bright allover patterns of strawberries or flowers on china, like the gay Gaudy Dutch china. Find wonderful tablecloths and luncheon sets designed by Marguerita Mergenti[illegible] long an authority on Pennsylva[illegible] Dutch design. You can have a lunch[illegible] table bright with red hearts and [illegible] traceries, or a charming cloth of an[illegible] or another with copy-book horses. [illegible] for a banquet cloth, choose a s[illegible] color linen with machine-embroid[illegible] white hearts running all around [illegible] edge. You can have plastic mats [illegible] such motifs as hearts and tulips[illegible] linen mats with mile-a-minute cre[illegible] appliqué.

In glass, you will find chubby sh[illegible] in smoky tones or watery gr[illegible] There are panel-sided tumblers, or [illegible] lets with a spiral fluted line ar[illegible] the lower part of the bowl. [illegible] there are reproductions of Sand[illegible] glass, so much used by early Pen[illegible] vanians.

Look for these for backgrou[illegible] For floor-coverings, choose from a[illegible] braided and solid-colored tex[illegible] weaves. Or take stripes in rag-rug [illegible] of weaves. Hooked rugs, and the [illegible] ed-looking designs, are good, espe[illegible] one which has small hearts and t[illegible] The Colonial block designs fit i[illegible] do flecked broadlooms and hit-and[illegible] effects, in colors of the region. Ar[illegible] more elegant rooms, one firm ha[illegible]



For a Warm Weather Treat

MAKE "YOURS" A GENUINE PLANTERS' PUNCH

Not until you have tasted a Planters' Punch, or Rum Collins, mixed as they make them in Jamaica will you know how *enticing* warm-weather drinks can be! Made with Myers's, the dark full-bodied Rum of Jamaica, these summer coolers are famous everywhere for their superb wealth of flavour. Remember—

The Rum must be MYERS'S

PLANTERS' PUNCH
—The Authentic Recipe
As served at the famous Planters' Punch Inn, on the "Sugar Wharf", Kingston, Jamaica.

ONE OF SOUR
(One part fresh Lime Juice)
TWO OF SWEET
(Two parts sugar)
THREE OF STRONG
(Three parts Myers's Fine Jamaica Rum)
FOUR OF WEAK
(Four parts ice and water)
[illegible] of Angostura Bitters. Serve [illegible] in a tall glass with cracked ice. Add a cherry.

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"Planters' Punch" Brand
100% FINE MELLOW JAMAICA
97 PROOF

THE DUTCH CAN COOK!

(Continued from page 55)

and just cover with water. Simmer it for about two hours, changing water after 30 minutes. Soak in water in advance 1 or 1½ pounds of dried apples (the kind which has not been pared before drying), and put into the pot, together with the water in which they have been soaked. Let simmer for another hour, adding 1 tablespoon brown sugar.

"Make the 'knepp' (dumplings) by sifting together 2 cups flour, 1 teaspoon salt, 4 teaspoons baking powder, [illegible] spoon pepper. Make a stiff bat[illegible] mixing with about ½ cup milk, 3[illegible] spoons melted shortening and [illegible] well beaten.

"Remove the ham and schnitz[illegible] liquor to a boil, and then drop[illegible] spoonfuls of batter, one at a tim[illegible] boiling pot. Cover quickly, tightl[illegible] boil for 17 to 20 minutes. In s[illegible] place ham in center of large, w[illegible]

(*Continued on page 66*)



"The Seven Sweets": strawberry preserves, peach and plum conserves, and spiced grapes; Cresca. Shoo-fly and apple-pie, cheese cake. Cabinet; Sloane. Accessories, America House.

SIGN SOURCE

nades with Pennsylvania Dutch
.

vallpapers there are patterns from
ocuments. There are doves and
and fruits on a light ground.
is a porcelain fruit pattern. There
haracteristic flower and "hex"
ls in red and blue on white. And
vill find many more—both in
little diapered designs and in
rds and fruits.

k for these accessories: Tôle,
the usual and some unusual uses.
with fruit and flower motifs, and
eacocks. Tôle scoops, and bread
And a kitchen canister set, made
match a mat and napkin set.

will find heart-shaped boxes of
and a heart-shaped mirror
l in painted wood. And dower
sewing boxes in natural wood
ted with stencils. There is a natu-
od window box decorated with
and scrolls.

e is a hammered glass that gives
print and bubble effects. There
npy glass green turtle and blue
aper-weights, like the old ones
f slag. Pottery was an important
ne industry of many early Penn-
a farmers—and individual shapes
me down to us. These old pot-
ved to make animals and birds,
nes partly glazed and partly un-
glazed. Modern designers have caught the mood. You will find pottery birds with bright plumage, and funny gray pigeons with glaze for accent.

There are lamps, many of them in tôle with motifs picked out on the shades in gold dots. Pewter lamps with candlestick bases and calico or pomegranate print shades. Other lamps have brass bases, and one has a brass chimney.

There are wonderful wood carvings to own or to give away—a complete family of farm animals, and carved wood Amish people. And there is an Amish family of iron "dolls", each in authentic colorful painted costume.

Make your own discoveries—anything heart-shaped fits in. And pottery or glass or pewter or wood with that fat chunky look.

The Pennsylvania Dutch designs mentioned in this article are illustrated on pages 38-39. You will find them at the following stores who are cooperating with HOUSE & GARDEN in the presentation of the Pennsylvania Dutch influence in decoration: Stewart & Co., Inc., Baltimore, Md.; Robert Keith, Kansas City, Mo.; Lammert Furniture Co., St. Louis, Mo.; W. & J. Sloane, New York, N. Y.; John Wanamaker & Co., Philadelphia, Pa.; Kaufmann Dept. Stores, Inc., Pittsburgh, Pa.

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tea sets—and if you wish, your gift may comprise a
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ing array of gifts may be had to fit all budgets and may
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Jasper, Basalt, Queensware, Etc.
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and Cottages
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Pine-scented bridle paths will draw you on . . . to ride for miles above the silvery St. Lawrence. In tonic, pollen-free air, tennis takes on a tournament edge . . . golf is a sportier game—and an unforgettable scenic thrill! Every mood finds happy fulfilment here...the outdoor pool is gay with music... the terraced lawns are perfect for repose. You'll like the food . . . the people you meet . . . the brilliant, cool Casino nights. Come, discover the Manoir's vacation magic. Drive up...on fine roads...take the train, or combine it with the delightful St. Lawrence route.

No passports are required and favorable exchange means your dollar buys more.

... Quebec, or Canada Steamship Lines offices in principal cities, or your Travel Agent.

Opens June 25

Luigi Romanelli's
Famous Orchestra

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BORDERLAND HOLIDAYS

On the Canadian and United States boundary are many beautiful vacation spots

"ALL ABOARD FOR THE EIGHTEENTH TEE!" On the golf course at the Manoir Richelieu at Murray Bay, Quebec, the climb from the seventeenth green to the eighteenth tee is so steep that they have put in an incline railway which takes you up, gives you a chance to catch your breath after seventeen glorious holes and enables you to enjoy a gorgeous view of the St. Lawrence.

A cool drink on the clubhouse terrace, a free bus drive back to the hotel, a quick dip in the salt water swimming pool—and are you ready for lunch!

The Manoir Richelieu is a little world all to itself on the shore of the St. Lawrence. Fine food, fine facilities for all sports, unobtrusive but perfect service—Murray Bay vacation spot has them all.

Highlight of your visit is the Saguenay Gorge cruise which leaves from the hotel dock and takes a day and a night. Norwegian fjords have nothing on the Saguenay. Don't forget the movie camera and colored film.

The Manoir Richelieu opens this year on June 25th.

"ORDER OF THE GOOD TIME". "To have a good time. To remember us pleasantly. To speak of us kindly. To come back again."

These four rules of the Order of the Good Time were originated by Champlain and his companions around 1605 at Annapolis Royal, Nova Scotia, and are still going strong. Guests at the nearby Digby Pines Hotel make a point of joining the Order just for fun. And they keep the rules, too!

Digby was settled by New England Loyalists so there's plenty of historical interest for the visitor from the United States. The hotel, one of the Canadian Pacific chain, provides fine accommodations and all the regular sports. Entrancing drives lead to quaint villages or picnic spots carpeted with flowers and swept by sea breezes.

Above all, it's a fisherman's paradise. Whether you choose a day's deep-sea fishing out beyond the Gap or a week in the woods around Kedgee Lake you can be sure of good sport. The hotel furnishes guides and equipment. You can go off knowing that the rest of the family will be having just as good a time at the hotel as you are in the wilds.

The Digby Pines opens June 28th.

AN INLAND OCEAN VOYAGE. A cruise through the Great Lakes along the very border is a good idea if you are planning a cross-country trip and want to avoid some driving.

Put the car on the boat at Buffalo and relax in comfort all the way to Duluth (or vice versa). The whole trip takes three days and four nights, or four days and three nights, according to whether you travel west or east.

The lake steamers are miniatures of their ocean-going sisters, complete even to deck sports. And much of the time you would think you were really at sea. If you've never realised how big the Great Lakes are, the trip will be eye-opener.

Travelling west from Buffalo, boat stops briefly at Cleveland and troit and then heads north to Macki Island. You can go ashore there if like and see the smart Summer res (No automobiles allowed.)

Then through the famous locks Sault Ste. Marie (a fascinating sig and on to Isle Royale, America's ne national park and a bit of unspoi primeval wilderness, where rein and moose roam free. Shore leave h too, and if you catch a lake trout boat's chef will cook it for your sup

There are hotels at Mackinac Isle Royale, if you want to stop Otherwise you continue on to Dul

The lake cruises begin around first.

AN INTERNATIONAL PARK. Waterton Lakes and Glacier Inte tional Peace Park are partly in All and partly in Montana. Both open June 15th.

You'll need plenty of sweaters windbreakers on this trip, even if go in the heat of Summer. And really good sun glasses.

Drive, by all means, but stop off enough for a trail ride if you Horses can go where automobiles From a saddle by day and besi campfire by night you can savor t full the dramatic beauty of Glacier the Swiss charm of Waterton. through fields of lilies. Lift your ey distant glaciers. Fill your memory the sight and sound of thund waterfalls. Pitch your tent b Waterton Lake which stretches l friendly arm across the internat boundary—and you'll find more one reason why this is rightly cal peace park.

AN ARCTIC FLOWER GARDEN top of Mount Washington, in Hampshire, where arctic flowers butterflies flourish high above the ber line, is a hundred miles sou Canada, but you can see the bord

Two first-class places to stay a Mount Washington Hotel, at B Woods, right at the base of the tain, and the Crawford House, at ford Notch, a few miles south. either place you can easily reac quaint cog railway which takes y the top. Perched on the summi lodge, literally bound to the ro keep it from blowing away. Her can stay overnight and if the s promises to be visible they wak up to see it.

Spring comes slowly to the Mountains, so these hotels and others in the region don't open around July first. However, ple smaller places are open all year so you can find accommodation in June.

Write to House and Garden Tr for information on hotels men and others equally good. D.

NEW LANDIS VALLEY MUSEUM

Landis brothers donate their Pennsylvania Dutch folk art to the Carl Schurz Foundation

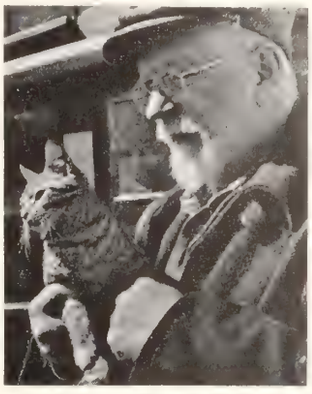
MANY of the illustrations in the Pennsylvania Dutch section of is issue were made at the Landis lley Museum, which is in Landis lley, near Lancaster, Pa. Until re- ntly this interesting collection of nnsylvania Dutch folk art and equip- nt had been housed in a couple of ns on the farm of the Landis broth- —Henry and George. Now the ndises have given their collection to Carl Schurz Foundation.

The Foundation has just finished lding a new museum which was ened May 17th by the Governor of nsylvania. The collection, which is of the most extensive ones of its d in the country was started by the ndises' mother. The Landis family e lived on the site of this homestead seven generations.

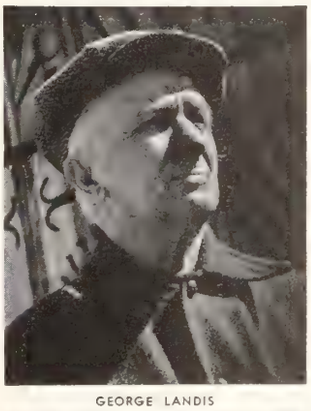
This is the first of a series of folk museums which the Carl Schurz ndation contemplates establishing different parts of the country, wher- r the culture of the early Americans ufficiently unified and different from folk art of other regions. For in- nce, in the Southwest, the North- t, the West Coast, etc.

n a sense then, this museum is an erimental one. In order to insure its cess, the Carl Schurz Foundation, ough Mr. W. K. Thomas, the Phila- phia Director of the Foundation, has ned Dr. Felix Reichmann the cura- of the new museum. Dr. Reichmann, was an archeologist in Germany, charge of tabulating and classify- the Landis Valley collection last r. Since then, too, he has been work- closely with the architects and lders in the design and construction he new museum.

The new museum is to be composed a group of buildings all in Early nsylvania stone architecture. The building to be finished was the ary. Others in the group will be a riage house and shed and a build- to house household utensils.



HENRY LANDIS



GEORGE LANDIS



DR. REICHMANN



THE LANDIS VALLEY MUSEUM UNDER CONSTRUCTION



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Digby Pines

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. . . and judge for yourself their excellent qualities.

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THE ALVIN SILVERSMITHS

PROVIDENCE - RHODE ISLAND

PENNSYLVANIA DUTCH

(Continued from page 21)

"plain" sects—Amish, Dunker, Mennonite, United Christian, River Brethren, Yorker and the rest—whose sober garb and simple way of living still persist despite the pitfalls and temptations of a modern world. Non-swearing, non-resistance and non-litigation—this was the three-fold rock on which the churches took their stand in the beginning, and most of them still cling to it today. And, though their tenets vary on such minor themes as the propriety of sitting under other preachers, the details of the baptismal rite, and finer points of dress, they still stand close together on the all-important platform of remaining strictly "plain" instead of "gay".

"Plainest" of all, perhaps, are the House Amish, who, unlike their less austere first cousins, the Church Amish, go through life without such worldly aids as autos or electric lights; who close their coats and vests with hooks and eyes, their bodices with pins instead of buttons; who frown on churches as a form of vanity and worship in their barns and homes instead—but whose wide lands and teeming acres place them first among the country's aptest and most expert tillers of the soil.

Scholarly leaders

In other fields, as well, this Pennsylvania Dutch proclivity to take the lead—and keep it—has been proved throughout the years. The list of "firsts" for which those early settlers and their staunch descendants can be held responsible seems almost without end. It was a Pennsylvania Dutchman, Francis Daniel Pastorius, the leader of that tiny band of Mennonites who founded Germantown, who wrote the first original scientific work in this new land. And that same gentleman, plus several others of his scholarly and serious bent, was first to voice a public protest against slavery—antedating by a century and three-quarters the Emancipation Proclamation.

The first paper mill was built by William Rittenhouse, whose great-grandson grew up to be the first astronomer of note in our new world. The printing of the famous Martyr Book was done by Pennsylvania Dutchmen in the Cloister settlement at Ephrata—the most extensive literary triumph of the Colonies; while from the Sauer press in Germantown came the first German Bible in this country—part of an impressive output by the Pennsylvania Dutch that put to shame all other efforts of pre-Revolutionary days.

In Bethlehem, the Pennsylvania Dutch established the first boarding-school for girls in all the Colonies, and later the first drugstore and the earliest waterworks. In Manheim, "Baron" Stiegel—that quaint Dutchman with a flair for showing off, who drove about the countryside in coach-and-four accompanied by outriders and a pack of baying hounds and heralded by roaring guns—turned out fine glassware of a quality unequalled then in the country or now. And in the same rich county, Lancaster, hard-working wheelwrights fashioned the first Conestoga wagons with their boat-shaped bodies and their bows of chiming bells—those wagons which, beginning as farm vehicles, soon started rolling far and farther from their native soil, until, at last, as inland freighters bearing mammoth loads of fruit and grain, of whiskey, oil and iron, cider, pottery, tobacco, they were linking East with West.

And just as all these Pennsylvanians of Germanic origin were leaders in the days of peace, so also when the Revolution came they took their places in the foremost ranks of war. At Cambridge, when George Washington sent out his call for riflemen, a company of Pennsylvania Dutchmen from Berks County were the first to answer, followed just a little later by a second company from York. The rifles they carried were another contribution to America's expanding craftsmanship, for it was immigrants from Germany who'd brought the art of rifling with them, and who made in Pennsylvania those far-reaching weapons that gained fame beneath the totally misleading title of "Kentucky rifles".

It was Pennsylvania Dutchmen, too, who were responsible in large part for the Continental Army's weathering of that crucial Winter in the snows of Valley Forge.

The broad fertile fields to north and west of camp were owned by farmers who spoke English with a Rhenish accent, and these men it was who drove their Conestoga wagons, loaded down with rich supplies, unerringly through hostile lines, evading capture and delivering them in safety to the ragged, starving troops in buff and blue. And when at last the war was over—when the rifles and great iron cannon manufactured from the ore unearthed in Pennsylvania, the gunpowder made with sulphur and saltpeter dug in York, the cannon-balls and bullets cast in forges owned and run by German patriots, were laid aside—the men who rode the final miles with Washington to the Potomac were the Pennsylvania Dutchmen of his bodyguard.

An illustrious list

The list of famous men—and women too—who proudly trace their antecedents back to those stout settlers from the Rhineland seems endless. It includes the names of those who, from that day down to the present, have been prominent in every walk of life. The generals are outstanding on the list. John Peter Muhlenberg, who laid aside his churchly robes and stepped down from the pulpit to become a Continental officer; intrepid General Custer of the now historical "Last Stand", and John J. Pershing, gallant leader of A. E. F. Herbert Hoover, former President of the United States, is of Pennsylvania Dutch stock. Joseph Hershheimer, Elsie Janis, J. Fred Wolf, Milton Hershey—all these, too, can claim the name and fame of being Pennsylvania Dutch. James Lick and Charles T. Yerkes, builders of the world's two largest telescopes, Jane Addams and Amelia Earhart and Clark Gable.

But why go on? The list is almost endless. As endless as those quaint and curious articles of lovely line and such rich tint and honest workmanship as we find on every side today—our precious and priceless heritage from men and women known as Pennsylvania Dutch.



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TAYLOR'S
NEW YORK STATE
Champagne

FROM THE FAMOUS CELLARS OF THE TAYLOR WINE COMPANY HAMMONDSPORT, NEW YORK

Producers of Fine Still Wines and Vermouth

SMALL FRUITS AND BERRIES

(Continued from page 43)

obtained will be at the expense of growth for the following crop. r one- or two-year-old currant and berry plants are satisfactory. fruit plants are best purchased nurserymen in the same general de, not because they are hardier, ecause their growing season and ant period coincide with that the plants are to be set.

awberry plants are best set in pring as soon as the soil can be d, not in August, as many home ners believe. Plants set in late er produce a poor fruiting row consequent light crop the follow- ason, and must be Wintered twice bearing a full crop. Early Spring g is one of the most important s in the production of heavy crops awberries. The other small fruits be set either in early Spring or Autumn, the latter time being ly better.

receipt of the stock from the ry the plants should be "heeled a trench in a cool place with the soil worked closely around the If the roots are dry, soak them ter a few hours to freshen them.

H raspberries are best grown in rows. The plants are set two or feet apart in the row and the rs are permitted to fill in the between the plants to a width of ot. Black and purple raspberries ce no suckers and are consequent- wn in hills about four feet apart row. Currants and gooseberries e about five feet between plants. berry plants may be set two feet in the row; the resulting runners produce a wide matted row by

all fruit plants are set in the same er as rose bushes or other decidu- lants. A well-set plant is as deep was in the nursery with the soil d so firmly around the roots that lant will resist a sharp tug with- osening the soil. Stepping heavily e soil as it is shovelled into the around the roots will readily ac- lish this.

ly set plants will need no wa- , but plants set after growth has d will need careful watering un- tablished. Fertilizer in unskilled is dangerous to newly set plants t should not be used the first sea- except on strawberries. The canes e bush fruits are cut back to a of six or eight inches at planting

e brambles, currants and goose- s must receive sufficient cultiva- nd attention with the hoe to keep weeds, particular attention being to the elimination of quack grass g the first Summer. In later years ing may well replace cultivation nethod of soil management in the fruit planting. These fruits are n to prefer cool moist soils in moisture and temperature fluctu- are reduced to the minimum. condition is best provided in the en by covering the soil with suit- mulching materials. Wheat straw, ay, marsh hay, forest tree leaves or peat moss applied to a depth of three or four inches or more will do very well. The mulch will need replenishing from year to year.

The strawberry bed will need special attention throughout the Summer months. At the first hoeing two or three weeks after the plants are set, a 5-10-5 commercial fertilizer should be applied at the rate of two to three pounds to each 100 square feet. Again in late August or early September, one-half pound of nitrate of soda or sulphate of ammonia should be carefully applied to the same area.

The early Summer application stimulates runner formation, while the late Summer treatment stimulates fruit bud formation and may to a considerable extent determine the size of the crop the following year. No fertilizer should be applied in the Spring of the bearing year, as more harm than good may result.

Strawberry plants under good growing conditions usually produce far more runner plants than are needed for fruit production. These excess runners all root and compete with each other for plant nutrients and moisture, frequently reducing the crop of berries. It is now the practice of good strawberry growers to hand-space the runner plants so that in the resulting row the plants are spaced about six to nine inches apart.

As soon as the fruiting row is filled with spaced runners to a width of 18 inches all runner plants developing thereafter are removed.

In late Fall, after the first hard frosts have checked plant growth, and before temperatures have dropped much below 20° F, a mulch of straw or marsh hay should be applied to the bed to a depth of three or four inches. In the Spring at the time growth is starting, part of the mulch is raked off the plants into the space between the rows. The leaves and fruit clusters push up through the remaining straw which serves to protect the fruit from splashing soil during rains.

Much of the pleasure in raising one's own fruit is the opportunity to have some of the finer varieties which are often not available in the markets, or lack the superior quality of fruit that is ripened on the plant. Varieties vary somewhat in their adaptability to soils and climate, and several should be tried until those adapted to local conditions are discovered. In general, catalog claims as to the value and adaptability of varieties should be ignored.

Strawberries are first choice of all fruits because of their delicious flavor, refreshing juiciness, and the small area required to produce enough berries for home use. Moreover, they ripen when one's appetite is keen for fresh home-grown fruit. Fairfax, a large, attractive, firm, dark red berry is now the standard of quality among strawberries in the northern and middle Atlantic states.

Dorsett is equally fine, but less productive in the northern tier of states. For heavy yields of very large berries of good, but not high quality, Catskill is recommended. Clermont is a very handsome, mild-flavored sort for the northern tier of states. In the north central states Dunlap is popular for its hardiness and drought resistance. On

(Continued on page 72)

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or Cranberry pink . . .
or Cape Cod blue

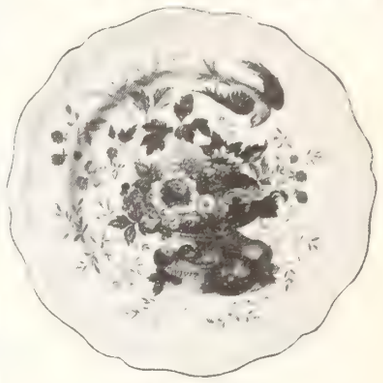


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THE DUTCH CAN COOK!

(Continued from page 60)

platter, surrounded with schnitz and knepp, and pour over it the liquor well-thickened with flour." [EDITOR'S NOTE: For the dried apples, fresh apples, unpeeled and cut into eighths, may be substituted.]

Roast Chicken with Sour Cream

Stuff chicken with any simple bread stuffing to which a little minced parsley and the chopped livers and chicken gizzard have been added. Salt and pepper generously. Roast in hot oven about an hour and a half to two hours, depending on size of chicken. Baste with sour cream six or eight times during the roasting, using about 1 cup.

Fastnachts Kuche

Big, feathery doughnuts made with honey or molasses. Fastnachts are traditionally baked on Fastnacht's day, [illegible] day before Lent (Shrove Tuesda[illegible]. Scald 1½ quarts milk; allow to c[illegible] then mix in 2 quarts of flour, for a l[illegible] batter. Dissolve 2 cakes of yeast [illegible] warm water and add to the mixt[illegible]. Beat well together and let rise o[illegible] night. The next day cream 1 cup of [illegible] ter with 4 eggs and ½ cup of ho[illegible] or molasses. Measure out 2 quart[illegible] flour. Sift a little of this into the [illegible] ture. Beat again and add all of [illegible] flour. Set aside to rise. Then roll out [illegible] into doughnuts and fry in deep, hot [illegible].

EDITOR'S NOTE: The recipes qu[illegible] here are from *The Pennsylvania D[illegible] Cookbook*, published by Culinary [illegible] Press, Reading, Pa.; and from [illegible] *Pennsylvania Dutch and Their C[illegible] ery*, by J. George Frederick, publi[illegible] by The Business Bourse, New York C[illegible].



"The Seven Sours": spiced cucumber, chowchow, mustard relish and piccalilli, from Cresca's "Early American" line; Macy. With them: cup cheese, pickled beets, coleslaw. Tray, Bar Mart.

HOW TO REFINISH FURNITUR[illegible]

How many times have you shuddered at the sight of that fine old piece of furniture going to rack and ruin in the attic? How many t[illegible] have you told yourself that somet[illegible]

(*Continued on page 67*)

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IOW TO REFINISH FURNITURE

(Continued from page 66)

ld be done to bring back the beauty that old chair, but still continue to off the evil day of setting yourself he task? Since it has been proven t there is "no time like the present," n it is also true that now is the time lo something about that table, chair what have you! Everyone has an old e tucked away someplace where it's ing for attention. It's only a matter getting started, for once you've be- you'll find refinishing fascinating.

Do not be put off by the notion that nishing furniture is a difficult, al- st insurmountable job! It is an ardu- task, but not too difficult for the iteur. For you will be paid enor- is dividends in the results you ieve. Refinishing furniture is the t soul-satisfying work there is—for are not only restoring beauty to reviously unsightly mess, but you be amazed at your own heretofore ested skill and ingenuity.

I know of nothing more beautiful n a seasoned piece of maple or wal- The surface of an old piece has a rous smoothness and a mellowness one that only time and the loving of its former owners can produce.

ave you ever seen a chair or table nahogany with its deep red stain oved? Surely you have some ma- any that you have grown to loathe sight of. Most of us do. But few is realize that the dark outmoded ogany stain covers a soft rusty rose which is not only a joy to the but also blends with most color- mes and harmonizes with the an- e and modern types of design.

he thrill of seeing a fine old piece wood restored to its original and nded state of beauty is worth the and effort required for doing it. ause it does take time, there's no ying that. But then, nothing worth- e is accomplished in a flash. So not get after that old table to-day?

here are only three steps to the ess of refinishing furniture. 1) move the old finish; 2) prepare the ace for the new finish; 3) apply new finish. And it's all very simple.

To remove the old finish

ith a good brand of paint or var- remover, clean off a small section of the furniture at a time. First allow the remover to soak in well and then scrape off with a putty knife—always remembering to work with the grain of the wood. If all of the old paint doesn't come off in the first application, repeat process until nothing but the bare wood remains. After making sure that all the old surface has been removed, wipe off the remaining remover with denatured alcohol.

This second phase is fully as important as the first step since it is in the careful preparation of the bare surface that the beauty of the new depends.

First remove all dark spots and stains with a mild solution of oxalic acid dissolved in water. This acts as a bleaching agent and may be applied over the whole surface, if desired, without injury to the wood. (Better wear gloves while using acid.) When all dark spots have been removed, be sure the wood is thoroughly dry before beginning the next step. This is the sand-papering of the surface.

Regardless of the new finish to be applied later, it is wise to use a preliminary coat of linseed oil after the sanding process is finished. In this way, you can determine what the color of the wood is and decide which type of finish brings out greatest beauty.

To apply the new finish

There are several ways of applying a new finish, but the two mentioned below seem to me to be the best.

The first method is that of waxing. A thin application of wax rubbed into the wood will not only fill the pores, but will bring out its natural color and beauty. However, the wax must be applied several times before the best results are achieved. The polishing calls for a lot of elbow-grease.

However, if you feel that you just can't go through the endless process of wax and polish, wax and polish ad infinitum, there is a short-cut. This is the shellac and wax method. First paint the surface with a thin coat of white shellac and after this has been allowed to dry, apply wax and polish.

Whichever type of finish you choose, your newly-restored piece of furniture will be cherished in your home.

—Dorothy Sampson



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HARDY ROSES FOR THE GARDEN

(Continued from page 45)

new plants produced semi-double flowers. By selecting seeds each year, he had by 1803 eight good double ones, white, yellow, blush, pink and red, some of mixed shades. His stock spread over England and Europe. Vibert, Descemet and others grew them in France. This Robert Brown at Perth, Austin at Glasgow, Lee and others in England, all added new ones until there were about three hundred varieties. That so many have been lost seems almost impossible, but, as always is the case, other roses shoved them out. One American nursery has made it a point to collect Scotch roses. The present list of restorations is fractional indeed.

From this collection we have grown Maria Stuart and Staffa, both white; Lady Hamilton, rosy blush, Florescens with yellow flowers on a bush with light brown prickles, Fulgens, a lilac pink, and Townsend, a true pink. Color describes others—*lutea plena* a sunny yellow, *alba plena* white with larger blooms, *sulphurea* a buffy yellow. Among the interesting ones we have gathered in, three are from Wisconsin, a pink, a white and a yellow. A pink, especially fragrant, low-growing one which may be the one called Andrews' rose, came from Ireland. Two white ones, one from New York State and one from Illinois, are only slightly different.

The most precious survival among named varieties is Stanwell's perpetual Scotch, probably well past a hundred years old, and no doubt a hybrid. It is a perpetual bloomer from Spring to Autumn, the large double flesh pink blooms, fragrant of damask, profusely produced in Spring and coming off and on for the remainder of the season. Our acquaintance with Stanwell's covers at least fifteen years and our affection for it is perennial. The diffuse, four-foot bush asks for sun and air, as all Scotch roses do, and little else, quite at home in our cranky climate of Long Island or the more kindly climate of Maryland.

Dr. Wilson would have those fountains of yellow and white, *Rosa hugonis* and *altaica*, in the garden he would build. Gardeners who have grown these roses feel the same way. Where the Scotch roses are semi-double or double in garden forms, these two are species roses, therefore single, but, oh, how many large single blooms and how beautifully strung along the branches! Give them space to spread out and become fountains of yellow and white loveliness.

To these, although he modestly does not, we should add the rose Dr. Wilson introduced from China, *Rosa moyesii*. Mr. Richardson Wright wrote in his Foreword to Dr. Wilson's book that in the Spring, "Men and women will come out of doors and feel the warmth of the sun . . . and they will turn the brown earth and sow the seed and stop in their labors to watch his *Rosa moyesii* spread the blood-scarlet of its lovely flowers."

Rosa altaica is a very delightful shrub rose growing to four feet and more, covered early in Spring with fine, last-

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ing, rather bluish foliage, a little la than that of the Scotch. Blooms larger, too, white with a full ring bright yellow stamens and a not able pistil. These lovely blossoms short stems break out all along lateral branches. Of course *Rosa alt* is absolutely hardy, being native to Altai Mountains of Siberia and fo elsewhere at high elevations. It n no more Winter protection tha polar bear.

As far back as 1820 Lindley n it in his *Rosa Monographia* but uncertain about its classification, uncertain, however, about its worth called it *Rosa grandiflora* because large blooms. This led to confusion a certain obscurity which were overcome until Dr. Rehder, in *Bai Cyclopedia of Horticulture* in 1902 signed to it a classification as *spinosissima* variety *altaica*. For a it was grown in botanical gardens, who would dare to pilfer in those sa places? Its early spread was limite gifts from friends to friends. Now desirable variety has a sure plac catalogues of roses.

Rosa hugonis, Father Hugh's Father Hugo's rose, botanically i a class by itself so far, dating w this century. Seeds of this rose collected in western China by Reverend Hugh Scallan, a Welsh p attached to an Italian mission. F Hugh sent the seeds to England. were grown at Kew. As we contem the radiance of this rose in Sp we can imagine the excitement the first plant bloomed. Here wa last, a hardy yellow rose worthy place in the garden, the first hardy yellow.

Rosa hugonis sends its pur brown stalks rigidly up to four o feet. Branches from the main s are less rigid and give the bus spread. Prickles are strong and tered. Foliage coming early is a r pale green, hardening some durin Summer and going purplish in tumn, of a size near to Scotch. Th single flowers are a true glorious low with deep chrome yellow stan They string along the branches garlands. *Rosa hugonis* has s widely and rapidly into rose comm About *hugonis*, as we delight i sunny beauty, there is a feeling something old, a feeling that elsew in this world it has known dev for generations.

With Father Hugo's rose we ped away from the *spinosissima* We do it again with *Rosa mo* Dr. Wilson brought it from the mountains where China joins Tibe named it for a missionary, the R end J. Moyes who had been he and hospitable to him in his e ing in that rugged region. The s blooms of *Rosa moyesii* are a scarlet red with many deep y stamens. Foliage has many le The tall bush which may go to feet or even ten, is only mild with prickles. The fruits of *m* are shaped like little flasks abo inch long, of a brilliant scarlet. make a striking decoration at the of the year. *Rosa moyesii* is a pla the shrub planting able to take c itself after once established, be high-mountain hardiness.

(Continued on page 69)

HARDY ROSES R THE GARDEN

ontinued from page 68)

re the advent of *Rosa hugonis*, re dependent upon an entirely it group of roses for splashes ow in early Spring. For years n's Yellow and Persian Yellow een cherished for their gaiety. vo Austrian briers Dr. Wilson include in his garden are Aus- Yellow, single, of solid color, ustrian Copper, single, red in- id yellow outside. Gerard grew f these briers in his Holborn in 1596. All our sunshine, sun- shrimp, burnished copper hy- a roses owe their magnificent to these Austrian briers.

st every one knows and desires son's Yellow Rose. Semi-double, llow, open, fragrant blossoms harbinger of Spring. Harison's ved to be a spontaneous inter- ge of the Scotch rose and the n brier and to have originated garden of one George Harison. introduced in 1830, immediately very popular and began its which carried it over the entire States and to the Old World.

son's Yellow has the brown long straight prickles, small and black fruits of the Scotch utstrips the Scotch in height, g seven feet. Blooms come out side branches and string them- along in lovely wands which ward the ground. Harison's will when grown on its own roots. good. Old stalks become leggy and bushy at the top in the way Austrian brier. New growth le the legginess. If daffodils and r iris are planted on the out- ge of a clump of Harison's, the will be charming for a month.

ian Yellow, introduced in 1838, ver enjoyed the popularity of 's Yellow although its color h richer, the flower is fully and the bush is of better form. ems of a woody brown color rickles of the same shade are tty when bearing the pale green and brilliant blooms. Whether habit with Persian Yellow we know, but with us the bush tes and by Autumn is carrying ufts of leaflets at the ends of like the last tufts of disappear- ir. However, for its charming ombination, it is worthy of a

s from Persia, Asia Minor and r East will not be so hardy as rom the high hills of China or *spinosissima* tribe which as a goes north beyond the *rugosa*. ustrian briers ask for a warm and a low diet after they are shed. The brown stalks of the n brier go up to six or seven her stiffly, set with many prick- orated with small leaflets and flowers about two inches across, nonish yellow. The bi-colored n Copper is a sport of the yel- d is, perhaps, the most curious r of all single roses. The tawny of the inside of the petal looks over-laid color, such as we serve in some modern hybrid tea roses of gypsy colors.

In the quotation from *If I Were to Make a Garden*, which has been the springboard for this consideration, Dr. Wilson says, "Nor should simple roses of the country-side be omitted." The spiny rose, *rosa spinosissima*, is the prettiest of all wild roses. Its country-side is a large part of the northern half of the globe, not the United States, however. For four hundred years plant hunters have been bringing back their spiny roses from Iceland, Northern China and Japan, from Ireland and parts of Europe. Several names have been given them by botanists; Burnet for the foliage; *Rosa sylvestris pomifera* for the apple-like fruits; place names as *altaica; pimpinellifolia*, again for the foliage. If Miss Willmott is to have the last word, all are members of *rosa spinosissima*, with variety this or that where indicated. This makes it easy for those who would consult rose lists.

Roses of the countryside are those of our woodlands and shores. Native roses for some one in Arkansas or California would not be the same as countryside roses for Dr. Wilson in Massachusetts. Three native roses of the eastern seaboard appeal because they have individual points of attraction and are good plants in a garden or for some informal use.

Rosa lucida—called *lucida* for many years, now going back to its first name, *Rosa virginiana*—deserves the word *lucida*. This rose shines. It has dark green glossy foliage and bright pink single two-inch blooms. Nor is this all. In the Autumn it has bright red hips like little globes, which hang on ever so late. This was the first American rose taken to England. There it received its name *Rosa virginiana*. Taken to England early, too, was the double form, called in England and France Rose d'Amour and in Italy St. Mark's rose. It grows to about the same height as the single, perhaps four feet, has the same glistening foliage. Blooms are a rich, deep reddish pink, fragrant, opening slowly and lasting a long time. Rose d'Amour should be used as a garden rose, yet is rarely seen in gardens. Look for it in lists under *Rosa pennsylvanica flore plena* or *Rosa virginiana flore plena* or *Rosa lucida flore plena*. If you cannot find it, beg it from some one. It is a very dainty spinster.

Great beauty has *Rosa nitida*—low-growing stalks reddish in color simply smothered with red prickles; shining foliage which turns a vivid red in Autumn; brilliant pink blossoms with yellow stamens; brilliant red small globular fruits. Hardy and handsome, *Rosa nitida* is probably the most strikingly handsome countryside rose we have. Look for it along the shore from Massachusetts to Newfoundland. Nurserymen list it and remark upon its beauty.

Two appealing features of *Rosa blanda* are fragrance and larger blooms in clusters. It ranges across the country, preferring hills and cold spots; varying in color from soft pink to bright pink, blooming early, fruiting early. Preferred for fragrance.

The quotation around which we have been constructing a garden leaves a little edge for some hybrid tea and

(*Continued on page 74*)

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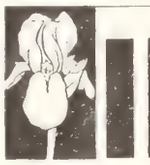
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OUR NATIVE

(Continued from page 49)

there is a basic order underlying it all. There are primary requirements that must be met for the contentment of each class of plants even though the manner of meeting these requirements may vary.

So we may study Mother Nature's methods of growing wildflowers and her wise organization of their social life, and we learn something of the real essentials in their design for living in order that we may, in our own wild gardens, supply these essentials and keep them happy. I can suggest only an approach to this fascinating study hoping to persuade you to the greater satisfaction of recording your own observations. Later you will have the pleasure of seeing the results.

What is overhead? What is underfoot? The answers to these two questions determine the environment and therefore the residents of the community. Overhead there may be only the bowl of heaven as in the sunny bog or meadow; or there may be one of several types of shade.

On the other hand, underfoot there may be dry soil, or moist, or bog; there may be thin rocky outcrop or deep leafmold, or a heavy carpet of pine needles; there may be lush grass or the mossy mat of the acid meadow. Each of these conditions will tell us something of the little people we may expect to find there.

The falling needles of the pines and hemlocks make the soil beneath them extremely acid for the benefit of an exclusive society of natives that revel in that kind of soil. The soil under oaks is also inclined to be acid although to a smaller degree. The maples, birches and other deciduous trees create rich humusy, generally non-acid soil liked by a large company of lovely and colorful wildflowers.

The shade of the trees varies in kind and degree and this also affects the conditions under them. In the pine or hemlock woods that are unrelieved by deciduous trees, little sun can penetrate at any time of the year—it is always twilight there; the floor lies a deep carpet of needles. This is a gloomy a home for most flowers—even those that seek acid soil, but a few retire to this dim solitude and you will find an occasional colony of that interesting orchid, the rattlesnake plantain (not infrequently found in oak and birch woods), the weirdly beautiful Indian pipe and its cousin the pine sap, and over that little gem of the wildflower world, the one-flowered pyrola.

Where the evergreens consort with oaks, birches, maples, or beech the shade is not so dense. In early Spring before the leaves are full, the deciduous trees admit plenty of sun which later do not form so impenetrable a barrier to it; and each year their fallen leaves enrich the soil.

So it is comparatively easy to see that this natural grouping suits the soil acidity, the sufficiency of humus, the Spring sunshine, and the cool Summer shade that mean contentment for the temperamental but exquisite society that selects this environment as its home. In the chart below are just a few of these companions.

April-May	Trailing arbutus or mayflower (*Epigaea repens*) Wood anemone (*Anemone quinquefolia*) Rue anemone (*Anemonella thalictroides*)
May-June	Canada mayflower or wild lily-of-the-valley (*Maianthemum canadense*) Foam flower (*Tiarella cordifolia*) Fringed polygala or gay wings (*Polygala paucifolia*) Painted trillium (*Trillium undulatum*) Pink ladyslipper or moccasin flower (*Cypripedium acaule*)
May-July	Bunchberry (*Cornus canadensis*) Goldthread (*Coptis trifolia*) Starflower (*Trientalis americana*) Wood sorrel (*Oxalis acetosella*)
June-July	Indian cucumber root (*Medeola virginiana*) Yellow clintonia or Clinton's lily (*Clintonia borealis*) Partridge berry (*Mitchella repens*)
June-August	Pipsissewa (*Chimaphila*) Twinflower (*Linnaea borealis*) Dewdrop (*Dalibarda repens*)
July-August	Checkerberry or aromatic wintergreen (*Gaultheria procumbens*) Great round-leaved orchis (*Habenaria orbiculata*)

When the evergreens are scarce or absent and the woods are almost entirely deciduous trees, rather different conditions prevail—more sunlight, especially in the Spring, more moist humus, and soil inclined to be neutral rather than acid—conditions that satisfy the preferences of an extraordinary number of our friendliest natives. There is space to mention only a few of those which may usually be associated in any environment (see chart on page

LDFLOWERS

ARCH-MAY	Hepatica or liverleaf (*Hepatica triloba* and *acutiloba*)
PRIL-MAY	Dutchman's breeches (*Dicentra cucullaria*) Bloodroot (*Sanguinaria canadensis*) Spring beauty (*Claytonia virginica*) Wild ginger (*Asarum canadense*) Early blue violet (*Viola palmata*)
PRIL-JUNE	Nodding trillium (*Trillium cernuum*) Wild columbine (*Aquilegia canadensis*) Early saxifrage (*Saxifraga virginiensis*) Red trillium (*Trillium erectum*) Bellwort (*Uvularia grandiflora*) Wild cranesbill (*Geranium maculatum*)
AY-JUNE	Blue phlox (*Phlox divaricata*) Solomon's seal (*Polygonatum biflorum*) Solomon's plume or false Solomon's seal (*Smilacina racemosa*) White trillium (*Trillium grandiflorum*)
AY-JULY	Yellow ladyslipper (*Cypripedium pubescens*) Twisted stalk (*Streptopus amplexifolius*) Canada violet (*Viola canadensis*)
NE-AUGUST	White avens (*Geum canadense*) Starry campion (*Silene stellata*)
LY-SEPTEMBER	Golden rod (*Solidago macrophylla*) White wood aster (*Aster acuminatus*)
EPTEMBER-OCT.	Blue wood aster (*Aster cordifolius*)

ere the woods dip down to a lering brook or a swampy low- you are likely to find the red s offering hospitality to their par- friends among the wildflowers. Nearby is very likely to be a more open space for those of the group who prefer to bask in the sun at least part of the day. Some of the discoveries to be expected here are given in this table.

PRIL-MAY	Virginia bluebells (*Mertensia virginica*) Trout lily (*Erythronium americanum*) Marsh marigold (*Caltha palustris*)
AY	May apple (*Podophyllum peltatum*) Jack-in-the-pulpit (*Arisaema triphyllum*) Sweet white violet (*Viola blanda*)
AY-JUNE	Blue flag (*Iris versicolor*)
AY-SEPTEMBER	Forget-me-not (*Myosotis scorpioides*)
NE-JULY	Green dragon (*Arisaema dracontium*) Wild calla (*Calla palustris*) Rose pogonia (*Pogonia ophioglossoides*) Showy ladyslipper (*Cypripedium spectabile*) Sweet flag (*Acorus calamus*)
NE-SEPTEMBER	Monkey flower (*Mimulus ringens*) Touch-me-not (*Impatiens biflora*)
LY-SEPTEMBER	Blue vervain (*Verbena hastata*) Swamp milkweed (*Asclepias incarnata*) Turtlehead (*Chelone glabra*) Thoroughwort (*Eupatorium perfoliatum*)
UGUST-SEPT.	Cardinal flower (*Lobelia cardinalis*)

en you come across one of those pen meadows that haven't been ated for many years, where the has crept in signaling a growing y, and the cedars are beginning e their heads, you will find a new orhood and a new group of bors. How well I remember such dow not far from the pink lady- r sanctuary mentioned before. in the middle, it sloped on either the edge of a woods of pine and maple. Seedling pines, cedars, amaracks were making their ap- nce. Blueberries and bayberries moving into the neighborhood. Moss and checkerberries were beginning to feel at home. And here were to be made innumerable exciting discoveries and helpful observations on plant relationships.

In the moister spots could be seen dozens of nodding ladies' tresses, that lovely little orchid with a delicate spiralled spike of white blossoms. Frequently this little gem grew near or under the highbush blueberry and it often supplanted in this position the earlier-flowering shinleaf. When growing in full sun, the ladies' tresses seemed to prefer the spots where the

(Continued on page 74)



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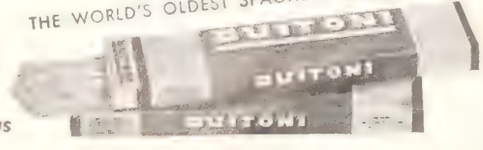
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[illegible] book, illustrating over 100 pieces of furniture in room settings, groups and single pieces. The selection, the arrangement, the care, and the art of making fine reproductions, with a guide to 18th century style, all are lucidly and beautifully presented. Send 25c, Baker Furniture Co., 16 Milling Road, Holland, Michigan.

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This spring and summer catalog of the "Smart Gift Shop of New York" contains a superb selection of unusual, reasonably priced gifts for the home. They are designed to add comfort and beauty to the rooms they grace. Scully & Scully, Inc., Dept. HG-6, 506 Park Avenue, N. Y. C.

NU-WOOD COLOR GUIDE

This amply illustrated booklet can help you with the best selection of wood finishes for all your rooms. By turning some pictures of walls and ceilings back and forth, fifty-four individual rooms can be designed. Wood Conversion Co., Dept. 113-6, [illegible]

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in Bath Towels tells you how to detect loosely woven under-texture—how to size up sleaziness at once by simple tests! It gives some surprising facts about color—and adds notes on the quality points of closely woven Martex towels. Wellington Sears Co., Dept. HG-6, 65 Worth St., [illegible]

HOW TO USE MIRRORS

in your home explains the proper hanging and selection of mirrors in every room of your house to create "living pictures". They can perform miracles in enlarging small rooms and bringing light into dark corners. Nurre Companies, Inc., Dept. HG-6, Bloomington, Indiana.

CEDAR CHESTS

A folder impartially describes rigid standards for cedar chests—facts which customers should know before they buy. The West Branch Novelty Co., Dept. HG-6, Milton, [illegible]

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can be found in the quality-built furniture creations of Karpen. A large selection of individual and matched chairs and couches of all periods is generously illustrated. S. Karpen & Bros., Dept. HG-6, American Furniture Mart, Chicago, Illinois.

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This descriptive price list catalogs many patterns available in Candlewicks, Needlepunch, Feathertuft and chenille, with a special section on "Needlepunch Heirlooms", the authentic reproductions and adaptations of classic bedspreads. Cabin [illegible] Dept. HG-6, Dalton, Georgia.

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Authoritative suggestions as to backgrounds, grouping, lighting, and the selection of individual and two-purpose pieces make this booklet a helpful decorating guide to the use of American Colonial furniture in homes of today. The section on color is well considered and timely. Send 10c. W. F. Whitney Co., Inc. Dept. G641, South Ashburnham, Massachusetts.

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is the title of Modernage's new booklet of modern interiors and individual pieces. Here are some of the finest examples of the combination of modern technique of design and good taste. Its 38 pages are well worth studying. Send 15c. Modernage, Dept. HG-6, [illegible] New York City.

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And Drexel Furniture is a helpful illustrated booklet advocating your selection of fine individual pieces not necessarily of the same period. On display are Drexel creations inspired by the 18th century styles of the Colonial South, Old New England and France. Send 10c to Drexel Furniture Co., Dept. HG-J, Drexel, North Carolina.

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is a sprightly collection of helpful hints for newlyweds—suggestions on creating a home, selecting the right furniture and arranging it artistically. Tomlinson of High Point, Dept. HG-6, 385 Madison Ave., N. Y. C.

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of metal wall and house signs, weather vanes, house bells, wild life plaques, wall decorations and gifts for men—cast in bas or full relief—are presented in an interesting catalog. Send 10c to Whitehall [illegible] 160 E. Ohio St., Chicago, Ill.

GARDENING

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1941 IRIS CATALOG

Here is a colorful and complete listing of iris offerings, including three new Salback introductions—Darkest of All, Aphra, and California Peach. Carl Salbach, 653 Woodmont Avenue, Berkeley, California.

WEED'S 1941 GARDEN BOOK

[illegible] 40 varieties of tall-bloomers iris and describes newly-originated bearded iris, many types of Oriental poppies and summer-blooming Hemerocallis. This colorful catalog emphasizes summer-planting of iris roots. Weed's National Iris Gardens, Box 22, Beaverton, Oregon.

HOW A TREE GROWS

gives simple scientific facts about the function of everything from roots to heartwood, sapwood, cambium and medullary layer—all with a view to helping you keep your pet trees healthy. The F. A. Bartlett Tree Expert Company, Stamford, Connecticut.

IRIS IN THE MAKING

(Continued from page 46)

a decade, inasmuch as the older sorts are discarded from the gardens of commercial iris specialists to make room for new improved originations.

First Step

The first step a hybridizer takes in creating a new variety of iris is the selection of two iris flowers which, when the characteristics of both are combined, may result in worthwhile progeny. Branching and strength of stalk, number and size of flowers, color and texture of petals, vigor and hardiness of plant are among the factors considered when making such selection. In the first picture the writer is shown selecting a tall, well-branched plant to use as a pollen or seed parent.

Second Step

An iris blossom consists of three large standards or upstanding petals, three large falls or down-falling petals, three small style arms resembling miniature petals growing in the flower center, and three rod-like, inch-long, pollen-laden stamens which grow immediately beneath the style arms. Bees and wind are Mother Nature's most dependable assistants in effecting cross-pollinization. Man becomes such an assistant by removing the stamen from a flower, taking it to the blossom on another plant, and applying its pollen to the stigma.

Third Step

The artificial cross is made by holding the stamen between thumb and forefinger of the right hand and brushing the pollen-laden stem across the lip of the stigma which is exposed by the thumb and forefinger of the left hand. The fragile stigma-lip is found on the underside of the style arm.

Fourth Step

Tubes carry the pollen from lip of stigma to ovary at bottom of flower, and the ovary egg cells thus [illegible] produce seeds. Within a few d[illegible] the flower withers, the ovary [illegible] swell and form a seed pod. [illegible] twelve weeks after hybridizati[illegible] pods become fully developed a[illegible] mence to crack open. Seed [illegible] removed from pods and allowe[illegible]

Fifth Step

During September or Octo[illegible] seed is planted several inches [illegible] a shallow furrow and covere[illegible] inch or two of soil. Winter [illegible] aided by cold weather causes [illegible] the seeds to germinate, and tin[illegible] like green sprouts appear above[illegible]

Sixth Step

By late May or early Jun[illegible] new seedling sprouts have de[illegible] leaves an inch to three inche[illegible] The seedlings then are transpla[illegible] permanent locations where t[illegible] set from eighteen inches to [illegible] apart. Throughout the Summ[illegible] and leaf growth is stimulated [illegible] ing ground moist and well-stirr[illegible]

Seventh Step

By the second year after c[illegible] linization, the new seedling ha[illegible] ped into a vigorous plant be[illegible] number of broad green lea[illegible] most vertical of these leaves [illegible] tend upward more than two [illegible] few seedlings will produce a [illegible] stalk the second season, but th[illegible] majority do not attain strengt[illegible] velop flowers until the third ye[illegible]

The New Flower

The third year finds the ne[illegible] ling producing a flower stalk be[illegible] number of individual blosso[illegible] creased buds have developed f[illegible] side of the main fan and some [illegible] are certain to produce flower st[illegible] following Spring, thus making [illegible] clump of gorgeous bloom.

SMALL FRUITS AND BERRIE[illegible]

(Continued from page 65)

the Pacific Coast Marshall is the standard of quality. For the southern states north of Florida, Southland is attractive and of high dessert quality. For preserving, Culver is best in the North and Blakemore in the South. Good everbearing sorts are Mastodon and Rockhill (Wayzata).

Taylor is possibly the best of the red raspberries for home use, being of fine flavor and large size. Indian Summer ripens ten days earlier and also bears a fall crop on the tips of the new canes. Widely adapted and very rugged, but of inferior quality, is Latham. Only one purple variety is needed for culinary purposes and Sodus is the best available. Bristol is the best of the black raspberries, but it may be supplemented if desired by Cumberland which ripens a week later. Both are "tops" in quality. South of Washington, D. C., Ranere and Van Fleet must be grown as they will tolerate the hot Su[illegible] which are fatal to the ordina[illegible] rieties.

Eldorado is the best blackber[illegible] when well grown the juicy, ful[illegible] berries are literally sacks of [illegible] South of Washington, D. C., tw[illegible] ing varieties, the youngberry ar[illegible] senberry, are hardy enough fo[illegible] deners to enjoy. Both are very [illegible] delicious, dark red, rather soft, t[illegible] blackberries. In the same region [illegible] erd, a very vigorous new blac[illegible] hybrid, is worth a place in the [illegible]

With currants and gooseber[illegible] story is soon told. One variety [illegible] rant only is needed and Red Lak[illegible] best available. White Grape is t[illegible] white variety. Poorman goosebe[illegible] large red sort, the only variety, [illegible] writer's opinion, that is of real [illegible] quality. The best green variety is [illegible] tauqua, a large-fruited English [illegible]

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The Garden Mart
appears on page
70 in this issue



LOOKING AROUND

A brief guide to current events that are taking place in the House and Garden fields

SHOPS

AMSTER & LAMB,

140 East 53rd Street, New York City. Don't forget their new address—it's just off Lexington Avenue! This charming glass-fronted shop offers unique accessories chosen with sophisticated dash and flair. You'll see unexpected finishes on furniture, chandeliers and mirror frames—17th Century Dutch stripped pine chests pickled pink—16th Century Italian Provincial dresser in white with floral design shaded in pale blue.

No matter what your fancy may dictate—intriguing 18th Century French bonbon boxes, old Pennsylvania chalkware or opaline glass—Amster & Lamb have them all and many more delights.

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485 Madison Avenue, New York City. Rena Rosenthal needs no introduction as a leading sponsor of Modern, but spot news indeed is the new department featuring "Rena" combination furniture: dining room, bedroom and living room units of pickled mahogany, sleek, simple and functional—custom-made quality for a nominal price. Well worth noting, too, are the modern ceramics, Kentucky pottery and the low "mushroom" reading lamp which throws its rays only on your book.

GERARD,

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HARRY RICHARDSON,

855 Second Avenue at 46th Street, N. Y. C. This engaging new shop should appeal to anyone looking for original wedding gifts at pleasing prices.

Here are a few cool Summer ideas: shiny green galax leaves in pale green wall pockets; huge glass candy jars to be filled with iced ginger cookies; old frames painted pale pink, green or to match your décor; smart white lamps, copies of old French porcelain. Landlubber's delight: old camphor-wood sea chests with brass handles for storing extra blankets at the beach house or Summer camp.

GARDENS

THE CLOISTERS,

Fort Tryon Park, New York City. Daily 10-5, Sundays 1-6. Free, except Mondays and Fridays, 25c. Until the evening bell tolls you are welcome to stroll through these fragrant gardens and enjoy the iris and peonies, a riot of color; the pink and white laurel billowing on the hillside, the lusty rhododendron and flowering dogwood.

Herb lovers will want to consult the newly published plan of the famous Bonnefont Cloister Garden which includes 300 species of herbs; and, before viewing the celebrated unicorn floral tapestries inside the Cloisters, ask to see a reprint of Dr. E. J. Alexander's talk on the 130 flowers and shrubs depicted in this medieval work of art.

NEW YORK BOTANICAL GARDEN,

East of 200th Street and Webster Avenue, Bronx Park, N. Y. Conservatories and buildings open daily, 10-4. Gardens 8 to dusk. No need to remind you that hundreds of iris in rainbow colors and a spectacular display of hybrid peonies will be blooming in late May or early June. 2700 varieties of plants are to be seen flourishing in the rock garden, wild garden and flowering meadow. Don't miss Dr. A. P. Saunders' lecture on "Hybrid Peonies", May 31 at 3:00 p.m. No admission fee.

BROOKLYN BOTANIC GARDEN,

100 Washington Avenue, Brooklyn, N. Y. Garden hours daily, 8 to dusk; Sundays and holidays, 10 to dusk. No better place to celebrate the month of roses than in the famous rose garden with its carefully planned grouping of old roses, new roses, hybrid teas and perpetuals bordered by wild species.

Radio broadcasts worth remembering: WNYC at 3:30 p.m., May 23, "Some Plant Diseases and Their Control"; June 6, "International Vegetables"; June 20, "Medicinal Herbs". WOR, 2:30 p.m., June 25, "Garden Mathematics".

HISTORIC HOUSES

GRACIE MANSION,

Carl Schurz Park, East 88th Street, N. Y. Open daily 11-5. Closed Mondays. Free. Once the country seat of Archibald Gracie, this superb example of Colonial architecture was built around 1799. Rooms are furnished with Early American, Colonial and Empire furniture and include paintings of the English and American schools; also prints of old New York.

VAN CORTLANDT MUSEUM,

Van Cortlandt Park at 242nd Street, N. Y. Daily 10-5, Mondays, 12-5, Sundays, 2-5. Free except Thursdays, 25c. Decidedly Dutch in influence, this handsome gray stone mansion with its dashing yellow trim was built about 1748. You will see Georgian and Federal mahogany, an authentic maple bedroom, a quaint Dutch bedroom with huge Delft tile fireplace and baseboard of biblical tiles. The collection of 17th Century Delft and gleaming Dutch brass is enviable. Note the small but mighty iron chest which used to house all important records and documents of the City of New York.

THE OLD MERCHANT'S HOUSE,

29 East Fourth Street, New York City. Daily 11-5; Sundays, holidays 1-5. Admission 50c. Historic landmark built in 1830 and still furnished with original Federal mahogany furniture, French Empire whale oil lamps, wool damask curtains with velvet borders and Valenciennes lace rarely to be found. Even the old vaulted brick oven and deep flagstone kitchen hearth remain unaltered, as well as the cellar partly floored with cobblestones. A little adventurous sleuthing may reveal a trap door, disguised only by a closet drawer, leading to a secret passage!

MUSEUMS AND COLLECTIONS

METROPOLITAN MUSEUM OF ART,

Fifth Avenue at 82nd Street, New York. Daily 10-5, Sundays 1-6. Free. The gala loan exhibition of the China Trade and Its Influences will continue through the Summer. Three classic galleries have been transformed into gay chinoiserie settings for this astonishing variety of sculpture, paintings, drawings, furniture, porcelain, ivory and lacquer—exotic goods once brought by daring merchants from the East.

The China influence is reflected in the Marie Antoinette secretary of ebony and black and gold lacquer; the English japanned secretary, and the Italian chairs covered with lively little figures of men, boats, pagodas in raised gold and color. Salem, early stronghold of the China Trade, also contributes two examples of lacquered furniture.

MUSEUM OF MODERN ART,

11 West 53rd Street, New York City. Daily 10-6, Sundays 12-6. 25c. "Britain at War," a stirring exhibit of paintings, oils, water colors, drawings, cartoons, architecture and films—majestic art of a harassed world. Open May 23, the exhibit will continue through the Summer.

MORGAN LIBRARY,

29 East 36th Street, New York City. Open daily 10-5 except Sundays and legal holidays. Free. A comprehensive exhibition of illuminated manuscripts, old master drawings, autographed manuscripts, letters and documents, and old bookbindings on display until the end of July. You will become completely absorbed in examining the exacting art of the medieval monks, and don't overlook the magnificent bookbinding executed for Charles I, King of England, in red velvet and embroidered with gold and silver thread.

THE FRICK COLLECTION,

1 East 70th Street, New York City. Open 10-5 weekdays; 1-5 Sundays. Closed Mondays and May 30. Handsome 20th Century mansion furnished with rare art treasures just as the owner left them. 14th to 19th Century paintings; oak-panelled library with its books and bronzes; fine Persian rugs and a notable series of wall panels by Fragonard. Illustrated talks at 3:00, May 21 and 31, "Delacroix and the Romantic Movement"; May 24, "Lorenzo Bernini and Baroque Art"; May 28, "Jerome Bosch and Peter Breughel".



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HARDY ROSES FOR THE GARDEN

(Continued from page 69)

hybrid perpetual roses, "a place, not a prominent place," only a patch somewhere, where we can plant some of the newest hybrid tea roses. Here, as before, we do not need to be experimental or to pioneer. We can stick to the requirement of true hardiness.

Dr. Van Fleet's purpose to create a hardy garden rose with large colorful blooms of the hybrid tea character on a bush of the hardiness of a species has been taken up and carried to some charming results by later rose breeders. Dr. Van Fleet did much with *Rosa rugosa.* Later hybridizers have used some of his *wichuraiana* forms and different species. Now there are enough of these new hybrid teas to plant the little patch. However, frostproof as they may be, they are not to be treated with the indifference with which Scotch roses and some others may be treated. They are hybrid teas and demand the usual sun and air and diet of hybrid teas to produce the wealth of bloom they are capable of. All have blooms of good form and size which last well on the bush or in the house; all are fragrant, some intensely so; all have good foliage and are of vigorous, bushy habit; indeed, it looks as though some are going to prove so ambitious that as the years go by, if they are unrestrained, they will put the average hybrid tea into the "little women" size. Husky hybrid perpetuals would compete better with them for the long pull.

From the Brownells have come three bush roses, hybrid teas strengthened with forms of *Rosa wichuraiana.* In Pink Princess the rich rose pink color has a yellowish cast but is not quite a copper rose pink. In Lily Pons the deeper yellow of the center shades out to the white circumference. In Break o'Day an orangey-pink warms the apricot to a richer color.

The late Dr. Nicolas produced three, strengthened with *Rosa nutkana.* Leonard Barron has a very large bloom of pink and radiant salmon when at its best. Mrs. Frances King is in shades of cream and yellow. Polar Bear, near to *rugosa,* is white.

Mr. Hansen's Honorable Lady Lindsay, developed in the garden of Dr. Whitman Cross in Chevy Chase, Maryland, is strengthened with Dr. Van Fleet, *Rosa wichuraiana* (or was it New Dawn?). The other rose was the Rev. F. Page Roberts. The double, fragrant blooms are pink with a suggestion of yellow. They grow pinker as they come to full bloom. The halfway stage is unusually attractive, when both sides of the petals are in view, as the backs of the petals are of a deeper shade of pink.

These new hybrid teas, very floriferous when happy, improved in disease resistance, of greater hardiness than the hybrid teas we have been looking at for so many years, have been introduced since Dr. Wilson wrote his priceless book. We can believe that, granting all their demands, he would have said a good word for them had he known them.

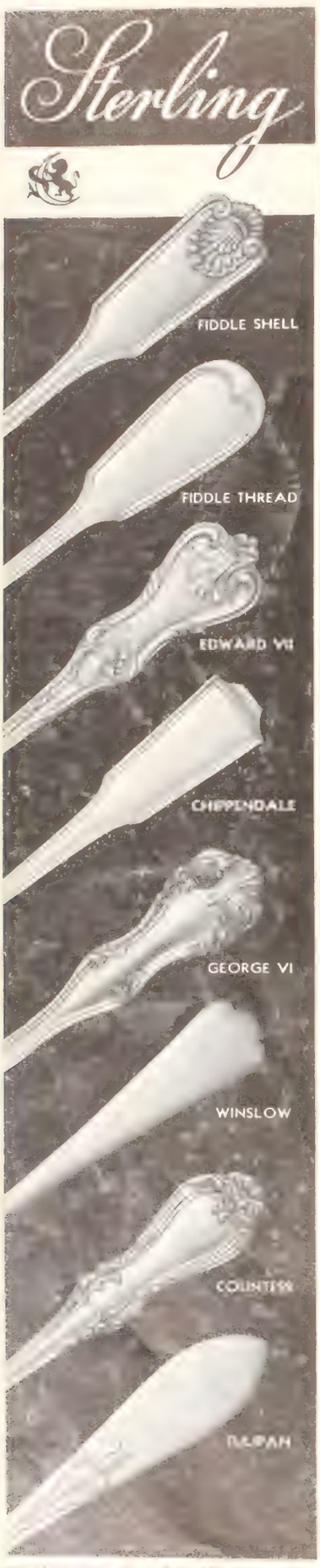
OUR NATIVE WILDFLOWERS

(Continued from page 71)

grass was fairly thick, perhaps for some protection from excessive heat. In these deep grassy places it followed close upon the heels of the ragged fringed orchis, occupying the same home as soon as that yellowish-green tatterdemalion was ready to vacate.

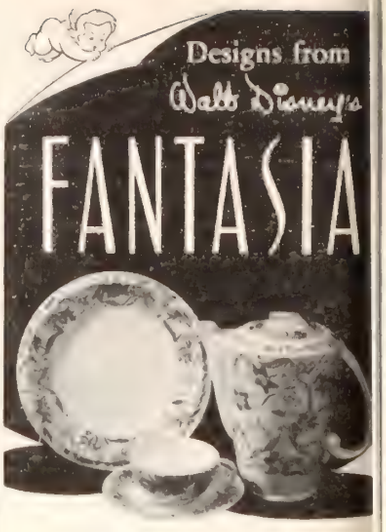
The congenial society inhabiting this meadow numbered also, in the course of the season, bright little Quaker ladies, the striking spike of the purple fringed orchis, the yellow meadow lily, bottle gentians, and the incomparable fringed gentian—to mention just a few. One is tempted to call this attractive circle the Acid Meadow Club.

These are but a sample of the natural associations among the native plants and only a handful of the wildflowers you may come to know by observing these groupings for yourself. I hope you are encouraged to start your own.



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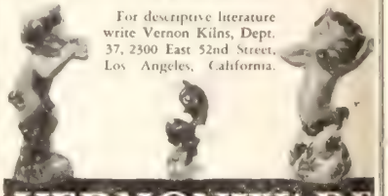
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